SCREEN RADIO MUSIC STAGE

VARIETY

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THREATEN RINGLING STRIKE

Flock of 'Babes' Converge on Toronto For a Share in Plumber's $12,521

Toronto, April 1.

With the court hearings getting underway here yesterday (Monday) before Justice MacKay, the 'Babes' are in town with their scrap-books and photos to collect that $12,521 which William John Wright, Toronto plumber, willed to a girl he saw when she was five in a burlesque show in Indiana at the end of World War I. From California to New York to Tennessee, the girls are answering that 'Where Is Miss Babe?' query first propounded in the 'Court of Missing Heirs' program and in a VARIETY advertisement.

Some of the gals are glamorous and some are not, but all have that anticipatory gleam in their eyes which accompanies the prospective spending of $12,521. The good-lookers are getting plenty of art spreads but only one—and perhaps not she—will win this particular pot o' gold, for Charles Barkworth of Toronto,

(Continued on page 18)

U. S. Wants a 10% Tax Slice From All Benefit Shows From Now On

A ruling by the U. S. Internal Revenue Bureau last week (26) and taking immediate effect places virtually all benefit shows in the position of paying the 10% amusement tax. Heretofore charity shows have been tax-free, but the department ruled that all benefits that pay any part of the gross for anything or to anybody in connection with the show must pay the tax either by adding 10% to the face value of the tickets, or absorb it and pay the Government the percentage on the total take.

This is the outcome of the Treasury Department's probe into the great rash of benefits of late, most of them for sundry war relief agencies, and into the Theatre Authority's and talent unions' disbursement of charity funds. At a meeting last week immediately after the Govern-

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GENE AUTRY YENS TO HEAD HIS OWN RODEO

Dallas, April 1.

Gene Autry, Republic's singing cowboy, recently made a flying trip to Dallas to confer with Lloyd Rust, district manager of Republic Pictures, in regard to staging a rodeo here during the Texas State Fair next fall. Rust would business manage the venture.

A native of Tioga, Texas, Autry has for some time wanted to boss a big rodeo in his home state. Dallas has never been a good rodeo town but others point out that it has never had a real rodeo with a real attraction.

Some More Escapology?

Paramount is mulling a life story of Houdini.

It has registered the name of the famed magician as a potential title for the film.

Fewer Strawhats In Sight; Names Put 'Em In Red

Advance preparations for summer stock and tryout theatres are expected to start this month, first step being to register with Equity where such ventures will be classified. Understood that there will be fewer stocks in the sticks this year because operating expenses have risen to such a level that a majority of the rural show shops went into the red last summer. Spread of the star system and fairly large salaries of Coast names used in a number of the hideaways explains why the operators went overboard.

One of the summer stands unlisted this year is the Westchester Playhouse, Mt. Kisco, N. Y. Tuttle & Skinner, who operated the house for nine seasons, say they are out of the running there or elsewhere this summer. They are presenting the revival of 'Charley's Aunt,' Cort, N. Y., which was a 'find' last summer. Mt. Kisco house will possibly relight under another management.

Welles' Disks of His 'Native Son' Cast Not OK For Sound With Equity

Equity has nixed a plan by which Orson Welles intended to record performances of his production of 'Native Son,' at the St. James, N. Y., so he could keep tabs on the show while he's on the Coast. Producer-director figured having microphones in the footlights and making records of occasional performances, say every week or so, without the actors being aware of just when the waxings were being done.

Producer-director put the matter up to the Equity council and, although the records were not to be played publicly, the regular rule of a full week's extra pay for each recorded performance was insisted upon. Welles consequently dropped the idea.

AGVA DEMANDS CIRCUS PACT

Big Top Due at Madison Square Garden Next Monday (7)—AGVA Ties in With Combined Theatrical Crafts, Embracing 33 Show Biz Unions

PATRIOTIC SAWDUST

A general strike against the Ringling-Barnum & Bailey Circus prior to its opening at Madison Square Garden, New York, Monday (7) looms as a strong possibility unless the big-top show signs a new agreement with the American Guild of Variety Artists. AGVA last week fortified itself by joining the recently formed Combined Theatrical & Amusement Crafts Council, encompassing all the 33 crafts unions in the show business in N. Y.

Via joining the Council, AGVA gets the support of the stagehands,

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Jan Valtin Mystery Radio Appearance in WOL Has Newspapermen Hopping

Washington, April 1.

Wild-goose chase after 'Jan Valtin'—author of the spine chilling best-seller, 'Out of the Night'—took place in Washington last Wednesday (26) when the former Communist put on a broadcast from an 'unnamed spot somewhere in America' over WOL. Reporters, tipped off by reports published in the New York newspapers, and employees of the station itself, were kept in the dark as Valtin—recently identified as Harry Krebs—flew into Washington and out again, pausing only for the broadcast in which he told of his experiences at the hands of the German Gestapo. No one knew, until it was all over, that the program had been aired from the apartment of William B. Dolph, president of WOL, where Valtin arrived with three mysterious men, identified as either bodyguards or press agents.

Station was flooded with phone calls as the author of 'Out of the Night' warned that 'any one who works for Nazi Germany is digging his own grave' and apologized to the announcer for his poor hearing by explaining that his eardrum had been 'cracked by a Nazi whip.' As the former Communist organizer—arrested in New York a couple of days later, but released on bond—expressed fears for his life because of his expose of the terrorist methods of the Russian OGPU and the German Gestapo, local newsmen sought vainly to track him to the scene of the broadcast.

'Bring Your Mother and Father Free,' Ballroom Operator's Newest Slogan

Auburndale, Mass., April 1.

'Where does your daughter go to dance?'

This announcement coming through the radio speaker has set many a parent to thinking, and that is just what manager Roy Gill, of Totem Pole Ballroom, aimed to do.

The radio announcer continued in a 'confidential' tone to explain that liquor and stags are taboo at this spot, and pointed out that the place is conducted on the standards of a 'family ballroom.'

And he will go this one better when he begins a full week schedule about mid-May. He is going to advertise. 'Bring your mother and father free on Monday nights.'

Parents are informed that the dance ends at midnight, and so this enables couples to return home at a reasonable time. Just before intermission each night, Gill instructs his assistant manager, Bill Johnson, to caution the dancers not to drive too fast on leaving the ballroom because of several speed traps in the vicinity. This also makes a hit with people, as well as his stopping ticket sales when 3,000 enter the ballroom, to allow room for dancing.

Mary Astor, Emcee

Hollywood, April 1.

A mistress of ceremonies on a variety show, new to Coast commercials, will be tried out on Hudnut's 'Hollywood Showcase' over Columbia's Pacific network. Running the half hour program will be the cinema's Mary Astor.

Russ Johnston, KNX program director, handles the production for Benton & Bowles.

U. S. Has New Weapon, Grabs Booze for Taxes

Philadelphia, April 1.

Mr. Whiskers has conceived a new little twist to make it tough on the nitery ops who fail to cough up Federal taxes. He now seizes the liquor stock.

First to have his booze confiscated was Benjamin (Benny-the-Bum) Fogelman, operator of an intimate Locust street bistro. Internal revenue agents cracked down on him Saturday (29) for the non-payment of taxes totaling $1,064.22. The spot was closed.

Owner of the place is listed as the 1321 Locust Street Corp. Fogelman is not one of the official proprietors, but has been fronting the spot since October 4, 1940. Previously it was known as the El Chico and the 21 Club. Latter handle was changed

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Joe Cook, In Person, Vs. J.C. Impersonated; In D. C. on April 25

Joe Cook in person will play against Joe Cook impersonated in Washington, D. C., the week of April 25, Catholic University, which last year based its annual musical on the life of George M. Cohan, this year will mould it around Cook. And the juggling comedian himself will at the same time be in vaude at the

(Continued on page 36)

Mrs. H.B. (Renee) Harris Once Nixed $1,300,000 For Theatre, Now Broke

Mrs. Henry B. (Renee) Harris filed voluntary petition in bankruptcy in the federal court, N.Y., last Thursday (27), listing liabilities of $546,378 and assets of $16. One creditor is William Harris, Jr., whom she owes $17,000 on a judgment filed in 1931. He was a brother of her husband, once prominent legit producer who went down on the Lusitania. [Charles Frohman was among other notables lost in that disaster.]

Emigrant Industrial Savings Bank is the largest creditor, to the amount of $526,354, judgment dated in 1932. It represents the first mortgage on the Hudson theatre, N.Y., which H. B. Harris operated. Widow lost control of the house several years later.

At one time she is said to have rejected an offer of $1,300,000 for the property. She remarried three times but is known by her first marriage name.

Mrs. Harris was on the payroll of the WPA theatre project, earning $22.75 per week for a time up to September, 1939, but has had no other income since then.

Earl Carroll Vanities
STARRING
Bert Wheeler with Hank Ladd
The Unit of Perfection! Pittsburgh Now — Buffalo Next

15 Best Sheet Music Sellers

(Week ending March 29, 1941)

Amapola	Marks
Because of You	BMI
Wise Old Owl	BMI
San Antonio Rose	Berlin
Number 10 Lullabye Lane	Warren
There'll Be Some Changes Made	Marks
I Hear a Rhapsody	BMI
Tonight (Perfidia)	Southern
Maria Elena	Southern
High on a Windy Hill	BMI
Oh Look at Me Now	Embassy
Do I Worry?	Southern
Let's Dream This One Out	BMI
I'll Be With You In Apple Blossom Time	Broadway
Goodbye Now	BMI

So Many Cuffo Gloms at 'Kane' It Kayoes Idea of a $5.50 Preem

Hollywood, April 1.

Still unseen by the public eye, 'Citizen Kane' has been lamped by so many film producers, directors, actors and agents that RKO has abandoned the idea of a $5.50 Hollywood premiere. Latest private showing at the studio for 80 professional people brought the total number of pre-preview onlookers up to about 1,200, which included practically everybody who would have laid down $5.50 for a first public slant at the picture.

Release is 'tentatively' slated for the end of April.

Into the Rivoli, N. Y.?

General opinion, apparently based on a few facts and much fancy, is that the RKO board of directors at its meeting on Friday (4) will give the green light to release of Orson Welles' 'Citizen Kane.' Optimism is particularly prevalent throughout the staff of RKO (although it is definitely based on no word from the top) with the sales department preparing to seek out-of-town play-

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'Lady' in Dilemma Due To Gertie Lawrence's Proposed London Jaunt

A bit of a mental hurdle for Moss Hart in connection with 'Lady in the Dark,' current Broadway hit presented by Sam H. Harris, but with Hart's money dominantly in it, involves the mental attitude of Gertrude Lawrence if she really goes through with her proposal to visit England. Show is closing in June for a summer layoff regardless, the star expressing herself anxious to make a trip to London. That part of it is all right, but the emotional reaction, due to the blitzing, may become a grave factor, possibly affecting the show's reopening in the fall.

'Lady' represents around $105,000, and, despite the $287,000 screen rights sale to Paramount, Hart states it may not get even, as a legit production, if its run is curtailed for some reason. Grossing around $31,000 (absolute capacity, plus standees nightly), it needs some $20,000 to break, and represents only a $5,000 net profit weekly. Miss Lawrence, incidentally, on her 15%-of-the-gross contract, has been averaging almost $5,000 weekly as her share.

Who could replace Gertie Lawrence?' is a constant query around the Alvin theatre, where the show's current. The English comedienne herself mentions Irene Dunne or Gloria Swanson. Actually, Hart first wrote 'Lady' with Katharine Cornell in mind, but when its musical scope gained broader semblance it naturally inspired only Miss Lawrence as the most likely titular star.

Ziegfeld Club to Hold Annual Ball April 21

The Ziegfeld Club, whose membership is made up of former 'Follies' girls, is stepping out with annual dinner dance and show, called the 'Lace Ball,' on April 21 in the grand ballroom of the Waldorf-Astoria, N. Y. It's first time in so large an auditorium, and 25% of the net will go to the British War Relief fund.

Tickets will range from $12.50 down to $5.

He Hates Hatred

St. Louis, April 1.

Representative Max Librach (Dem.), St. Louis, has introduced a bill in the Missouri State Legislature making it crime to write, broadcast or possess anything designed to 'incite hatred, defamation, violence or hostility against any group of persons by reason of race, nationality, color or religion.'

Violations of the bill, which also extended to participation in parades intended for the same purpose would be a misdemeanor punishable by imprisonment from 90 days to three years or fines ranging from $200 to $5,000, or both.

TEST AGNES MOORHEAD FOR METRO'S 'YEARLING'

Agnes Moorehead, one of the top radio actresses and formerly in legit, was tested Monday (31) by Metro for the part of the mother in 'The Yearling.' Location shots for the picture are currently being shot in Florida and will go into production there soon.

Miss Moorehead, one of the highest paid character actresses in radio, has appeared on virtually all the leading network dramatic shows in recent years.

Barrymore's Radio Click Ups Interest in 'Children'

There's renewed interest in 'My Dear Children,' last year's starring play for John Barrymore, as result of his click on the radio with Rudy Vallee. Vehicle has not been sold for pictures.

He was to have returned in it for another road tour, posting a $10,000 bond with the legit producers, Aldrich & Myers, but they are now talking relinquishing him from this obligation if he accepts another vehicle they have in mind. Heretofore they weren't anxious about a picture deal for 'Children' because of the expected renewed tour.

Earl Carroll in N. Y.

Earl Carroll planed in from Hollywood Monday (31) for a week's visit to Broadway. He has issued a call for girls at the 44th Street theatre Thursday (3), intending to engage a number for his next theatre-restaurant show on the Coast. New edition is dated for June.

Former revue producer is one of the most frequent L.A. to N.Y. travelers and vice versa among showmen, always using the aerial route.

Berlin to Coast

Back from a Florida vacation, where he worked on new tunes for his forthcoming Bing Crosby filmusical at Paramount, Irving Berlin heads to the Coast this weekend to huddle with Mark Sandrich. Latter will direct and produce.

Mary Martin will probably be in it, and Fred Astaire is being dickered for. Berlin will be west two weeks.

Kaufman, Hart to Play In 'Dinner' in Strawhats

'The Man Who Came to Dinner' will have both its authors in at least two showings of the comedy to be presented in summer stock spots. At New Hope, Bucks County, Pa., where both have homes, George S. Kaufman is listed to appear in the part of Sheridan Whiteside, a character based on Alexander Woollcott, while Moss Hart will do the Noel Coward bit. Last year, when Woollcott, who was in the Coast company, was taken ill, Kaufman jumped into the part briefly. At Dennis, Cape Cod, Hart will play Whiteside. Both think they can enact Woollcott because they know the humorist-actor that well.

Kaufman is writing a play with Edna Ferber, their last collaborative work having been 'Stage Door.' New play is slated for production by Sam H. Harris next season. Hart, whose 'Lady in the Dark' is a candidate for prize awards, is writing a book of theatre anecdotes, 'Everything Happens to Me' for Random House publication this summer. Woollcoot is touring in 'Dinner,' while the original show is at the Music Box, N. Y.

Grant's 125G 'Dinner' Wages to British Relief But Not for Munitions

Hollywood, April 1.

War Relief but no munitions is the idea actuating Cary Grant's donation of his $125,000 salary for the top role in the Warners picture, 'The Man Who Came to Dinner.'

Grant actually draws $1 for his work in the film. The rest is turned over to the British War Relief with two stipulations. First is that not one cent will be spent for combative material. Second is that the money is to be used in the United States to buy materials for women and children suffering from bomb raids in Britain and for needy wives of Royal Air Force flyers. He made a similar donation of his net salary in 'The Philadelphia Story.'

Olivier Into Air Force; Fenton Into Royal Navy

London, March 25.

An offer of $80,000 by Warners (London) to Laurence Olivier to make one picture has been turned down by the actor. Instead, he joined the Fleet Air Arm.

Vivien Leigh (Mrs. Olivier) is interested in appearing in a play in England, but as yet hasn't found one to her liking.

Leslie Fenton, Hollywood film director and actor, who came to London some months ago for some directing chores, has joined the British Navy. He's had to turn down two directing offers as a result.

His wife, Hollywood film player Ann Dvorak, recently arrived here from the United States.

Dr. Watches Mrs. Jessel

Lois Andrews (Mrs. George Jessel) has been doing her stage stint at Loew's State, N. Y., this week with a doctor in constant attendance, ever since a mishap at the Chicago theatre, Chi, recently.

It's now an open secret that the Jessels expect a baby and, as the comedian puts it, 'I certainly don't want to have anything happen to it, after all, it's the only thing I have to show for my 30 years in the theatre.'

L. A. to N. Y.

Mary Astor.
Mort Blumenstock.
Herbert Drake.
Irving Epsteen.
Douglas Fairbanks, Jr.
F. Wolfe Gilbert.
Carl Hoff.
Herman Hover.
Carl Leserman.
Arthur Loew.
S. Barrett McCormick.
Ted McGee.
Karen Morley.
James Roosevelt.
George J. Schuefer.
Gradwell Sears.
Donald Ogden Stewart.
Norman Taurog.

THE BERLE-ING POINT

By Milton Berle

Hollywood, April 1.

Spring fever's got me. Last night I dreamt about the kind of girls who go out with Tony Martin.

Went to the opening baseball game with my boss, Darryl F. Zanuck. He was the guest of honor and threw out the first associate producer.

Almost bought a $50,000 home here but backed out at the last minute because the bathroom scale was two pounds off.

Started work on my new picture, 'Sun Valley,' with Sonja Henie. It was so cold on the set director 'Lucky' Humberstone had to break up the dialog with an icepick.

Broadway Department

Since Leo Lindy appeared on the Fred Allen show his marinated herring's Crossley has jumped to an 8.2.

Paul Small, the Taylor-maid man, is on a strict diet. He eats nothing but food.

Bill Gaxton knows a Broadway character who never picks up a check—he's got an impediment in his reach.

They have a new policy at the 46th Street Theatrical Pharmacy. With every 50c check you get an opening, a closing and an eyebrow pencil.

This is the time of the year when talent rears its ugly head. Shipping clerks drop their packing boxes, pick up makeup boxes and go to the mountains and produce plays like 'The Little Foxes.'

Hollywoodiana

John Barrymore has been married so many times he's thinking of buying an adjustable wedding band.

Studios are making so many draft pictures, anybody with a Boy Scout suit is a dress extra.

One film star has the dumbest secretary. She took his typewriter to a garage to have the carbon removed.

Peggy Hopkins Joyce is coming to Hollywood to make a picture of her life called 'I Love a Parade.'

The Hollywood Police Dept. is so movie-conscious: They arrested ham actor and refused to put his picture in their rogues' gallery without a screen test.

Took Sonja Henie and Dan Topping to Ciro's last night. They serve a marvelous dinner for an annuity and-a-half.

Music Department

Do you think BMI songs will bring back crystal sets?

Glenn Miller knows a bandleader in town whose interest in his girl singer is strictly batonic.

Radio Department

Ever since James Petrillo forced Bob Burns to join the union for playing the bazooka, radio actors are afraid to whistle on broadcasts.

'Broadway Rose is going on the air with her own program, 'Slobby Hobby.' It's a switch—instead of giving money away to the audience you have to send her dough.

Last night turned my two radios on at the same time. One program was for Coca-Cola and the other for Ronrico Rum. It's the first time I ever got a hangover just listening.

Hangnail Descriptions

Harpo Marx: A Wig-Wag....*John Barrymore*: Little Boy Brew....*Annabella*: Power-hausfrau....*Jack Benny*: Toupee I Am a Man....Eddie *Cantor-Clark Gable*: Eyes and Ears of the World.

Observation Dept.

In New York when they slap you on the back, you're a buddy. Out here, when they slap you on the back, you're a co-signer or a producer.

Just found out what a go-getter is—he's any guy who runs out of gas two miles from a filling station.

Billy (Gezundheit) Gilbert just wrote a new book about colds—'How to Win Friends and Influenza People.'

Eavesdropped at Dave Chasen's: 'He has a way with women—the wrong way.'

Eavesdropped at Pirate's Den: 'She's very sociable, she'll go out with anything but the tide.'

Eavesdropped at Brown Derby: 'He'd not only take your eye out, he'd take the stare too.'

My brother has been out of work so long, the only thing he ever banked was the five ball in the side pocket.

Whatever Became of ——?

Yip Yip Yaphank	Santos & Hayes
Frank Ward and Dollies	Roxy La Rocca
Cortez & Peggy	Brewster-Pomeroy & Co.

Afterpiece

It's better to have loved and lost than never to have had any publicity at all.

Mature Wants Roach To Clarify Pix Spotting

Victor Mature, on leave from Hal Roach in 'Lady in the Dark,' current Broadway legit, is under contract by the film producer but there's a difference of opinion over his assignments.

The player is concerned whether Roach's plan to make short featurettes (four-reelers) won't retard him professionally through being spotted into 'big shorts,' and he wants that specified as and when he leaves the stage play for the Coast.

N. Y. to L. A.

Irving Berlin.
Charles Coburn.
Nancy Coleman.
Robert Emmett Dolan.
Anna Erskine.
H. William Fitelson.
Harry Horner.
Countess Mugaroff.
Arch Oboler.
Frank M. Thomas.
Ray Winters.

SAILINGS

March 31 (New York to Lisbon) Noel Coward (Yankee Clipper).
March 28 (New York to Havana) Mr. and Mrs. Abner J. Greshler (Kungsholm).
March 28 (New York to Nassau) Hume Cronyn (Jamaica).
March 28 (New York to Panama) A. L. Rindat (Santa Clara).

Buenos Aires Bemoans Snub to Carman Amaya Who Became N.Y. Click

Buenos Aires, April 1.

Success of dancer Carman Amaya in Manhattan (Beachcomber nitery presently) is current top conversation item in show world here, managers taking it as one more indication that U. S. showmanship is often needed to convince localites of talent on hand but unappreciated.

Point is not that dancer was overlooked here. She was one of the longest-term draws ever to play a B. A. engagement, but was strictly a secondrate house draw at low prices, unknown to most of the rich Argentine and International theatre and concert-going crowd, and getting little, if any, of the carriage trade or coin.

Now that she's raking in the cash in New York, number of managers are bemoaning the fact she could have been had for peanuts. And furthermore, that come next year, she'll probably be shipped back (as was Carmen Miranda in Rio), advertised as the sensation of Manhattan, and sold to the same sort of top-price crowds as the big visiting stars like Heifetz, Rubinstein, the Monte Carlo and Jooss Ballets, etc.

Amaya is a Spanish gypsy from Granada, not a Brazilian as described in some U. S. articles reaching here.

DEFENSE COIN HYPOS BIZ

No More Free Talent Programs From Hollywood After Parsons Completes Present 13 Weeks

Hollywood, April 1.

Louella Parsons (not heard in New York) will do only 13 weeks for Lifebuoy soap under her latest radio contract and will then call it quits, probably for all time as she is the loser in her fight with the Screen Actors Guild over her policy of selling to advertisers her former ability to get name talent to appear for gratis appearances. The American Federation of Radio Artists shares with its Hollywood sister union, SAG, a pronounced aversion to newspaper or other personalities profiting through sponsored entertainments where the talent works for nothing or for reduced salaries.

Matter of free shows on the air was brought to a head last week when Jean Hersholt, president of the Motion Picture Relief Fund, dispatched a letter to the Screen Actors Guild asking what action was to be expected in the case of Miss Parsons. Hersholt wanted to know whether SAG would crack down with Rule 6 which states 'no member shall give a free performance on the radio.' Acceptance of an amount of compensation so far below the member's usual standard as to amount to evasion of this rule

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No Soap

Hollywood, April 1.

Film players who gratis for Louella Parsons on the Lifebuoy series not only perform without remuneration but also no soap. On her 'Hollywood Hotel' broadcasts la Parsons saw to it that every player got a case of soap.

Payoff, however, on both shows is the same—in publicity.

Noel Coward to London For Four Week Visit, Cantor Fills for Campbell

Eddie Cantor does a guest appearance Friday (4) night on 'Campbell Playhouse,' but behind the booking was a hectic scramble of dates and arrangements. Noel Coward, previously set for the date, was forced to cancel the engagement when he was called to London by his government. He left Monday (31) by Clipper for Lisbon, but expected to return in four weeks to fill the Campbell guest shot. His vehicle at that time will be the same, an adaptation by Howard Telchman of the S. N. Behrman play, 'Second Man.'

Cantor had previously been set for the April 18 program, but was moved up to this week when the Coward booking fell through. Comedian will play the lead in a radio version of the Owen Davis stage play, 'The Nervous Wreck,' also adapted by Teichman. Show for next week, April 11, will be Fred Allen in a revival of Norman Corwin's satirical fantasy, 'My Client Curley,' done originally and repeated later on 'Columbia Workshop.'

Coward, who flew in from the Coast nearly two weeks ago, had arrived there recently from Australia, where he has been on a British government mission. His Australian tour netted Coward nearly $50,000 for British relief.

VFW PROTESTS H'WOOD PRO-BRIDGES PLEA

Albany, April 1.

An AP story from Hollywood to the effect that 22 pix prominents had petitioned Attorney General Robert H. Jackson for a dismissal of deportation proceedings against west coast labor leader Harry Bridges caused a backfire in Albany veterans circles which may be felt throughout the country. The Admiral Coghlan-Lieut. Johnson post, Veterans of Foreign Wars, held a noon protest meeting. Following addresses by Lieut. Ormond N. Jennings, post commander, and Capt. Roland J. Easton, legislative representative, post members voted to communicate with Washington VFW headquarters to urge similar protests on a national scale.

Another meeting of the post is scheduled for April 3. At this, VFW members will discuss steps to be taken to emphasize their feelings over what they consider the 'unpatriotic' and 'un-American' position taken by the Hollywood signers of the petition in Bridges' behalf.

H'wood's Bridges Backers

Among show biz luminaries reported to have urged dismissal of the Bridges deportation proceedings, via petition, are Orson Welles, Robert F. Sisk, Burgess Meredith, Artie Shaw, John Howard Lawson and Dalton Trumbo.

DOLAN'S COAST CALL

Maestro to Paramount For DeSylva and Crosby Filmusical

Robert Emmett Dolan, pit conductor for 'Louisiana Purchase,' at the Imperial, N. Y., has gone to the Coast to work with producer B. G. DeSylva on the next Bing Crosby picture 'Birth of the Blues.' It's a one-picture deal, but he may stay there to do the screen version of 'Purchase.'

Also figured possible that before Dolan is ready to return east Irving Berlin may have completed the original musical he is writing for another Crosby picture, in which case he might use Dolan, with whom he has worked on several films and legit shows.

Vilma Ebsen (Mrs. Dolan) didn't immediately accompany her husband to the Coast, but is remaining at their Connecticut home for the present.

PACIFIC COAST ESPECIALLY OK

Theatres Boom—Much New Building for War Industries, Workers and Army Camp Trainees

COIN FREE

Los Angeles, April 1.

Business is booming in film houses along the Pacific Coast where national defense construction has caused an unusual influx of skilled workmen at high wages. Theatres in San Diego, San Pedro, Oakland, Tacoma and Bremerton, Wash., are doing the best business they have known in years.

Theatre owners figure the boom will last for several years and are building or contemplating new film houses in the war construction areas. Fox-West Coast is preparing to spend at least $500,000 on new buildings in California this year, and the

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Electrician's Invention May Revolutionize P.A. Systems in Theatres

Sam Saltzman, stage electrician and inventor, has perfected a miniature radio sending device that may revolutionize amplification methods in theatres, large auditoriums and in the open air. Gadget, easily concealed upon the person of the announcer or performer, is tuned in on the public address system and anything said or sung comes through the loud speakers. Lapel microphone is sufficient not only for the sender but for one or two other participants close by, and permits the sender to move about freely. It is comparable to mobile radio broadcasting units.

Saltzman's plan is to offer his device on a rental basis for occasional events, but it is possible that theatres will eventually have the new sender on hand as part of the house equipment. Outfit is powered with several small dry batteries, also carried by the sender.

Saltzman devised television apparatus different from that experimented with heretofore. Stock in the company was bought by a number of people in show business, but television activities have been stymied by restrictions imposed by the Federal Communications Commission. Saltzman is now electrician at the 44th Street theatre, where 'Crazy With the Heat' is current.

QUENT REYNOLDS SAILS IN CONVOY FOR ENGLAND

Quentin Reynolds is sailing some time this week from 'somewhere in Canada,' on a convoy, back to his London correspondent assignment for Collier's. He's been back since Xmas and plans to return again to New York around the 1941 holidays. En route back, on the freighter, Reynolds will finish his third book for Random House, 'Don't Think It Hasn't Been Fun,' random memos. His 'A London Diary' will be issued by Random House April 9. 'The Wounded Don't Cry' is still a current best-seller.

Reynolds was to have flown over on a bomber, but that's a stunt that has already been done by other newspapermen.

Incidentally, a U. S. citizen going over on a British bomber or convoy is technically violating a State Dept. tabu, although, for working newspapermen purposes, our Government doesn't put too great emphasis on it.

Star After One Picture

Hollywood, April 1.

Veronica Lake, who made her screen debut in 'I Wanted Wings,' soars to stardom in her next Paramount picture, 'China Pass.'

Arthur Hornblow, Jr., is producer.

U Tests Brown

Wally Brown, young vaude performer, is being tested by Universal as a picture possibility.

Eddie Sherman handling the deal.

MARTHA RAYE'S PLANS

Pix and Shows—No Jolson Tour, but Another Legit

Pittsburgh, April 1.

Martha Raye closed a deal with WB via long distance while appearing at Stanley last week to go into 'Navy Blues' with Ann Sheridan, Jack Oakie and Jack Haley. That means her vaude tour, which was to have lasted six weeks, will be cut in half inasmuch as she's due on Coast to begin picture April 20. Comedienne is currently in Philadelphia and closes following week in Washington, Akron, Toledo, Youngstown and Chicago, having been cancelled because of new pic commitment.

After 'Blues,' Miss Raye moves over to U for Jules Levey's film version of 'Hold On to Your Hats' with Eddie Cantor. Star said that, despite reports, she would not tour next fall with Al Jolson in 'Hats' but would do either a new Rodgers and Hart musical on Broadway or a Vinton Freedley show with Bert Lahr.

Vaude Circles, Although Vexed With Skourases' Kayo of Live Shows, Help Put Over Greek Benefit's 33G B.O.

Seamen's Delight

Philadelphia, April 1.

Inspection of the Italian ship Belvedere, which was seized by the government Sunday in the Delaware, where it was docked, gave an insight into what the fascist seamen thought was art.

In the mess rooms and recreation rooms the Fascisti bigwigs had hung big pictures of Il Duce and King Victor Emmanuel. But in the crews' own bunks were pictures of—Margie Hart, the burlesque stripper.

Mgrs. 'Threaten' Kenny Baker When He Refuses To Play Greek Benefit

Hartford, April 1.

Kenny Baker was embroiled with local theatre men last week because of his reticence to perform at a local benefit show for the Greek War Relief. Many times reiterated 'no' of singing star to their pleas to perform in the benefit brought down their wrath. Brought it down so hard that they were left speechless and without proper name-calling epithets with which to tag him.

Kenny had been approached by a local committee to put in an appearance at a midnight benefit at Loew's Poli Saturday (29). He turned them down. They came back and he turned them down again. Managers couldn't see why he should refuse when celebrities throughout the nation were doing 'their bit.' Couldn't see, also, why Baker should be the sole holdout of the entire State theatre bill. Gil Lamb, Mills Brothers and Ina Ray Hutton's band put in an appearance.

As the tug of war become more insistent, each became more dogmatic. Theatre managers, through a local friend, contacted Fred Allen. Latter immediately dispatched a wire to the singer asking him to sing if it were in any way possible. This didn't change his mind. Finally the tug-of-war became a battle of prin-

(Continued on page 47)

MINOR MYSTERY OVER CHAS. PATHE'S WELFARE

No word whatsoever has been received in this country from Charles Pathe, pioneer film man, who was scheduled to arrive in New York from Lisbon more than two weeks ago. Pathe News, which he founded in 1910, and RKO, which releases the newsreel, had planned various honors for the Frenchman, now 66 years old.

Pathe News had a cable about three weeks ago that the vet filmmaker was going to fly to this country. He failed to arrive on the scheduled plane, however, and nothing has been heard from him since. Although it is thought that delays in transportation are probably holding him up, there was some hint also that Pathe might be in trouble with the Nazi authorities in France.

Pathe for years has owned no interest in the outfit in this country bearing his name.

Chas. Ray Back as Oldster

Hollywood, April 1.

Charles Ray, the homespun lad who wangled tears out of the silent pictures, makes his comeback 'Blossoms In the Dust' at Metro. Playing with him is one of his old directors, Jerry Storm.

Ray plays the elderly role of a state senator in Texas.

Vaudeville circles are pointing to Spyros Skouras' current campaign for Greek War Relief Funds as a classic example that stage shows, per usual, are still the last and best resort for theatre operators up against the proposition of raising funds. The Skourases, it's stated, were quick to drop vaude when they took over any theatres, but now Spyros Skouras is basing a good part of the drive for funds on benefit shows utilizing actors gratis.

Some in the trade contend that if it wasn't for the cause itself, Skouras would be up against it for cooperation from agents and talent. It's pointed out that Skouras, while enlisting performers for the free shows, has practically no playing time to offer as future compensation.

Yet it was the vaudeville showmen who directed the Greek Festival for Freedom at the Music Hall, New York, early Saturday morning (29) that virtually underwrote the benefit's b.o. as well as the entertainment. When the advance sales for the $10 top festival appeared far under expectations last week, Joseph R. Vogel, Loew's v.p. and district chairman of the Greek drive, decided that

(Continued on page 47)

MARCH'S LEGIT TO PIX AND BACK TO N.Y. DEAL

Hollywood, April 1.

Warners signed Fredric March for the lead in 'One Foot in Heaven.' Casey Robinson is screenplaying the novel about a minister.

March is currently in the east with the Theatre Guild's tryout of Sophie Treadwell's 'Hope for a Harvest.' He'll stay with the play for a pre-Broadway tour this spring, come to Hollywood to make 'Heaven' this summer, and then return for the Broadway engagement of 'Harvest' in the fall.

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Rep. Boren (Okla.) Reprises Blast Against Pix Biz; Divorcement Up Again

Washington, April 1.

New efforts to set a Congressional committee prowling into affairs of the film industry were stymied, at least temporarily, last week but vived interest was shown in the subject of divorcement legislation and there were threats of another drive to enact block-booking measures.

The House Rules committee, after hearing Representative Lyle Boren of Oklahoma fite various bricks at pictures and condemn the consent decree, put his resolution for a sweeping inquiry back on the shelf with the announcement that further hearings will be held at some unspecified future time. While some legislators seemed sympathetic toward his argument that both social and economic aspects of the business should be ventilated, there was generally only scant interest on the part of committeemen.

Though he declared when the resolution was offered he is not biased, Boren reflected before the Rules committee a deep conviction that the industry consists largely of gougers and individuals wanting to corrupt public morals. The tenor of his argument was that the Justice Department has been outsmarted and it is up to Congress to protect public welfare by examining trade practices, financial structure, and moral questions. The industry already is cheating on the pact with the D. of J., he charged, adding that nothing in the decree remedies evils resulting from price-fixing, dating, rebating, dividing the country into zones, or shoddy production.

'They always come in and offer to cooperate . . . every way, if we will just let them do the job and have their own way,' Boren wailed. 'Why are they so afraid to have their industry looked into if everything is all right. I believe Congress ought to find out what should be done to make the industry a safe part of our American system, economically and socially.'

Propaganda Charges by Fish

Propaganda charges were fired at the industry by Representative Hamilton Fish, Jr., who declared the industry is trying to stir up war hysteria and suggested the resolution should be broadened to permit special study of this situation. Representative Eugene E. Cox assailed the industry for corrupting 'private and public morals,' opining that control of screen entertainment is in the hands of a group whose only interest is money, more money, and more money.'

Demurrer was registered by Representative Earl C. Michener, a Republican member of the Rules group. With everybody trying to develop national unity and strengthen national defense, any such probe at this time might have serious consequences by upsetting the industry, he cautioned.

Consideration of divorcement legislation in the near future is contemplated in the Senate, where a special subcommittee has been named to take up the separation bill left behind by former Senator Matthew M. Neely of West Virginia. Chairman of the panel named from ranks of the Judiciary committee is Senator Harley Kilgore—one of the Neely Democratic faction and successor to former Senator Rush Holt of West Virginia.

The West Virginians allied with Neely, now occupying the Governor's chair, appear bent on harassing the industry and carrying on the Neely tradition, for Representative Andrew Edmiston of West Virginia recently orated about the need for prohibiting block booking. Kilgore also has promised to do his utmost to force new Senate action on the twice-approved measure to overhaul the distribution machinery, although he is not on the Interstate Commerce Committee which has jurisdiction in this field.

Others named by Senator Frederick Van Nuys of Indiana, the Judiciary Committee chairman, to serve with Kilgore on the special subcommittee are Senators Tom Connally of Texas and James H. Hughes of Delaware, Democrats; Warren R. Austin of Vermont and William Langer of North Dakota, Republicans.

That Made It OK?

Strip-tease unique among strip-teasers—for the benefit of the Hays office—is performed by Mary Martin in Paramount's forthcoming 'Kiss the Boys Goodbye.'

Singer, now vacationing in New York, is telling friends of the difficulties caused because Hays rules forbade her to touch her clothing while she shed as she warbled 'That's How I Got My Start.' The Par production department therefore was forced to put two men the wings of the set to pull visible strings unfastening special snaps on Miss Martin's clothes. Scene was shot more than a dozen times before the two guys got synchronized and avoided one-half of the Martin habilliment dropping before the other.

Par Points the Way To Revived Interest In Amusement Stocks

For the first time in months, the hitherto neglected amusement shares received full attention last week from the stock market as Paramount common became active leader on the New York Stock Exchange on several days. Last Friday (28) witnessed these Par shares heading the list in number of sales with 19,500 shares, changing hands, twice as many as the next most active stock. Paramount common climbed to a new high for the year at $12.75.

Paramount shares, including also the first preferred and second preferred, have been attracting attention in Wall Street for several weeks because of the conviction that the company soon would work out a deal whereby the first preferred would be called into the Par treasury. Retirement of some second preferred also has been mentioned in the past but denied by the company. Action of the first preferred in hovering between $99 and $100 indicates that some retirement plan for the first preferred is in the process of consummation.

Calling in of these shares would materially enhance the value of the common, with the present activity in the common stock largely being based on the early completion of a deal on the first preferred. Besides producing a savings of several hundred thousand dollars annually on the first preference issue, retirement of the first preferred would leave only 60c per share annual payment on second preferred in the way of common shareholders. Paramount already has paid 20c per share on the common this year, with current rate of earnings said to justify additional distributions the near future.

Dietrich-Morosco Split

Hollywood, April 1.

Co-associate producer team of Ralph Dietrich and Walter Morosco, functioning for the last 18 months at 20th-Fox, is splitting up. On completion of two pictures currently in preparation they will produce separately.

Morosco's first solo assignment is 'Accent on Love' and Dietrich's is 'Duchess by Appointment.'

Shirley, Beery in 20th Yarn of Fishing Fleet

Hollywood, April 1.

Wallace Beery and Shirley Temple draw the co-starring spots in 'Lazy Bones,' a tale of the tuna fishing fleet off the California coast, to be produced by Metro.

Richard Thorpe is assigned to direct the Milton Bren production.

Wm. Fox Pleads Guilty to Philly Bribery Charge

Philadelphia, April 1.

William Fox, who ran a Brooklyn nickleodeon into a $300,000,000 film empire, on Friday (28) pleaded guilty to an indictment charging him with giving a $12,500 bribe to former U. S. Circuit Judge J. Warren Davis to rule in favor of the ex-picture magnate in five appealed cases involving bankruptcy proceedings in Fox's All-Continent Corp. Indicted with Fox were Judge Davis and Morgan S. Kaufman, Fox's former counsel. Both entered pleas of not guilty and posted bonds of $5,000. All are liable, upon conviction, to two-year prison terms and fines of $10,000 each.

The indictment charged that Judge Davis agreed to induce Judge Joseph Buffington to sign his name to majority opinions in Fox cases before the Third U. S. Circuit Court of Appeals. At the time of the alleged conspiracy Buffington was senior member of the Appelate Court. He is now retired.

The conspiracy started, the Government charged, in 1935, when Fox had declared himself a bankrupt and creditors tried to take over the $6,000,000 in assets held by Fox's wife and daughter in a trust known as the All-Continent Corp.

Five times in the hearing on the bankruptcy petition Federal District Judge J. Boyd Avis ruled against Fox and five times the Circuit Court, with Judge Davis sitting in each case, overruled the lower court.

Judge Guy Bard, presiding at the case, postponed sentencing until April 14. Although he is a confessed bankrupt, Fox peeled off five $1,000-notes from a thick roll to pay his bail. Fox is expected to appear as a Government witness against Judge Davis and Kaufman.

The Attorney-General's office is continuing its investigation into the alleged conspiracy.

Under scrutiny of the probers are Fox's wife, Eve, their daughter, Belle; David E. Kaufman, former Minister to Siam; and Murray Becker and Daniel Rosenblatt, New York lawyer.

$3,750 TO L. J. LUDWIG IN AUTO CRASH SUIT

Minneapolis, April 1.

L. J. Ludwig, formerly associated with John Friedl in the operation of Minnesota Amus. Co. (Paramount circuit) and now owner of two Jamestown, N. D., theatres, has been awarded a verdict of $3,750 damages as result of injuries sustained in an automobile collision near here a year ago. In the same accident, E. P. Philips of Paramount's home-office and Otto Muller, Minnesota Amus. maintenance head, lost their lives.

Ludwig and Muller's heirs sued the owners of the truck, which collided with the car in which they were riding, for $40,000. A district court jury returned the $3,750 verdict.

Other News Pertaining to Pictures

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Kelly, on Coast, Sees 20-30 for UA In 1941-42; Ed Small 'Surprises' Co.

Hollywood, April 1.

Arthur W. Kelly, United Artists sales head, has arrived for a check-up of the company's 1941-42 product lineup. He leaves again in a day or two for New York. He figures to announce 20 pictures at the U.A. convention April 14 in New York, with the likelihood that the season's block may total close to 30.

Although the matter of selling pictures in blocks or individually, a subject under discussion several years ago, no decision has yet been reached on the selling policy. Possibility is that merchandising will be the same as in previous years.

Murray Silverstone is due here early next week for confabs on picture quotas for various producers. Talks are also slated with Clarence Brown and John Stahl for heading their own units to release through UA. Although Brown has been proffered a new deal at Metro after 15 years on the lot, he has held off signing. Stahl is now at Columbia.

Small's Big Schedule

Although Edward Small during the past week announced that he will make eight films for release by United Artists during the 1941-42 season, UA chieftain Murray Silverstone declared on Monday (31) he did not believe Small will turn out that many. Silverstone, who had previously stated he would like no more than one or two films from each UA producer, expressed surprise at Small's announcement of a virtually conveyor built production schedule.

If Small goes ahead with his plan, he will turn out more films than any other UA producer has ever made in a year. It will be in direct contrast to the Silverstone policy of cutting down the number of films from each man so that more attention can be given by the producer to each individual picture.

During the current season, Small will have contributed three films to the UA sked, although all were promised for last season. There were no new ones. Three of the eight Small has announced for 1941-42 are also oldies, 'Two Years Before the Mast' and 'In Rudolph Valentino's Day' have been announced for the past two years and 'The Corsican Brothers' was slated in the 1940-41 program.

First of the eight pix into production will be 'G-Man Vs. Scotland Yard,' with Ilona Massey, George Brent and Basil Rathbone. Tim Whelan is directing from script by E. Lloyd Sheldon and Jack DeWitt. Others include 'Mast,' from the Richard Henry Dana story; 'Valentino,' from script by Howard Estabrook; 'Corsican Brothers,' with Estabrook screenplaying from famed Alexandre Dumas yarn; 'Twin Beds,' with story by Walter De Leon; 'Heliotrope,' for which Paterson McNutt is preparing the script; 'My Official Wife,' which Ernest Vajda and Stanley Logan are writing; and 'Murderer's Holiday,' which Lawrence Hazard is preparing for the screen from the novel by Donald Henderson Clark.

Stepping On the Gas

Hollywood, April 1.

Use of film actors to glamorize instruction to filling station attendants is being utilized by General Petroleum along the Coast. Outfit has engaged 15 personable bit players and laid out a three-week route.

Actors will assume roles of pump 'monkeys' at sales meetings to show the regular attendants how to inject personality and showmanship into their sales gab. Main idea is to put on the front for the femme trade, which goes for those lit.le touches. Troupes are routed twice a year and if the idea clicks it will be used nationwide.

Mary Pickford Ill, Silverstone Hastens To Coast on UA Plans

Illness of Mary Pickford, who was expected in New York from the Coast on Monday (32), is speeding plans of Murray Silverstone, United Artists chieftain, to go to Hollywood. Miss Pickford, one of the owners of the company, was due in for confabs with Silverstone on new producers, next season's product and new distribution bonus plan. Her illness has forced her to be hospitalized and her trip east has been postponed indefinitely.

Silverstone will go to the Coast in a week or so to join Arthur Kelly, v.p. in charge of sales, who left over the weekend. Kelly is lining up final details of UA's program for announcement at the company's five regional sales meets. First will be held in New York April 14-15.

Details of new bonus plan and new UA unit to finance producers will be announced shortly after he gets to the Coast, Silverstone said Monday (31).

Mae Murray's Son Now Legally Somebody Else's

Troy, N. Y., April 1.

Court proceedings and legal matters are over for 14-year-old Koran David Mdvani, son of Mae Murray, screen star of the silent days, and Prince David Mdvani. (She is currently at Billy Rose's Diamond Horseshoe, N. Y.)

In closed proceedings in Rensselaer County surrogate court here the boy became Daniel Michael Cunning and the legally adopted son of Miss Bessie Cunning of Averill Park. The proceedings, it was revealed, took place last December, and former Surrogate B. P. Kavanaugh signed the adoption order on Dec. 31, the last day of his term of office.

The change of the boy's first and middle names from Koran David to Daniel Michael is in apparently naming the child after Dr. Daniel M. Cunning of New York, brother of Miss Cunning, who operated on the boy in New York more than five years ago.

Miss Murray brought her son to Dr. Cunning to have a mastoid operation performed, and left him in the doctor's care. She allegedly made no effort to reclaim the boy until about two years ago, and then brought two habeas corpus proceedings before Justice Francis Bergen of Albany to get custody of the child, and was unsuccessful in both. After the last proceeding Justice Bergan awarded the custody of the boy to Miss Cunning.

The father of the child, who resides in California, did not appear here, but gave his consent to the adoption.

NANCY COLEMAN'S TEST

Nancy Coleman, who recently closed in one of the featured leads in Philip Barry's 'Liberty Jones,' goes to Hollywood today (Wednesday) to be tested by Sam Wood for one of the leads in 'King's Row,' at Warners. She's due at the studio Monday (7). Sarah Rollitts, of Columbia Artists bureau, set the deal.

Miss Coleman played the lead last night (Tuesday) on 'Grand Central Station,' in an original radio drama by Sam Locke, brother of actress Katherine Locke.

Court proceedings and legal matters are over for 14-year-old Koran David Mdvani, son of Mae Murray, screen star of the silent days, and Prince David Mdvani. (She is currently at Billy Rose's Diamond Horseshoe, N. Y.)

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The father of the child, who resides in California, did not appear here, but gave his consent to the adoption.

Garbo's Dual Role

Hollywood, April 1.

Greta Garbo plays her first dual role in pictures in a comedy, still untitled, to be directed by George Cukor at Metro.

Gottfried Reinhardt is the producer and the script is being handled by Walter Reisch and Salka Viertel.

VALENTINO'S NEPHEW'S SUIT

Jean Guglielmi, or Jean Valentino, was denied a summary judgment against Artcinema Associates, Inc., and Emil C. Jensen in N. Y. supreme court last week when Justice Charles B. McLaughlin decided there were triable issues. Action seeks damages of $21,990. Artcinema holds distribution rights to the films' reissues. Jensen being the firm's prez.

Plaintiff, as the heir (nephew) of Rudolf Valentino, claims 50% of the net profits on the reissue of 'The Son of the Sheik' and 'The Eagle' according to a contract made by Valentino with Joseph M. Schenck in 1925. The defendants claim to have paid Guglielmi $25,375 in full settlement of the contract. They acquired the contract from Schenck.

NEWSREELS' GROSSES UP

Hays Reviews Film Year, Lashes TNEC Anti-Industry Blast; Annual Report

After stressing the outstanding industry problems, particularly the depleted foreign market and frozen currency, Will Hays lashed out at the Temporary National Economic Committee for its blast at the film business in his report submitted to the annual meeting of the Mon Picture Producers & Distributors Assn. on Monday (31). It was probably the most vigorous and sarcastically worded statement by Hays in years, quietly tearing apart several points made by the TNEC report.

Hays was elected head of the MPPDA for the 20th consecutive year by the association at the meeting. Also revealed that he holds a five-year contract running until March, 1946. Old pact was renewed on the basis of terms existing after the 20% wage cut installed at the Hays office in October, 1939. Understood Hays insisted that any long-term agreement must be on these terms. This gives the MPPDA chief $80,000 per year since, prior to the general wage slashing in the Hays organization in 1939, he was receiving $100,000. Cuts for other employees ranged from 5% to 20% at that time.

Wound Up His Report

Hays' thrust at the TNEC was nearly the conclusion of his report. He pointed out that there is no cure-all to take the place of planned and hard-earned progress in the film business. Hays cited the recent monograph (issued under the auspices of the TNEC) concerning picture trade practices and self-regulation via the production code, and after reviewing legislation, litigation and arbitration, finds them all wanting.

'The statement is so keen about the forest that it overlooks the trees—the essential factors by which the industry grew up, the art developed and theatres were vastly multiplied until the film became a universal form of entertainment,' he said. 'We cannot quarrel, however, with a conclusion reached in the monograph that no patent medicine remedies, no simple solutions, no infallible formulas exist for any problems in this industry.

'On the contrary, to quote from this monograph, written without any hearing or submission on the part of producers, distributors or exhibitors, what the industry needs is 'more than anything else intelligent and sympathetic study.'

'The screen is too prominent a medium for criticism, right or wrong, not to be constantly levelled at it. Wholesome criticism allows for constant self-examination and stimulates progress; baseless criticism gives us the opportunity to establish the facts about the industry. There will never be a time when we can sit back and say 'Content.'

Entertainment Essential

'It is significant that even those who would substitute bombs for butter dare not strike entertainment off the list of necessities, however distorted and adulterated is the product they provide. Even tyranny shrinks from this last offense to the people,' he continues.

Hays stressed that in the debate over the national emergency, the screen, as with the press and radio, was subjected to the strains of differing opinion. 'Fortunately our record could speak for itself on any issue that arose. It spoke most emphatically against any charge that the screen was a breeder of hate. The record established that 16% of the newsreel clips dealt with a variety of people and current events related to national defense; while only 2.4% of the short subjects and 5% of the features approved during 1940 had any relation, direct or indirect, to European politics of the European war.'

Lauds Newsreels

Hays praised the newsreel coverage of the war, and its fine job under trying circumstances. He also lauded the trade press. He claimed that there was an increased use of films as teaching aids in schools, with the industry continuing to make avail-

(Continued on page 20)

Load Up on LeBaron

Hollywood, April 1.

William LeBaron took over four more yarns for his 1941-42 production program at 20th-Fox. Two of them, 'Flight Surgeon' and 'Khyber Pass,' are transfers from Kenneth Macgowan's schedule.

Other two are 'Improper Relations' and an untitled story by Jack Jungmeyer, Jr., and Maurice Rapf.

HAYS CAUTIONS ALL STUDIOS ON CODE

Problem of following the industry self-regulation codes on film production, and advertising them, received more attention than usual from Will Hays in his report to Motion Picture Producers & Distributors this week. He said it is not enough to follow the letter of the film business' own codes, but that vigilance must be exercised both in theme and treatment '. . . and that's a job for every individual studio as well as for the organized industry. The American public, very rightfully, will not stand for any violations.'

Hays cited an analysis of critical opinion on pictures in 1940 that indicates only 20 films out of 523 feature pictures and 707 shorts were hit by serious objection on the basis of good taste, and even then equally sincere critics were not all agreed.

Number of pictures based upon crime or horror decreased in 1940 from the previous year under MPPDA Production Code Administration operation, according to Hays. Western and action pictures still hold the lead among films mostly handled by PCA.

Miscellaneous themes actually led the list, representing 45.50% of 523 pictures. This was about 9% increase over 1939. Although the western-action films decreased from 27.4% to 22%, 115 were still handled by PCA. Crime and horror films dipped from 23.8% to 20.65%. Musicals showed an improvement, 27 being made compared to 19 in 1939. Films of social category declined from 9.25% to 6.60%.

More features based on original screen stories were handled by PCA, percentage rising to 61.8% from 56.3% in 1939. Pictures produced from stage plays increased from 5.8% to 9.8%, with 51 such films made in 1940.

Keen competition to build domestic theatre attendance and offset foreign market losses produced many new types of advertising ideas with almost twice as many rejections of advertisements as in 1939. Rejected or revised ads amounted to 324 out of 11,256 submitted or 2.8%. Much of this material later was brought into conformity with the Hays office Advertising Code, less than 1% finally being objectionable.

Hays pointed out that increased watchfulness was exercised by the Advertising Advisory Council in 1940 because it was aware of flood of new advertising ideas.

Paul Jones' New Par Deal

Hollywood, April 1.

Paul Jones was signed to a new seven-year contract to produce high-budget pictures at Paramount, the first holdover from the old regime to close a deal under B. G. De Sylva.

During the last year Jones produced 'The Road to Zanzibar' and handled the reins on the pictures directed by Preston Sturges.

NET ALSO RUNS AHEAD OF 1940

Reduction in Costs of Coverage, Notably European, a Prime Factor in Increasing the Net Profit

UP RENTALS NOW?

Gross business is up for a majority of U. S. newsreels. Also net revenue is running higher than it did a year ago.

Some newsreel executives can't account for the recent spurt in total money garnered weekly, but most of them admit that the reduction in expenses, originally budgeted in covering the European war, naturally has aided the net take. Many newsreel editors believe the revived interest in news screen clips because of present world events, including the war and national defense, has produced a larger number of accounts for the newsreel companies.

Despite this encouraging sign, with a couple of newsreel companies reporting $1,800 additional revenue weekly, the same low rental scale has been maintained in selling the newsreel. Few film company executives believe that the general rental scale can be raised until distributors break away from present alignments and sell the newsreel separately and entirely on its merits.

In the face of mounting production costs, wage scales and other expenses going into the making of a newsreel twice per week, American newsreels continue to be the sales-bargaining football of exhibitors. Until they are lifted from this category, major distribution companies are none too optimistic about their future as money-makers.

Present indication is that if better rental terms are not obtainable for them in the 1941-42 selling season, when they are sold separately by most companies, other means will be sought out in an effort to boost the rental fee per reel. There is talk of reviving the long-discussed plan for a two-reel newsreel, issued once per week or a one-issue setup, each one being around 1,000 feet in length instead of 700-800, as now. Idea on this would be to reduce the print cost, which presently is a big item, even though lab work probably is at its lowest point in history.

Development of the special issue phase of newsreel coverage also will be tried this season by at least two newsreels. It was experimented with on a small scale last fall on football games, and will be employed again next fall on grid events and big national stories, with the exhib charged better than the newsreel fee.

All of these experiments are in line with the policy of several distributors looking to developing the value of their newsreel divisions. These companies believe they should be regarded as valuable properties, when consent decree selling starts next fall for all distributors concerned with reels excepting Universal. It is a move to get the newsreels out of the present rut which sees them regarded first as a plaything of exhibitors and secondly, often rated as a goodwill builder for the parent distributing company.

As presently constituted, too many of the newsreels are loaded with publicity blurbs, concealed or otherwise. Publicity yarns are made on major company stars, stories or product, as advance bally. These sort of clips also creep into reels through high-pressuring of different groups.

Exhibs are almost as bad. They constantly are in the market, putting the slug on the newsreels to get special stories covered but seldom are willing to pay an additional penny for this special service.

British Film Propaganda's Mistakes May Cue U.S. Not to Repeat Same

An inkling of what may be store for American exhibitors, in the matter of national defense propaganda pictures, if the same so-called errors in handling such films is made as in Great Britain, is contained in reports from London about exhibitors protesting against alleged competition from the British government's Ministry of Information picture activity. Two branches of the English Cinematograph Exhibitors Association voiced strong opposition to this activity after having previously passed a resolution to refrain from showing any more MOI films unless the competition with the exhibitors' business was halted.

British exhibitors did not mind showing so-called war propaganda and educational defense subjects on their regular shows, matter how dull as entertainment, but they have raised protests when similar Ministry of Information pictures were shown gratis (either 35-millimeter or 16-mm.) in opposition to regular cinema performances. This was regarded as unfair competition, and as such should be stopped by the British government agency.

The British exhibitors did not object to propaganda films being shown in spots where there were no theatres, but they viewed the introduction of free propaganda film shows in towns where cinemas already existed as constituting a waste of public money. On the other hand a high official with the Ministry of Information held that it had the right to display propaganda films wherever it considered their showing in the public interest.

Exhibitors in U. S. are watching closely to see that defense propaganda films are not sent out in free Government shows in direct competition to regular theatre performances. They almost uniformly believe that proper propaganda pictures, already being shown on a modest scale in most theatres here, should go into regular theatres. And that the present emergency never should provide the excuse for the Government to launch a series of free film shows, as is being done in Great Britain.

A Hand-Sitter

Washington, April 1.

New way to keep the United States out of war and preserve neutrality toward the European belligerents was suggested to the Senate Monday (31).

Senator Robert R. Reynolds of North Carolina, violent isolationist, would like to have audiences prohibited from applauding when motion pictures are shown that deal any way with international controversies.

PRODUCERS AT 20TH IN FOR PRUNING

Hollywood, April 1.

Shakeup among the high-ranking execs on the 20th-Fox lot is presaged by the high number of full producers and associate producers, working on a schedule of 44 features.

Recent signing of William LeBaron, Ernst Lubitsch and Mark Hellinger started speculation that the associate producer list may be cut down. These three, with Sol M. Wurtzel, are slated to handle the production reins on 25 pictures, leaving only 19 for 10 associates: Harry Joe Brown, Harold Clurman, Ralph Dietrich, Lou Edelman, Nunnally Johnson, Robert Kane, Lou Ostrow, Walter Morosco, William Perlberg and Milton Sperling.

SAM COCALIS ESTATE LIQUIDATING HOUSES

The theatres of Cocalis Amusement Enterprises, headed by the late Sam Cocalis, being slowly liquidated with a view to washing up the interests of the Cocalis estate entirely. Scattered houses in the New York and northern New Jersey area are being turned over to independents, following the first major deal with RKO transferring numerous Bronx houses to RKO and Skouras.

Theatres in the old Springer-Cocalis circuit are virtually liquidated, according to Joe Kaitch, administrator for the estate of the late Jack Springer, a former partner of Cocalis. Most of the houses in which Springer had a direct interest have been turned over to the Skouras circuit.

Jas. Roosevelt Due Into N.Y. via D.C., Next Mex.

James Roosevelt, who came east from the Coast over the weekend in a new Army bomber, went directly to Washington upon his arrival. He is expected in New York tomorrow (Thursday) or Friday for the opening of his first production, 'Pot O' Gold,' at the Roxy Friday (4).

Producer, who is on short leave from the Marine Corps, will return to the Coast before heading for Mexico City, where his film will be premed amidst a Motion Picture Festival built around it in cooperation with the Mexican government. Mex celebration will be from April 12-15.

Piazza Back at RKO

Hollywood, April 1.

Ben Piazza returns to RKO in charge of new talent.

He was formerly at the studio in that capacity and as casting supervisor.

U MAY RELEASE PAR'S BRITISH PIC IN U. S.

Deal was nearing consummation in N. Y. yesterday (Tuesday) whereby Universal would obtain U. S. distribution rights for 'Quiet Wedding,' British quota film, from Paramount. Negotiations have been in progress for about two weeks. Par is distributing the film in Great Britain, and holds options on the production for the rest of the world. Probably will distribute elsewhere in the world market.

'Quiet Wedding' was produced by Paul Soskin in England for quota purposes, the producer sharing in financing, bulk of which was by Paramount. Production was halted on picture temporarily when Nazi bombs struck studio, killing two technicians on the lot.

Wood Signs Indie Prod. Deal With Par, RKO

Hollywood, April 1.

Sam Wood signed two releasing deals with RKO and Paramount, each calling for the independent production of one picture annually for three years. He is also reported dickering with United Artists for a similar contract.

First Paramount picture is 'Miss Susie Slagle,' to be made after he finishes his current job on 'King's Row' at Warners.

Music Corp. of America (J. C. Stein) is financing Wood's independent unit.

EXHIBS STARTING TO FILE SEPARATE COMPLAINTS AGAINST DISTRIBUTORS

No Bunching 'Em—Theory of Scattering Consent Decree Beefs Is on Premise of Diversifying the Squawks for a Better Percentage in Decisions

Instead of putting all their eggs in one basket, exhibitors are beginning to file separate complaints against distributors apparently in the hope that if they lose against one distributor they may win a case brought against another. Also, certain theatres are consolidating complaints under clearance and 'some run' on the ground that they are related, or that they may emerge victor on one or the other.

In connection with complaints brought for some run, theatres are at the same time demanding a specific run which, according to the American Arbitration Association, cannot be arbitrated until the beginning of the new season's (1941-42) deliveries starting Sept. 1 next. However, this is to be contested by the Ken, Chicago, an independent, which will appeal to the Appeals Board in New York following dismissal of its case by the Chicago tribunal. Attorney for the Chicago Indie, demanding a specific run, will argue the arbitrator, if thinking a theatre should have some run, that it should be designated now and that such specification should become part of granting some run.

Interpretation of the consent decree and its intent as worked out by the Department of Justice is that while an exhibitor is entitled to some run, regardless of what the distributor decides, he may not complain as to what run he will receive and whether it is unfair, as designated by the distrib after some run is granted, until Sept. 1 when it applies to 1941-42 product. As a result of this interpretation, the Sosna, Mexico, Mo., which filed for a specific run in St. Louis, has withdrawn its complaint. In this particular instance, the complaint demanding some run, was against Par, Warners, Metro, RKO and 20th-Fox.

Ken, Chi, Appealing

Although the Ken, Chicago, hopes to fight it out before the Appeals Board of the AAA against all of the Big Five, it is regarded as virtually certain that it will lose so far as a specific run is concerned because of the intent of the decree itself, and pointed out that where such cases may be filed locally, the arbitrator's hands are virtually tied unless the exhib is merely looking for some run at this time.

Under this particular phase of the decree it is explained that an exhibitor now getting no run at all should seek 'some run' and where that is granted by the arbitrator but the distributor allocates a run that is seemingly unfair to the exhib he then has a right to declare for the run he thinks he is entitled to. This applies, however, only to indie exhibs who own or operate no more than five houses.

The filing of separate complaints, so far only under some run and clearance, may mean considerable extra cost to both sides if the policy becomes widespread since separate filing costs, hearings, arbitrators, etc. figure for exhibs doing that as well as for distributors.

London's 2 Complaints

In Detroit, Julius London, indie, has brought two different cases demanding some run. In one complaint it's in the name of his Midtown there against all of the Big Five, while in the other it's his De-Luxe, also against all of the five consenting distribs. Both houses have been shut out from runs from these distribs but the complaints are brought separately and it could happen where one arbitrator refuses to grant a run, the other might.

In New Orleans where Charles Wollner, operator of drive-ins, has filed no less than three different cases on some run, he brings single complaints against Paramount, Metro and Warner Bros.

During the past week two separate clearance complaints were filed at the Albany office of the AAA. They were brought by the American, Canton, N. Y., one case being against RKO, the other against Warners. The same theatre in each instance filed, claiming the Pontiac and Strand at Ogdenburg, N. Y., were obtaining unfair clearance over the Canton town.

While up to now the only squawks of exhibs has dealt with clearance and some run, on Friday (28) the Star, Lupton, Colorado, came forth with the first beef concerning the withholding of prints. E. K. Menaugh, operator of the Lupton house, claims that prints of all five companies (WB, RKO, Par, Metro, 20th) are being withheld from him in favor of the Rex, Brighton, Colo.

PASCAL ON COAST TO EDIT DOWN 'BARBARA'

Hollywood, April 1.

Gabriel Pascal, sole producer of George Bernard Shaw's plays on the screen, is editing 'Major Barbara' at General Service studio, preparatory to its release within three weeks.

Rough cut of the film has been shown in England, but further editing is required before it is ready for the American market.

Studio Contracts

Hollywood, April 1.

Vivian Mason inked player deal at 20th-Fox.

Eleanor Powell drew new contract at Metro.

RKO signed Paul Hernried, actor, and changed his name to Paul Herndon.

Metro handed Larry Nunn a minor's contract.

RKO closed player deal with Frances Neal.

Warners renewed Richard Macauley's writing contract.

Superior Court approved minor Charlie Smith's contract with Paramount.

Warners picked up Ben Stoloff's director option.

Paramount renewed Charles Brackett's writing pact.

Herman J. Mankiewicz signed to scripting deal by 20th-Fox.

David O. Selznick handed an acting ticket to John Alden King.

Richard Carroll drew one-year writing contract at Columbia.

Ken Englund signed to script three pictures for 20th-Fox.

Columbia closed a player deal with Ileen O'Hearn.

20th-Fox lifted Bonnie Bannon's player option.

Universal handed Claire Dodd a player ticket.

Paramount lifted player options on Stirling Hayden, Albert Dekker and Frances Gifford.

Michael Ames inked player ticket at Warners.

Hedda Mothering Again

Hollywood, April 1.

Hedda Hopper, creator of the mother role in the Aldrich Family series, plays the same part again in the next Paramount picture, 'Henry for President.'

Jimmy Lydon takes over Jackie Cooper's part as Henry and Charley Smith replaces Eddie Bracken as Dizzy.

SCHINES MAY SWITCH HEADQUARTERS TO N. Y.

Reported the Schine Bros., operating around 150 theatres in upper New York State, Ohio, Kentucky and Maryland, is planning to move home offices from Gloversville, N. Y., to New York City with the coming of the consent decree.

Circuit, headed by Meyer and J. Louis Schine, is one of three that was sued by the U. S. government under the anti-trust laws as a follow-up to the case brought against all of the major distributors.

UA-WB Stymie in Pitt Stalls 'Dictator' Date

Inability of United Artists and Warner Bros. circuit execs in Pittsburgh to get together on percentage terms for a moveover engagement of 'The Great Dictator' resulted in the booking being cancelled just a few hours before the film was slated to open at the Warner theatre.

Picture had been playing the Penn and was slated to move to the Warner on Friday (28), but UA and WB failed to come to an agreement by late Thursday. Warner ads that day had already announced 'Dictator' and were yanked hurriedly out of the Friday a.m. dailies. House filliped with a double-bill, 'You're the One' and 'Trial of Mary Dugan.'

Warner had played 'Dictator' five months ago at advanced admish. UA is now asking 50% for the pic, but had agreed to substantially less than that for the WB circuit deal, it is understood. WB, however, wanted still further concessions.

Col. Herron's Duties

Col. Frederick L. Herron, formerly manager of the Hays office foreign department, has been appointed head of the U.S. Army Motion Picture Service as his initial assignment in active service with the Adjutant-General's office in Washington. Herron was in N.Y. for a short time yesterday (Tuesday) checking with the local office which is in charge of Thomas H. Martell.

Herron will be in Washington most of the time but also will make trips to various offices of the Picture Service in all parts of U.S. Service books all motion pictures for army camps.

Disney-Goldwyn Hookup May See An Unique Merchandizing Plan

Collaboration of Walt Disney and Sam Goldwyn on a life story of Hans Christian Anderson will have no bearing on other production or releasing plans of either of the filmmakers. Work on the Anderson film is not slated to start at either studio until fall and likelihood is that it will not be released until late in the spring of 1942.

Plan, it is understood, is for Goldwyn to make the life story of the famous writer of children's stories with Disney to do cartoons of the fairy tales he wrote. These would be inserted in the live action to illustrate the tales chronologically as Anderson knocked them out. Alternate plan is to sell exhibs a 'package' of films containing the Goldwyn feature and, in separate reels, Disney animations of the fairy tales to be played on the same bill.

Disney now has three features nearing the completion stage. First is 'The Reluctant Dragon,' using a combination of cartoons and live action, which will be released in May; second is 'Dumbo,' to be released in August, and third is 'Bambi,' to be released in October. 'Bambi' may be roadshown and have Fantasound recording, similar to Disney's 'Fantasia.' Fact is, if it lives up to expectations, Disney has an idea of putting it into the same theatres now housing 'Fantasia' when that peters out.

Goldwyn starts work April 15 on 'Little Foxes,' which will be his first since he freed himself from United Artists. His releasing plans still hang in the air, with 'Anderson' having little effect, since it is assumed that any deal he reaches will permit him to release the Disney collaboration separately.

Disney office, which releases through RKO, emphasized, as it has repeatedly in the past, that its deals with RKO are always for one feature at a time. It stated there was no assumption that RKO would automatically get the 'Anderson' film.

New Selling Season Not Influencing Detroit Court to Rush Decision

Detroit, April 1.

Although counsel indicated that a swift decision in view of the new selling season was highly desirable in the anti-trust suit brought by Midwest Theatres, Inc., against the Cooperative Theatres of Michigan, Federal Judge Frank A. Picard indicated that he could not take this factor into consideration in reaching a decision in the case which has been running for months.

Final evidence was put in and the attorneys argued that a new selling season is starting and that the new type of selling under the block-of-five system required a quick settlement of the conflict. However, court replied that matters involved were of major concern and could not be hastened. The plaintiffs were given until April 14 to file the brief of their contentions while the Co-ops were given until May 5 to file an answer.

Following that the final arguments will be heard before Judge Picard makes decision on the Midwest charges of unfair trade practices in which its houses suffered.

Col. Mulling Roadshow For 'Penny Serenade'

Decision by Columbia on possibility of roadshowing 'Penny Serenade' will be made in New York next week when various execs of the company get together for huddles. Pic has created considerable enthusiasm in the distributing outfit and Nate Spingold went to the Coast over the weekend to see the rough print. He'll report back next Monday (7).

Meeting with Spingold to make the decision will be Jack Cohn and Rube Jackter, who returned from Florida this week, and Abe Montague, who is due back later in the week. 'Serenade' has been set for release April 24 if not roadshown.

Montgomery On Loan For Columbia's 'Heaven'

Hollywood, April 1.

Metro loaned Robert Montgomery to Columbia for the top role in 'Heaven Can Wait,' slated to roll April 15.

Picture, based on a stage play by Harry Segall, is Everett Riskin's first producer assignment since returning to the lot. Alexander Hall directs.

More Complaints

Buffalo, April 1.

First case before the Buffalo arbitration board got under way Monday (31) before Weldon D. Smith, local department store head, as arbitrator. Complaint by Richard DeTota, operating the Genesee theatre at Mt. Morris, requested that 20th, Warners, Universal and Monogram be directed to license him 'some run' as against the opposition Family theatre. Fox was represented by Percy Heiliger, of N. Y. office legal department.

Case discontinued against Warners by stipulation of complainant. Universal and Monogram, though named, are also out because of no jurisdiction over them.

Case proceeds against 20th only with Martina Circuit, operators of the opposition Family as intervenor. Evidence closed after all-day session. Briefs to be submitted in 15 days.

2d Boston Beef

Boston, April 1.

Local AAA office has received its second clearance case since it opened two months ago. Julien Descoteau, operator of three Manchester, N. H., houses, seeks earlier releases of feature pix from Paramount, RKO, WB, Loew's, 20th. Also mentioned in complaint is State Operating Co., owner of an opposition house in Manchester.

1st Philly Case Up Friday

Philadelphia, April 1.

The first arbitration case filed in Philly office will be heard Friday (4) before Robert J. Callaghan, local attorney, named as arbitrator. Case was filed by Florence theatre, Florence, N. J., against some of the major distribs. Intervenor in the case is Ben Amsterdam, head of the Atlantic Theatres, Inc., an indie circuit.

HEAVY TRADE IN RKO, PAR, U COMMON

Washington, April 1.

Heavy trading in RKO, Paramount and Universal Pictures stocks recorded last week in the Securities & Exchange Commission's January survey.

Biggest deal was purchase of 11,600 shares of RKO $1 par common for the Atlas Corp. (Floyd Odlum trust) in 16 separate transactions which brought the Atlas holdings to 744,496 shares. An additional 1,200 shares of 6% convertible preferred was registered for Atlas, bringing holdings in that stock to 36,681 shares. Atlas Corp.—listed as 'beneficial owner'—also was credited with ownership of 327,812 warrants for common, while the American Co. was shown holding 268,230 shares of $1 par common stock in the picture company.

Interests of Preston Davie, Manhattan director of Universal, who picked up 20 shares of 8% cumulative first preferred stock in the company during January, revealed that he held 50 shares of this stock and 100 shares of $1 par common stock of the company at the end of January. Belated interests of Peyton Gibson were listed through securities owned by Universal Corp. which, in September, bought 2,000 shares $1 par common to bring its total to 230,927 shares and, at the same time, showed holdings of 220 shares of 8% cumulative first preferred and 20,000 shares of 7% cumulative second preferred.

Purchase of 400 shares of Paramount Pix, Inc., $1 par common, upped Henry Ginsberg, Hollywood official, to 500 shares, with Edwin L. Wiesl, New York director, listed as having 100 shares of same at the end of the year. Wiesl also was recorded as having disposed of an interest in 3,200 shares of 6% convertible second preferred stock of the company, wiping out his holdings in that line.

Only other film stock revelation concerned the receipt of 500 shares of Trans Lux Corp. $1 par common stock in July last year by Leslie E. Thompson, New York official, as compensation.

EBELE MOVES TO PAR AS PRODUCTION HEAD

Hollywood, April 1.

New production manager at Paramount is Ed Ebele, who resigned as assistant production manager at 20th-Fox to assume the new job.

Simultaneously Charles Boren, in charge of industrial relations on the Par lot, was upped to the studio manager post recently vacated by T. Keith Glennon. A. B. Hilton was advanced from service manager to assistant studio manager.

'Heaven Too,' 14 Wks. At Mex Theatre, Sets Mark

Mexico City, April 1.

The longest run record for a film at one stand here has been established by 'All This, and Heaven Too' (WB), with 14 consecutive weeks at the Cine Rex, 1,000-seater. Pic played to tariffs that ranged from $3 (Mex.) (60c U. S.) the first two weeks, $2.50 (Mex.) (50c) the next two weeks and $1.50 (30c) the rest of the run.

'Heaven' run was only approached by 'Gone With the Wind' (M-G), with latter's six weeks at the Cine Alameda and three week at the Cine Iris, simultaneous with the Alameda exhibition.

Lenser Sues to Work

Los Angeles, April 1.

Damage suit for $151,000 was filed by Otto Dyar, still cameraman, against 15 motion picture studios and International Alliance of Theatrical Stage Employes. Plaintiff charges the IATSE with keeping him out of a job.

Complaint asserts Dyar joined the union in 1928 and was in good standing when he went to work for Gaumont British in London in 1935. Returning, he declares, he was refused readmission to the union.

$3,000,000 BACK-PAY STORM

Col. Details Intra-Studio Deals In Asking Dismissal of Its Suit

Filing a long (120 pages) general denial of all charges Columbia Pictures Corp. on Monday (31) applied in N. Y. federal court for a dismissal of the Government antitrust suit against it on numerous grounds. The gist of Columbia's denial is that it is not a major film producer or distributor, and that the Government is barking up the wrong tree when it attacks it.

The answer starts off with a general denial of charges and then states that from 1929-39 Columbia distributed 273 features, 71 'A' productions, and 80 Westerns of its own, and eight A's, 54 features and 47 westerns produced by others. The company claims that from 1927-39 there were a total of 9,169 features produced, with the majors making 3,581 and independents 5,588.

Columbia points out the rising cost of picture-making, by showing that from 1924-28 it averaged 22 features per season at a cost of $729,370, while from 1928-39 it averaged 44 features at a cost of $5,981,100, and in the 1939-40 season the cost of its product was $9,366,800.

Columbia's Difficulties

Columbia found it difficult to secure proper distribution for its pictures in the beginning, it is claimed, with major film producers established in the field, either refusing to distribute altogether or imposing such harsh terms as to make a profit impossible. The company then was forced to go to the banks in 1929 and borrow $750,000 and start its own distribution exchanges. Columbia then lists a number of independent producers who have been affiliated with a number of companies. These are Walt Disney, David Loew, Walter Wanger, Emanuel Cohn, B. P. Schulberg, Hal Roach, Sol Lesser and David O. Selznick.

The cost of 'A' pictures today is $883,500 against $302,900 in 1932, while the cost of other features has risen from $101,100 in 1932 to $129,800 for Columbia today.

Distribution today is actually part of production and cannot be divorced from it. The two fields have gradually merged as a matter of necessity.

This has been due to the great advance in the business and the great amount of money spent in production which makes it necessary that producers have their own facilities for protecting their respective investments. It is only when the producer has a very small investment in the picture and has little to lose, or when the distributor contributes to the cost of the picture, that the producer is willing to entrust the distribution to others.

Stars Evenly Split

Columbia then lists its loans to majors and independents to show it split evenly in distributing its stars. In 1933 Columbia lent 11 stars to majors against four to independents; in 1934 it was 13 to the majors against nine to independents; in 1935 it was 23 to the majors against 18 to independents; in 1936 it was 26 to the majors against 16 to independents; in 1937 it was 15 to the majors against 33 to independents; in 1938 it was eight to the majors against six to independents; in 1939 it was three to the majors against three to indies; in 1940 the majors received four and independents two, while the majors have borrowed one player in 1941 and independents none.

The same proportion holds true of Columbia's borrowing its stars from majors and independents. Columbia states that borrowing and lending is necessary for it to survive. In 1937 it points out radio spent $45,000,000 on talent and that pictures have had to meet the terrific competition of radio, and step up production. Costs have risen and plays and originals are far more expensive than previously.

Columbia does not get a break from the majors either, it points out, showing that it paid RKO $50,000 above Katharine Hepburn's salary to borrow the actress for 'Holiday.' It has never pooled its players or stars and remains an independent. At the outset of the suit the other majors had 340 stars under contract to Columbia's six. Columbia has been boycotted in distribution and always splits its product between majors and independent theatres.

The company points out the suit has already been decided in the Interstate case in Texas, and concludes with a plea for a dismissal of the action.

High Average

Hollywood, April 1.

Edgar Kennedy was renewed for the 11th year in the 'Mr. Average Man' shorts series at RKO.

His 67th 'Average' role starts this week.

PROPOSED N.Y. ALLIED UNIT BLASTS MPTOA

Buffalo, April 1.

Proposed new Allied States independent exhibitors association held an organization luncheon at Hotel Statler here this week. Gathering was by invitation contained in letters to local exhibs over the signature of an Auburn (N. Y.) theatre owner. Letter, which blasted the MPTOA, credited the new organization activity to Thornton Kelly, and listed Sydney Samuelson as principal speaker at the luncheon.

Meeting was reported sparsely attended with no information available as to membership or plans.

MPTOA-Indies' Joint Meet

Los Angeles, April 1.

Joint Convention of Pacific Coast Commerce of Independent Theatre Owners and the Motion Picture Theatre Owners of America is slated here June 8-10 for the first time in the history of the two organizations. Ed. L. Kuykendall, president of MPTOA, and Robert H. Poole, secretary of PCCITO, arranged the double conclave as a 'good will' gathering, with all branches of the film industry eligible to participate.

Before leaving for his home in Columbus, Miss., Kuykendall warned the industry that it faces serious problems, including the consent decree, which, he declared, is now a law and should be given a thorough tryout before any branch of the picture business attempts to upset it. A goodwill convention at this time, he asserted, is just what the business needs, in view of various legislative threats.

One of the threats, Kuykendall said, is a Congressional proposal for nationwide daylight savings. A number of protests against the proposed legislation have been registered in the cast, but none from the Pacific Coast. A unified protest from all sections of the country, he declared, would go a long way toward killing the bill.

Balloon (Not Bubble) Dance Suit Vs. Chaplin

Charles De Haven, dancer and writer, filed suit Monday (31) in N. Y. federal court against Charles Chaplin and United Artists Corp. seeking an injunction, accounting of profits and damages charging that 'The Great Dictator' infringes on a dance routine he created. The dance, written in 1920 in conjunction with Fred Nice, who has assigned his rights, is called 'Mulligan and Mulligan,' from the West in 'Follies of 1778.' De Haven and Nice were a standard act in the 20s.

The part claimed to be stolen is called 'Comedy Balloon Dance,' and it is alleged that Chaplin's routine with a balloon uses the poses, gestures and mimicries of plaintiff's dance.

THREAT TO STUDIO LABOR RELATIONS

Wage-Hour Hearings Touch Off Moot Retroactive Point —Coin Being Spent So AFL Must Deliver—Drive to Unionize Disney

SCRIBES BARGAIN

Hollywood, April 1.

Threatened labor-producer clash over a mythical $3,000,000 back pay jackpot, plus an American Federation of Labor drive to unionize the Walt Disney studio, threatens to blast the peaceful studio relations that have existed for several months.

The stage for the $3,000,000 battle was set during the Wage and Hour hearings here on certain disputed classifications. The hearings have been completed and a report for Washington is now being prepared by Merle D. Vincent, chief of the hearings branch of the Wage and Hour Administration. But hundreds of the film workers have already started spending their retroactive pay, and the union business representatives are going to be on the spot unless they can deliver.

Plans for the Disney scrap are now being completed by Meyer Lewis, western director of the AFL; Aubrey Blair, AFL international representative; Herbert Sorrell, business representative of Moving Picture Painters Local 644, and George E. Bodle, attorney for the Screen Cartoonists Guild, which claims jurisdiction over 700 Disney employes. The Screen Publicists Guild, Society of Motion Picture Film Editors and other independent crafts are certain to be drawn into the fight, with a possibility that other studios will become involved.

$3,000,000 Blitz

The main fireworks, however, will be the union blitzkrieg to collect $3,000,000 in retroactive pay since the

(Continued on page 12)

Some See Consent Decree Curbing Houses Using Gimmicks or Duals By Penalizing Them on Clearance

Chicago, April 1.

With the consent decree having brought the motion picture industry, especially the exhibition field, under some central governing body, there is a growing movement among exhibs in this territory to utilize this governing body in some manner to bring about the elimination of giveaways, money nights and even double features.

While some exhibitors feel that this consent decree group will not take over any such powers, there is a steadily increasing number of exhibitors who believe, that as long as this governing group is endeavoring to iron out intra-industry wranglings as to clearance, protection, product availability and such, that in a similar manner, it could treat with giveaways, money stunts and other exhibition tricks inimical to exhibition.

They believe that the door is now opened for a real effort along these lines, although when indie exhibitors attempted several years ago to do away with duals, even going to courts, they failed.

Basis on which these exhibitors feel that giveaways, money nights and duals can be eliminated is on the grounds that these stunts are unfair competition, and that theatres utilizing these 'rackets' to corral business should be penalized by the governing body by being forced to play pictures at a later date than those theatres which do not resort to gaffs and gimmicks.

In Mpls., Too

Minneapolis, April 1.

There's agitation among independent exhibitors here to have theatre merchandise giveaways taken into consideration in fixing protection and clearance.

It's pointed out that some theatres with higher admission than the houses over which they enjoy a clearance advantage are giving away merchandise items on some nights that cost as much as 13c each. The argument is that, actually, such houses do not rate the admission classification given to them.

At least one exhibitor whose situation is alleged to suffer because another nearby one, now using a giveaway, enjoys clearance over it, asserts he'll throw down the gauntlet and demand a showdown in the matter.

Call Me Nick

Los Angeles, April 1.

Most enthusiastic hat-passer for Greek War Relief collections at the RKO-Hillstreet theatre is Joe Armando, assistant manager.

Armando is of Italian extraction.

6 WEEKS' SEVERANCE FOR WAR LOOKS OK

Hollywood, April 1.

Screen Office Employes Guild demand for severance pay of at least six weeks' salary for members called for military service is expected to be approved at meeting tonight (Tuesday). Maximum amount would be $600 payable in 12 weekly installments.

Studios are also being asked to continue group insurance at their expense, with service time to apply to seniority, and with reinstatement mandatory when military service is completed.

Colored Pix Talent's Shows for Negro Troops

Hollywood, April 1.

Ben Carter, colored comic at 20th-Fox, is organizing a troupe to put on weekly entertainment for the 8,000 Negro soldiers at Fort Huachuca, in Arizona. First show goes on April 10.

Guests for the weekly programs include Clarence Muse, Eddie (Rochester) Anderson, Hattie McDaniel, Mantan Moeland, Eddie Best, Hattie Noel, Paul White and others, with Carter as emcee.

Those Early-In-The-Morning Blues A New Trade Show Screening Worry

Forced to screen all products starting with 1941-42 releases, which go on delivery Sept. 1 next, the distributors are leaning toward the use of theatres in the various 31 exchange zones where pictures will have to be shown before they are offered for sale. At the same time, among other things, thought is being given to the question of psychology in the matter of trade showings so that the films being privately run off will be shown to the best advantage.

As a consequence, the matter of morning screenings is being mulled. In this connection, it is held in certain distributor quarters that if a picture is projected too early, not only will certain outlying exhibitors be compelled to get up so early that they're in no mood to see anything but that in the case of some forms of screen fare, notably heavy dramas, it may be to their detriment to be shown before lunch. It is also contended that comedies may be screened at a disadvantage if immediately on top of breakfast, a fight with the missus or a bad hangover.

In any event, the distributors who are party to the decree are anxious to provide the most desirable means of seeing pictures and while some of the Big Five may change their minds, depending on the quality of their product, they are facing the situation now in the hopes of encouraging exhibs to attend showings. This is particularly true of Metro which, according to a high executive, will urge all its accounts to see their film before buying.

Some quarters, however, veer to the belief that while a goodly number of buyers will make it their business to view pictures ahead of contracting, in line with decree under its first year of operation, that ultimately they will rely more than they have heretofore on advance information, film buying services and those trade papers reporting films accurately and fearlessly. In this connection it is believed in some circles that eventually the small exchange screening rooms in the 31 branch centers may be able to handle the situation. Most of them, however, are very small and the screens on which pictures are thrown are less in size than those of a theatre. That is one of the reasons at the moment that theatres are favored for picturizings under the groups-of-five but not anticipated that any company will attempt to run off as many as five films at one time.

Some exchanges could enlarge their screenings space but in the majority of instances a physical problem is involved since the rooms which have been mentioned have been almost exclusively for distributor sales forces. Many seat only a handful.

In New York one suggestion has been made to take over a theatre which could be used by all five distribs who would share in the cost, while in some exchange centers proposals have been made by outside interests for the building of screening parlors accommodating a sufficient number of persons for rental to distribs as desired.

MILLIGAN QUITS BIZ; BROWN INTO DENVER

Resigning from Paramount as general manager of distribution Canada recently rather than transfer to Denver, a post offered him some weeks ago, Maurice A. Milligan probably will not make another connection in pictures. He has various outside interests which make him independent and for that reason, besides wanting to remain in Toronto, he declined the Denver spot.

As a result, during the past week, Neil F. Agnew appointed Manny Brown to take over the newly-created Denver district, embracing that office as well as the Omaha and Salt Lake City exchanges. Formerly branch manager over the Montreal territory, he is succeeded there by Tom Dowhiggen, salesman.

In New York last week, Brown returned to Canada for the weekend, leaving for Denver from there Monday (31).

Del Goodman, formerly in Indi with 20th-Fox, who succeeds Milliban as district manager for Canada, arrived in Toronto, Monday (31), to take up his new duties.

L.A. Coasting; Ted Lewis Boosts 'Betrayed' to $19,000, 'Bad Man' $18,900, 'Nice' 18G, 'Doe' Holds

Los Angeles, April 1.
(Best Exploitation: State)

With one or two exceptions first runs this week are playing to just ordinary biz. Exceptions are 'Fantasia' at the Carthay Circle, now in ninth week of two-a-day run, and 'Nice Girl,' the Deanna Durbin opus, at the RKO and Pantages. 'Bad Man' is doing just fair at the State and Chinese while Paramount is holding 'The Lady Eve' for a third week, but has bolstered with 'The Round Up.' 'John Doe' is holding strong for its third week at the Warner daydaters, and will get a fourth session.

State theatre profited through somewhat novel exploitation for 'The Bad Man.' Olvera Street association (Spanish-Mexican) cooperated and virtually turned over the quaint one-block-long thoroughfare to advertising the Beery film. A 25 ft. banner was extended across the street, cutouts of Beery were lavishly used and quite a pretentious display exhibit arranged in one of the buildings.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 83-$1.10-$1.65)—'Fantasia' (Disney) (9th wk). Slipped to $10,000, but with Easter approaching it will probably jump back. Eighth week surpassed with juicy $11,700.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Bad Man' (M-G) and 'Blonde Inspiration' (M-G). A little better than usual with fair $7,000 in prospect. Last week, 'Ends Night' (UA) and 'Golden Hoofs' (20th), weak $6,000.

Downtown (WB) (1,800; 44-55-65-75)—'John Doe' (WB) (3d wk). Showing considerable strength on extra long run. Garnering a good $8,800 this round and holds a fourth week. Second week en'ed with big $11,500.

Four Star (UA-F-WC) (900; 30-44-55)—'Hamilton Woman' (UA) (2d wk). Looks like $6,700 on current stanza, after first full regular week ground out lucrative $7,400.

Hawaii (G&S) (1,100; 30-44-55)—'Convoy' (RKO) and 'Vivacious Lady' (RKO) (re-issue). Considerable interest in title main feature and will likely garner around $1,800. Last week, 'Blackout' (UA) and 'Laddie' (RKO) (2d wk), okay $1,200.

Hollywood (WB) (2,756; 44-55-65-75)—'John Doe' (WB) (3d wk). Very good $8,500, after second week piled up sweet $11,700. Holds a fourth week.

Orpheum (B'way) (2,200; 30-44-55)—'Man Betrayed' (Rep) and Ted Lewis revue on stage. Should hit okay $19,000. Last week, 'Phantom Submarine' (U) and 'Li'l Abner' (RKO) with Buddy Rogers heading stage show, okay $10,000.

Pantages (Pan) (2,812; 30-44-55)—'Nice Girl' (U) and 'Scattergood Baines' (RKO). Started strong and looks headed for neat $9,500 plus h.o. Last week, 'Girl, Guy' (RKO) and 'Ellery Queen' (Col), not so hot $7,500.

Paramount (Par) (3,595; 30-44-55-75)—'Eve' (Par) (3d wk) and 'Round Up' (Par) plus stage show. About $9,000 for five days. Bill yanked to provide nine-day week for 'Las Vegas Nights' and Duke Ellington starting today (1). Last week (2d), 'Eve' soloed to $14,000.

RKO (RKO) (2,872; 30-44-55)—'Nice Girl' (U) and 'Scattergood Baines' (RKO). $8,500 and holds. Last week, 'Girl, Guy' (RKO) and 'Ellery Queen' (Col), just topped $8,000.

State (Loew-F-WC) (2,404; 30-44-55-75) — 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G). Looks like fair $11,800, but nothing to rave about. Last week, 'Ends Night' (UA) and 'Golden Hoofs' (20th), weak $6,900.

United Artists (UA-F-WC) (2,100; 30-44-55-75)—'Wind' (M-G) (6th final wk). Will likely add around $3,500 on final stanza after fifth week of return date brought okay $4,500.

Wilshire (F-WC) (2,296; 30-44-55)—'Ends Night' (UA) and 'Golden Hoofs' (20th). Poor $3,000. Last week, 'Son Crister' (UA) and 'Chump Oxford' (UA), $3,400.

Broadway Grosses

Estimated Total Gross This Week.....$304,200
(Based on 14 theatres)
Total Gross Same Week Last Year.....$351,500
(Based on 12 theatres)

'EVE' $9,000, IS TORRID IN L'VILLE

Louisville, April 1.

Biz in the downtown show sector is generally satisfactory, with 'Lady Eve' at the Rialto showing the most b.o. strength. Swell reviews and strong word-of-mouth are helping tremendously to bring fine returns. 'Miss Bishop,' at Loew's State, is making a mild showing.

While grosses are shaping up well along the main stem, a roller derby which got under way at the Jefferson County Armory last week, with the town flooded with service passes (15c), is giving downtown houses strong opposish.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Hardy's Secretary' (M-G) and 'Lone Wolf Date' (Col) (2d wk). Still rolling along in third downtown week, with indications for good $1,900. Last week, after moveover from Loew's, excellent $3,200.

Kentucky (Switow) (1,200; 15-25) —'Seven Sinners' (U) and 'Long Voyage Home' (UA). Dropping slightly below previous weeks, but still okay $1,400. Last week, 'Arizona' (Col) and 'Honeymoon Three' (WB), satisfactory $1,600.

Loew's State (Loew's) (3,200; 15-30-40)—'Miss Bishop' (UA) and 'Kildare's Crisis' (M-G). Rather short on draught, due to lack of strong marquee names and opposish factors which are in evidence currently. Result probably medium $6,500. Last week, 'Dictator' (UA) and 'Boston Blackie' (Col), fine $9,000 on return at regular prices.

Mary Anderson (Libson) (1,000; 40-50-60)—'John Doe' (WB) (3d wk). Still going along at a potent pace and pointing to a good $3,600 in probable windup stanza. Last week, second, managed fine $5,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Lady Eve' (Par) and 'Sleepers West' (20th). Talk of town and Stanwyck-Fonda opus is headed for bumper $9,000. Last week, 'Tobacco Road' (20th) and March of Time, fine $8,500.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Girl and Gob' (RKO) and 'Scattergood Baines' (RKO). Couple of first-rate pics, potentially good b.o. fare, hitting better than average $4,000. Last week, 'Vivacious Lady' (RKO) and 'Melody Three' (RKO), fairish $3,000.

'DICTATOR' FINE $12,000, DENVER; 'EVE' 3D 10G

Denver, April 1.

'Great Dictator' is turning in the heaviest cash at the Denver, while 'Lady Eve,' in its third week at the Denham and helped this time by 'Las Vegas Nights,' is still doing fine business.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Tobacco Road' (20th), after a week at the Denver, good $4,000. Last week, 'Sierra' (WB) and 'Blackout' (UA), after a week at the Denver, fair $3,500.

Broadway (Fox) (1,040; 25-35-40) —'Girl, Guy' (RKO) and 'Penalty' (M-G), after a week at the Orpheum. Acceptable $3,000. Last week, 'Hardy's Secretary' (M-G) and 'Liberty' (M-G) (2d week, after a week at the Orpheum), fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Eve' (Par) (3d week) and 'Las Vegas Nights' (Par). Fine $10,000. Last week, 'Eve' (Par), solo; packed them in to tune of $10,000.

Denver (Fox) (2,525; 25-35-40) — 'Dictator' (UA). Bountiful $12,000. Last week, 'Tobacco Road' (20th) and 'Double Date' (U), ditto.

Orpheum (RKO) (2,600; 25-35-40) —'Bad Man' (M-G) and 'Free and Easy' (M-G). Okay at $9,500. Last week, 'Girl, Guy' (RKO) and 'Penalty' (M-G), fair $9,000.

Paramount (Fox) (2,200; 25-40)—'Man Lost' (U) and 'Dynamite' (U). Good $5,000. Last week, 'Man Betrayed' (Rep) and 'Sign of Wolf' (Mono), good $5,500.

Rialto (Fox) (878; 25-40)—'Sierra' (WB), after a week at each the Denver and Aladdin, and 'Streets Cairo' (U). Good $2,200. Last week, 'Strawberry Blonde' (WB), after a week at each the Denver and Aladdin, and 'Face Behind Mask' (Col), good $2,300.

'HARDY' HOTSY 11G, INDPLS.

Indianapolis, April 1.

'Andy Hardy's Private Secretary' is doing a landoffice business at Loew's this week, dualed with 'Ellery Queen.' The combo is so far out in front that the others are still in the backstretch, with none of them coming in for any heavy money. Indiana thought it had a winner in 'Sea Wolf,' played singly, and booked it in for a nine-day stay; but biz is slow, and the overtime period will be in the nature of a time-out to get back to a Friday opening for 'Road to Zanzibar.' Circle is holding 'John Doe' as a single feature for another week to fair results.

Lyric, with Ray Noble orchestra on stage, and 'Man Betrayed' on screen, is doing better this week than on previous weeks, when band shows were featured. But the b.o. is still not enough into the black to cause any exhilaration.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 35-44-55)—'John Doe' (WB) (2d wk). Okay $5,000. Last week, $9,500 at the upped scale.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Sea Wolf' (WB). Forced into a nine-day stay to get back to Friday opening for 'Road to Zanzibar.' Observing of it with puny $7,000 sighted for the full period. Last week, 'Girl, Guy' (RKO) and 'Scattergood Baines' (RKO), not-so-good $5,000.

Loew's (Loew's) (2,400; 25-30-40)—'Hardy's Secretary' (M-G) and 'Ellery Queen' (Col). Big noise in the town with super-nifty $11,000. Last week, 'Come Live' (M-G) and 'Mary Dugan' (M-G), fair $8,000.

Lyric (Lyric) (1,900; 30-40-50)—'Man Betrayed' (Rep) and Ray Noble's orchestra. Fair $8,500, with price upped odd pennies to make it come out even money. Last week, 'Murder Among Friends' (20th), and 'Scrwballs of 1941' on stage, weak $7,200.

'WOLF' BANGUP $9,100, SEATTLE; 'EVE' LIGHT

Seattle, April 1.

Grosses spotty this round. Biggest take is sixty-grand registered by 'Sea Wolf' teamed with 'Double Date' at the Orpheum. 'Lady Eve,' on the other hand, isn't getting more than a slow $4,900 at the Paramount.

'John Doe,' essaying a third session, has sagged appreciably from the previous high tallies.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Tobacco Road' (20th) and 'Play Girl' (RKO) (4th wk). Slipping to $1,600, after big $2,600 last week.

Colleum (Hamrick-Evergreen) (1,900; 21-35)—'Kitty Foyle' (RKO) and 'Invisible Woman' (U) (2d run). Big $3,500 in store. Last week, 'Hudson's Bay' (20th) and 'Son Cristo' (UA) (2d run), fine $3,300.

Fifth Avenue (Hamrick-Evergreen) (2,349; 40-50-65)—'John Doe' (WB), (2d week at this house, 3d in town). Fair $4,600, but a big drop from prior figures. Last week, same films, $8,000, big.

Liberty (J-vH) (1,650; 30-40-50)—'Devil Commands' (Col) and 'Face Behind Mask' (Col). Good $4,900. Last week, 'Adam' (Col) and 'Blondie Latin' (Col), $4,500; good.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Girl, Guy' (RKO) and 'You're the One' (Par) (3d wk). Fair $1,800. Last week, same films, $2,900, big.

Orpheum (Hamrick - Evergreen) (2,000; 30-40-50) — 'Sea Wolf' (WB) and 'Double Date' (U). Immense $9,100 sighted. Last week (40-50-65), 'John Doe' (WB) (2d week) and date with Fifth, socking good $8,800.

Palomar (Sterling) (1,350; 20-50)—'District Attorney" (U) and 'Knockout' (WB) plus vaude. Fair $4,800. Last week, 'Petticoat Pollice' (Rep) and 'Dynamite' (U) plus vaude, $4,500, fair.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50)—'Eve' (Par) and 'Melody for Three' (RKO). Slow $4,900. Last week, 'Ends Night' (UA) and 'Road Show' (UA), ordinary or less at $3,600.

Roosevelt (Sterling) (800; 21-35)—'Second Chorus' (Par) and 'Escape Glory' (Col) (2d run). Garnering a fair $2,000. Last week (30-40-50) 'Footsteps' (WB) and 'Shadows Stairs' (WB) (2d wk), okay $2,800.

Winter Garden (Sterling) (800; 16-30)—'Blackout' (UA) and 'Nellie Kelly' (M-G) (2d run). Slow $1,900. Last week, 'Too Many Girls' (RKO) and 'Bagdad' (UA) (2d run), $2,200, okay.

Balto No Dog Town

Baltimore, April 1.

A blitz on local pocketbooks last week with a record lineup of diversified entertainment, made history, reaching a record-breaking total of $139,000 all around. Three-day annual season of Met Opera (24-26) drew an estimated $47,000 with standees at every performance. Legit was represented by two attractions; pre-Broadway preems of Herman Shumlin's production of Lillian Hellman's 'Watch on the Rhine,' which drew bango $16,877.50 to Ford's, and the Chicago company of 'Arsenic and Old Lace,' at the indie Maryland which attracted $13,761.55 to that house.

Pix and vaude in downtown area held up bravely with estimated total of $53,000 figured for combined downtowners.

Nabes, niteries, dances and concerts reported holding their own in spite of the onslaught. It's Lent, too!

Det. Winding Up Extra-Strong Lent; Durbin $21,000, 'Strawberry' $15,000

Key City Grosses

Estimated Total Gross This Week.....$1,537,100
(Based on 25 cities, 172 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year.....$1,583,500
(Based on 22 cities, 166 theatres)

'WOLF' $12,000, REST GOOD, BUFF.

Buffalo, April 1.

'Buck Privates' in its third canto at the Lafayette is the big boxoffice noise of the town. Still running great guns, the Abbott-Costello starrer will turn in another walloping marker to add to its already highly impressive preceding tallies. It is set to achieve the unique distinction of being the first film to attain a four-week run at the house in the whole 11 years of its present operation.

Elsewhere takings continue on the potent side with duals predominating at all first-run houses. 'Sea Wolf' is garnering a gratifying gross at the Buffalo, while 'Second Chorus' at the Lakes looks staunch. Hipp's re-run of 'Hardy's Secretary' and 'Girl, Guy, Gob' at the Century are nip and tuck in the middle brackets.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Sea Wolf' (WB) and 'Golden Hoofs' (20th). Teeming pretty pace for around nice $12,000. Last week, 'Hardy's Secretary' (M-G) and 'Murder Among Friends' (20th), showed plenty of punching power, nearly $15,000.

Great Lakes (Shea) (3,000; 35-55)—'Second Chorus' (Par) and 'Flight Destiny' (WB). Strong $8,000. Last week, 'Dictator' (UA) and 'Cherokee' (Par) (2d wk-2d run), holed out nearly $7,000, okay.

Hipp (Shea) (2,100; 30-45) — 'Hardy's Secretary' (M-G) and 'Murder Among Friends' (20th) (2d run). Repeat stanza (on moveover) headed for probably nice $7,500. Last week, 'Eve' (Par) and 'You're the One' (Par) (2d run), satisfactory session at $7,000.

Lafayette (Hayman) (3,300; 30-40) —'Buck Privates' (U) (3d wk) and 'Nobody's Sweetheart' (U). Plenty of pesos figured in any currency. Pointing for over $9,000. Last week, 'Buck Privates' (U) (2d wk) and 'Double Date' (U), socko money at more than $10,000.

20th Century (Dipson) (3,000; 30-45)—'Girl, Guy' (RKO) and 'Scattergood Baines' (RKO). Good enough $7,500. Last week, 'Vivacious Lady' (RKO) (re-issue) and 'Fargo Kid' (RKO) (6 days), short session snagged above $6,000, not especially fancy.

(2d week at this house, 3d in town). Fair $4,600, but a big drop from prior figures. Last week, same films, $8,000, big.

Liberty (J-vH) (1,650; 30-40-50)—'Devil Commands' (Col) and 'Face Behind Mask' (Col). Good $4,900. Last week, 'Adam' (Col) and 'Blondie Latin' (Col), $4,500; good.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Girl, Guy' (RKO) and 'You're the One' (Par) (3d wk). Fair $1,800. Last week, same films, $2,900, big.

Orpheum (Hamrick - Evergreen) (2,000; 30-40-50) — 'Sea Wolf' (WB) and 'Double Date' (U). Immense $9,100 sighted. Last week (40-50-65), 'John Doe' (WB) (2d week) and date with Fifth, socking good $8,800.

Palomar (Sterling) (1,350; 20-50)—'District Attorney" (U) and 'Knockout' (WB) plus vaude. Fair $4,800. Last week, 'Petticoat Pollice' (Rep) and 'Dynamite' (U) plus vaude, $4,500, fair.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50)—'Eve' (Par) and 'Melody for Three' (RKO). Slow $4,900. Last week, 'Ends Night' (UA) and 'Road Show' (UA), ordinary or less at $3,600.

Roosevelt (Sterling) (800; 21-35)—'Second Chorus' (Par) and 'Escape Glory' (Col) (2d run). Garnering a fair $2,000. Last week (30-40-50) 'Footsteps' (WB) and 'Shadows Stairs' (WB) (2d wk), okay $2,800.

Winter Garden (Sterling) (800; 16-30)—'Blackout' (UA) and 'Nellie Kelly' (M-G) (2d run). Slow $1,900. Last week, 'Too Many Girls' (RKO) and 'Bagdad' (UA) (2d run), $2,200, okay.

Detroit, April 1.

This town continues to run strong into the tail-end of Lent. Biz has been the best in decades for the usual sluggish period, and while the current week probably won't show much above average, that is due mostly to the ordinary product. It is still plenty good considering.

Fox probably will shoot out in front on the strong Deanna Durbin lure here with 'Nice Girl' plus 'Little Men.' The Michigan, after two big weeks on 'Dictator,' which continues its downtown run at the Palms-State, will drop back to an average gross with 'Strawberry Blonde' and 'Case of Black Parrot.'

United Artists also has brought in some new stuff with 'Bad Man' and 'Blonde Inspiration,' moving out 'Gone With the Wind' after six big weeks. 'Tobacco Road,' after three weeks, still continues sharp. It's bolstered this week with 'Vivacious Lady' (re-issue), and is improving its grosses over last week at the Adams.

'Fantasia,' which has had its ups and downs, is showing a little more strength in its seventh week, due to school group trade.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Tobacco Road' (20th) and 'Vivacious Lady' (RKO) (re-lsued). Former continues to hold interest in fourth week, and, bolstered by Stewart-Rogers pic, is shooting up for choice $8,500. Last week, 'Tobacco Road' with 'Double Date' got okay $7,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Nice Girl' (U) and 'Little Men' (RKO). Bidding for a big $21,000. Last week, 'Girl News' (20th) and Raymond Scott orchestra, got good $24,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Strawberry Blonde' (WB) and 'Black Parrot' (WB). Coming up with nice $15,000. Last week, 'Dictator' (UA) and 'Father's Son' (WB) (2d wk), a big $22,000 to tuck behind terrific $35,000 in first lap.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dictator' (UA) and 'Father's Son' (WB). Taken over after two big weeks at the Michigan. Seems good for a strong $15.000. Last week, 'Mad Doctor' (Par) and 'Monster Girl' (Par), choice $9,000.

United Artists (United Detroit) (2,000; 30-40-55)—'Bad Man' (M-G) and 'Blonde Inspiration' (M-G). Okay $9,000. Last week, 'Gone' (6th wk) wound up strong run with $8,000.

Wilson (2,000; six-day mats 75c and $1.10; weekend mats and nights, $1.10 and $1.65; schoolkid admission half price)—'Fantasia' (Disney) (7th wk). Taking a little rise again on school tie-ups. Bound for $7,400. Last week, listless $7,200.

'Mr. Nobody'-Bowes' Ams Nice $2,500 in Lincoln

Lincoln, Neb., April 1.

Only setup for money on theatre row this week is the combo at the Stuart, Major Bowes' ams and 'Great Mr. Nobody.'

'Girl, Guy, Gob' is running fair-to-middling at the Varsity. 'Bad Man,' at Lincoln, only show sturdy on the week, is where the kids were free to take dime bites of it.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Phantom Cowboy' (Rep) and 'Gas Squad' (Col), split with 'Old Cheyenne' (Rep) and 'One Crowded Night' (RKO). Medium $800. Last week, 'Kid's Ride' (Mono) and 'Saint Takes Over' (RKO), split with 'Pop Pays' (RKO) and 'Pinto Kid' (Col), ditto.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Bad Man' (M-G). Beery rooter-shooter is kid fare and getting only that kind of acceptance. In lower money niche at around $3,000. Last week, 'John Doe' (W-B) at 55c top, fair $4,400 in eight days.

Nebraska (J. H. Cooper-Par) (1,236; 10-20-25)—'Mr. Chump' (U) and 'South Suez' (WB). Proceeding okay at $1,700. Last week, 'Monster Girl' (Par) and 'Mad Doctor' (Par), had a shock show rating which intrigued enough patronage to get good $1,800.

Stuart (J. H. Cooper-Par) (1,888; 10-25-40) 'Great Nobody' (WB) and Bowes' ams, three days, split with 'Lady Eve' (Par). Good $2,500. Last week. 'Nice Girl' (U), $3,600, fine.

Variety (Noble-Federer) (1,100; 10-20-25) — 'Scattergood Baines' (RKO) and 'Queen's Penthouse' (Col). Fair $1,500 in sight. Last week, 'Pride Bowery' (Mono) and 'Blondie Latin' (Col), six days, $1,800, oke, then made room for three days of 'Great Dictator' (UA), moveover from Varsity, which got about $700.

Varsity (Noble-Federer) (1,100; 10-25-40)—Girl, Guy, Gob' (RKO). Doing pretty well, $3,100. Last week, 'Great Dictator' (UA), got $5,000 prior to being moved to Variety.

Cleaning House

Detroit, April 1.

This town's suburbs continue to draw up drastic regulation of theatre operation. Royal Oak is the latest to send through the hopper an ordinance which would:

1. Ban all-night operation.

2. Prohibit gambling, 'near gambling' and anything of the nature of 'bank nights.'

3. Establish a curfew law practically ruling out youngsters from night attendance.

4. Prohibit undesirable or 'untrue' advertising.

Chi Finally Learns About Lent; 'Eve'-Vaude 35G, 'Hardy' $14,000, 'Maisie'-Vaude 18G, Horror Trio OK

Chicago, April 1.

Chicago loop theatres started slowly this week, and all of a sudden the managers discovered Lent, which is currently getting the rap for the slow take-off. However, the weekend showed some indication of perk-up and the managers began to feel better. Best of the newcomers is 'Andy Hardy's Secretary,' which got away neatly on Saturday in the United Artists.

Roosevelt, one of the key Balaban & Katz houses, tries with the loop's initial first-run triple feature currently, combining three Paramount scarers on a single bill, 'Mad Doctor,' 'Monster Girl' and 'Third Dimensional Murder.' Reaction is pretty good for the start.

'Lady Eve' started sluggishly in the Chicago, but good word-of-mouth should wind this up well. Palace today (Tuesday) brings in 'Nice Girl' as the topper for a new double feature after coming through with a big money-maker with the re-issue of 'Vivacious Lady,' which was sold in great fashion by the local RKO bunch.

Estimates for This Week

Apollo (Disney) (1,200; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (6th wk). Reduced prices as a shot in the arm. Added Saturday morning showing which was sold out on the first attempt. Weekends are bright, and hold up the total take to $8,500 currently, good, following $9,800 last week.

Chicago (B&K) (4,000; 35-55-75)—'Eve' (Par) and stage show. Allan Jones and the Will Bradley band on stage. Combination got away weakly, surprising for indicated strength of lineup, but perked over weekend and looks for okay $35,000 for the session. Last week, 'Tobacco' (20th) in second week fell away sharply to $30,200, mild.

Garrick (B&K) (900; 35-55-65-75)—'Go West' (M-G) (2d wk). Great notices and fine talk, which means splendid $8,000 for second session after excellent $8,800 last week.

Oriental (Todd) (3,200; 28-44)—'Romance Rio Grande' (20th) and house unit tagged 'Crazy Show' on the stage. Around $14,000, fair. Last week, 'Blackout' (20th) plus 'Gay New Orleans,' sang out a new high at $25,300, strictly on the stage strength.

Palace (RKO) (2,500; 33-44-66)—'Mr. and Mrs. Smith' (RKO) and 'Vivacious Lady' (RKO) (2d wk). Sold brilliantly by theatre, this re-issue in second week and 'Smith' in third week, comes up with excellent $10,000 after taking powerful $13,400 last week. 'Nice Girls' (U) heads new double bill opening today (Tuesday).

Roosevelt (B&K) (1,500; 35-55-65-75)—'Mad Doctor' (Par) and 'Monster Girls' (Par) plus 'Third Dimension' (Par). First first-run triple feature in the loop, and going to good $11,000 strictly on the horror angle. Last week, 'Gone' (M-G) finished fourth grind week in loop to okay $8,600.

State-Lake (B&K) (2,700; 28-44)—'Maisie Lady' (M-G) and vaude. Blackstone and the Ciro Rimac orchestra on stage. Blackstone accounting for the big share of the fine $18,000. Last week, 'Honeymoon Three' (WB) and Joe Venuti orchestra came up with good $16,700.

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Hardy's Secretary' (M-G). Got away on Saturday (29) and looks like another solid money-winner in the series. Especially big over the weekend and at nights. Galloping to $14,000, bright. Last week, 'Cheers Bishop' (UA) failed to go after good start, and faded quickly to $7,500 and out after a single session.

'HARDY,' $8,500, BIG IN SO-SO MEMPHIS

Memphis, April 1.

'Andy Hardy's Private Secretary' is working day and night at the Loew's State ticket window. Latest Hardy got nipups from crix and b.o. is excellent.

Rest of town definitely blah. New Malco went double feature in the horror motif with 'Mad Doctor' and 'Monster and the Girl.' 'Sea Wolf' is a h.o. at the Warner. Loew's Palace has 'A Girl, a Guy and a Gob,' but they make a pretty lonesome trio.

Estimates for This Week

State (Loew) (2,600; 10-33-44)—'Hardy's Secretary' (M-G). Biggest Rooney yet is wowing 'em at $8,500. Last week, 'Vivacious Lady' (RKO) (re-issue), $3,400, not had under circumstances.

Warner (WB) (2,300; 10-33-44)—'Sea Wolf' (WB) (2d wk). Fairish draft, possibly $2,500. Last week, $5,800, good.

New Malco (Lightman) (2,800; 10-33-44)—'Mad Doctor' (Par) and 'Monster Girl' (Par). Two-time shock program subpar at $3,500. Last week, 'Lady Eve' (Par), $6,500, great.

Palace (Loew) (2,200; 10-33-44)—'Girl and Gob' (RKO). Generally disappointing; will be lucky to grab $2,500. Last week, 'Cheers Bishop' (UA) and 'Scotland Yard' (20th), split, $2,400, frail.

Strand (Lightman) (1,000; 10-22-33)—'Virginia' (Par) (2d run) and 'Next Time Love' (U) (re-issue). This should be average week at $1,800. Last week, 'Rebecca' (UA) (re-issue), three days; 'Double Date' (U), two days; 'Queen's Penthouse' (Col), two days; $1,400, way off.

'TOBACCO' 24½G IN 9 DAYS, HUB

Boston, April 1.

Freakish situation here this week, with only two new films in the major stands and the Metropolitan Opera Company playing at the Met. With the latter house dark as far as the film fans are concerned, a certain portion of that lost trade is seeping through the doors of other downtown places, but not enough to make it noticeable in any one spot.

'Tobacco Road' at the Keith Memorial is the ace, with holdover of 'Dictator' at the Orpheum and State drawing okay trade. Clyde McCoy on stage supporting 'Sleepers West' at the RKO Boston is satisfactory but not overwhelming.

Estimates for This Week

Boston (RKO) 3,200; 33-44-55)—'Sleepers West' (20th) with stage show topped by Clyde McCoy, for full week. Will garner about $14,000, fair. Last week, 'Five Graves' (U) and vaude, four days; and 'Thing Called Love' (Col) and 'Nobody's Children' (Col) (both 2d run), plus stage show, three days, $12,500.

Fenway (M&P) (1,372; 28-39-44-55)—'Sea Wolf' (WB) and 'Comes Happiness' (WB), continued run from Met. Around $6,000, good. Last week, 'Eve' (Par) and 'Tall, Dark' (20th) (2d run), $4,500.

Keith Memorial (RKO) (2,907; 28-39-44-55)—'Tobacco Road' (20th) and 'Melody Three' (RKO), nine days, look like $24,500, very good. Last week, five days, holdover of 'Back Street' (U) and 'Make Music' (RKO), $11,000, adequate.

Majestic (Shubert) (1,014; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (10th wk). Running at a good $11,000 gait. Low-end price scale has been stretched to 50c for week day matinees and Saturday morning kiddie shows. Last week, $11,500.

Metropolitan (Loew) (4,367; 28-39-44-55)—Playing Met Opera at $6 top, until April 6 when 'Road to Zanzibar' (Par) comes in. Last week, 'Sea Wolf' (WB) and 'Comes Happiness' (WB), $18,200, handy.

Orpheum (Loew) (2,900; 28-39-44-55)—'Dictator' (UA) and 'Boston Blackie' (Col). Holdover is heading for okay $14,500. Last week, same combo turned in staunch $16,000.

Paramount (M&P) (1,797; 28-39-44-55)—'Sea Wolf' (WB) and 'Comes Happiness' (WB), continued run from Met. Flirting with strong $8,500. Last week, 'Eve' (Par) and 'Tall, Dark' (20th) (2d run), $6,300.

Scollay (M&P) (2,538; 28-39-44-50)—'Eve' (Par) and 'Tall, Dark' (20th), both continued from Par and Fenway. Should take $3,500, tepid. Last week, 'Strawberry Blonde' (WB) and 'Monster Girl' (Par), both continued from Par and Fenway, $4,000.

State (Loew) (3,600; 28-39-44-55)—'Dictator' (UA) and 'Boston Blackie' (Col). Holdover aiming at adequate $10,000. Last week, $14,400, very good.

DICTATOR' 20G, B'KLYN

'Eve'-Baker,' 24, $17,000 — Horror Duo 15G

Brooklyn, April 1.

Loew's Metropolitan showing 'Great Dictator' and 'Keeping Company' to first rate results. Second week of 'Lady Eve' and 'Baker's Wife' at Fabian Paramount also profitable.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50) — 'Man Lost' (U) and 'Golden Hoofs' (20th). Dullish $15,000. Last week, 'Tobacco Road' (20th) and 'Sleepers West' (20th), okay $16,000.

Fox (Fabian) (4,023; 25-35-50) — 'Mad Doctor' (Par) and 'Monster Girl' (Par). Satisfactory $15,000. Last week, 'Strawberry Blonde' (WB) and 'Mary Dugan' (M-G) (3d week), nice $15,000.

Met (Loew's 3,618; 25-35-50) — 'Great Dictator' (UA) and 'Keeping Company' (M-G). Strong $20,000. Last week, 'Come Live' (M-G) and 'Go West' (M-G), good $18,000.

Paramount (Fabian) (4,126; 25-35-50)—'Eve' (Par) and 'Baker's Wife' (World) (2d week). Healthy $17,000. Last week, swell $21,000.

Strand (WB) (2,870; 25-35-40) — 'Meet Boston Blackie' (U) and 'Meet Chump' (U). Good $5,000. Last week, 'Dangerous Game' (U) and 'Where Get Girl' (U), ditto.

ROONEY NIFTY $11,000 IN K.C.

Kansas City, April 1.

Season is on wherein it takes strong stuff to overcome the effects of Lent. This week's strong stuff is at the Midland, where Andy Hardy is at it again. Orpheum is getting place money with a combo of a new release, 'Girl, Guy, Gob,' and a reissue, 'Vivacious Lady,' playing on the strength of its academy award winning stars.

Weather has gone springy in real earnest.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Man Found Himself' (U) split with 'Las Vegas Nights' (Par). Won't total over $5,000, slow. Par release here sold away from its usual outlet, Newman. Last week, 'Nice Girl' (U) wound up ten days with an over-average take of $9,000.

Midland (Loew's) (4,101; 10-28-44)—'Hardy's Secretary' (M-G) and 'Blonde Inspiration' (M-G). Rooney will drag in good $11,000, considerably better than past few weeks here. Last week, 'Great Dictator' (UA) and 'Boston Blackie' (Col) at regular prices $8,000 was satisfactory.

Newman (Paramount) (1,900; 10-28-44)—'Lady Eve' (Par) and Giving good account of self at $7,500 and holds. Last week, 'Sea Wolf' (WB), satisfying $6,000.

Orpheum (RKO) (1,500; 10-28-44)—'Girl, Gob' (RKO) and 'Vivacious Lady' (RKO) (re-issue). New one and oldie doing okay and have chance for extended playing time. Good $7,500, mostly on strength of night trade. Holds over. Last week, 'Strawberry Blonde' (WB) and 'Texas Rangers' (Par), dualled for second week, wound up with ordinary $5,000.

Tower (Joffee) (2,110; 10-30)—'Little Men' (RKO) and vaude. This one fair $6,000. Last week, 'Meet Chump' (U) and Matty Malneck orch, good $6,600.

First Runs on Broadway

(Subject to Change)

Week of April 3

Astor—'I Wanted Wings' (Par) (2d wk.).

Broadway—'Fantasia' (Disney) (21st wk.).

Capitol—'The Bad Man' (M-G). *(Reviewed in Current Issue)*

Criterion — 'Free and Easy' (M-G). *(Reviewed in VARIETY, March 19)*

Globe—'Escape to Glory' (Col) (5). *(Reviewed in VARIETY, Nov. 20, 1940)*

Music Hall—'That Hamilton Woman!' (UA). *(Reviewed in VARIETY, March 26)*

Palace—'Scattergood Baines' (RKO). *(Reviewed in VARIETY, Feb. 12)*

Paramount—'Nice Girl' (U) (2d wk.).

Rialto—'Lone Wolf Takes Chance' (Col) (5). *(Reviewed in VARIETY, March 12)*

Rivoli—'Meet John Doe' (WB) (4th wk.).

Roxy—'Pot o' Gold' (UA).

Strand—'The Sea Wolf' (WB) (3d wk.).

Week of April 10

Astor—'I Wanted Wings' (Par) (3d wk.).

Broadway—'Fantasia' (Disney) (22d wk.).

Capitol—'Men of Boys Town' (M-G).

Music Hall—'That Hamilton Woman!' (UA) (2d wk.).

Paramount—'Road to Zanzibar' (Par) (9).

(Reviewed in VARIETY, March 12)

Rivoli—'Meet John Doe' (WB) (5th wk.).

Roxy—'Pot o' Gold' (UA) (2d wk.).

Strand—'The Great Lie' (WB) (11).

Mixed Biz on B'way; Durbin-Barnet Fine $50,000, 'Wolf'-Spivak 2d Good 35G, 'Adam' Weak 68G, 'Wings' OK

(Best Exploitation: Astor) —

Maybe it's that little Rollo didn't care so much for this week's stage show at the Music Hall. Maybe it's Lent or the measles. Of perhaps Friday was too springlike, Saturday night too rainy and snowy, Sunday (30) too windy and Monday (31) too nice. Anyway, it's something that's keeping business on the whole on Broadway from being better.

But one of the managers, Bob Weitman, advances no alibis this time. 'Give 'em a show they want and they'll come,' he opines in speaking of 'Nice Girl' at his Paramount. With Charlie Barnet and Dinah Shore on the stage with the Deanna Durbin picture, the folks are coming his way. On the first seven days the Par got $50,000, excellent. The second week begins today (Wed.).

Weitman also is handling the management of the roadshow run of 'I Wanted Wings' at the $2 Astor for Par. Backed by a $25,000 ad campaign for advance and first week of the run, plus good notices, it is doing very well at $12,500 on the first five days although not a sell-out. Capacity is $20,000. The advance sale stands at $1,500 as of yesterday (Tues.) and is showing signs of picking up with increased action expected at the b.o. after Lent's over.

Par got behind 'Wings' in a big way, including a special air-show at Randolph Field, Tex., a recruiting plane gag in Times Square, army searchlights the night of the Astor opening Wednesday (26), attended by lots of gold braid and brass buttons, etc. Lynn Farnol is handling the publicity-exploitation on the run.

'Adam Had Four Sons' gets but one week at the Hall at only $68,000, while also out after seven days tonight (Wed.) will be 'Topper Returns' which is very much on the poor side at less than $17,000 at the Capitol. Drawing a blank at under $5,000, 'Man Betrayed' pulled stakes last night at the Criterion, another they didn't want to see.

The holdovers are led by 'Sea Wolf' and Charlie Spivak at the Strand where on substantially second week of $35,000 or close is in the offing. On that pace a third stanza is scheduled. 'That Night In Rio,' in its fourth week at the Roxy, where it has run like a breeze, will add about $20,000 on its final five days ending tonight (Wed.). This takes the Roxy back to its customary Thursday opening with 'Pot o' Gold' due tomorrow morning.

Unable to get anywhere at the Hollywood, 'John Doe' exited last night (Tues.) but will continue indefinitely at the Rivoli day-and-dater where it has shown a good account of itself. Apparently it was a mistake not to play it at the Riv alone from the very beginning. Final week at the Hollywood, the third, was only $11,000, while the same lap at the Riv brought in around $26,500. 'Doe' begins its fourth week at the latter today (Wed.).

With 'This Thing Called Love' on the screen and George Jessel on stage, plus others, Loew's State is wowing it its way to a probable $23,000 or near this week, very good.

'Fantasia' picked up an extra $1,000 the past week (20th) to hit $18,000, agreeable profit-taking.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'I Wanted Wings' (Par) (1st week). Given a flossy militaristic preem Wednesday night (26) with only a handful of balcony tickets sold, on first five days $12,500, which is strong business in view of opening in the middle of Lent. Capacity is $20,000 and advance sale, now standing at $1,500, picking up daily.

Broadway (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (21st week). Built to $18,000 last week (20th) as compared with $17,000 the prior week.

Capitol (4,520; 35-55-85-$1.10-$1.25) —'Topper Returns' (UA). A one-weeker and plenty weak at under $17,000. 'Bad Man' (M-G) opens tomorrow morning (Thurs.). Last week, 'Rage in Heaven' (M-G) had sinking spells, this side of $15,000 being all it got.

Criterion (1,662; 28-44-55-65) — 'Free and Easy' (M-G). Opens here today (Wed.) following sad week with 'Man Betrayed' (Rep) at under $5,000. Ahead of that 'Monster and Girl' (Par), $5,500.

Globe (1,180; 28-35-55) — 'Night Train' (20th) (14th-final week). Pretty little money-maker here finishes its 14-week run Friday night (4), with final trip looking about $5,000. The 13th week was $5,500. 'Escape to Glory' (Col) arrives Saturday (5).

Hollywood (1,454; 40-65-99)—'John Doe' (WB). Wound up three very disappointing weeks here last night (Tues.) at $11,000 for the final seven days. Second week only $14,000, the first $19,500. Continues at the Rivoli where picture opened day-and-date with this house on March 12.

Palace (1,700; 20-35-55)—'Tobacco Road' (20th) (2d run) and 'Flight from Destiny' (WB) (1st run), doubled. Going slow at an indicated $7,200. 'Strawberry' (WB) (2d run) and 'Sleepers West' (20th) (1st run) only $8,000 on eight days, not good.

Paramount (3,664; 35-55-85-99) — 'Nice Girl' (U) and, on rostrum, Charlie Barnet and Dinah Shore (2d week). A very sturdy business-getter, this show begins its second lap today (Wed.) after coming through to splendid $50,000 on the first seven days. Last week, 'Las Vegas Nights' (Par) and Ina Ray Hutton, Allan Jones and Andrews Sisters in person, $39,000, very good.

Radio City Music Hall (5,960; 44-55-85-99-$1.65)—'Adam Had Four Sons' (Col) and stage show. In the lightweight class at $68,000 and gets but one week. The second round for 'Miss Bishop' (UA) was mild at $80,000. 'Hamilton Woman' (UA) arrives tomorrow morning (Thurs.).

Rialto (750; 28-44-55)—'Horror Island' (U). Ushered in Saturday (29) and looks but $6,000, fair. 'Chinese Den' (FA) went only four days, being blotto at the b.o. at but $3,000 for that period.

Rivoli (2,092; 40-65-99)—'John Doe' (WB) (4th week). Inaugurates fourth week here, where doing well as contrasted with bum business at the Hollywood, which closed down last night (Tues.). The third session here $26,500, while the second was $31,000. Film would have been much better off playing only this house, which is very ably operated and, unlike the Hollywood, well established as choice run time.

Roxy (5,835; 35-55-65-75-85)—'Night in Rio' (20th) and stage show (4th-final week). Calls it quits after final five days at $20,000 on a six-day week, o.k. Third $28,000. On the 26-day run a fine profit-getter at around $127,000. 'Pot o' Gold' (UA) tees off tomorrow morning (Thurs.).

State (3,450; 35-55-75-85-$1.10)—'This Thing Called Love' (Col) (2d run) and George Jessel, Lois Andrews and Sheila Barrett on vaude bill. A very satisfactory $23,000 or in that vicinity is anticipated. Last week 'Back Street' (U) and Benny Fields, Ciro Rimac orch, others, topped $20,000, good.

Strand (2,106; 35-55-75-85-99—'Sea Wolf' (WB) and Charlie Spivak (2d week). Pushing to a stout $35,000 this week (2d), following a grab of $43,000, excellent, the first week. Goes third semester starting Friday (4).

'WOLF' LEADS WASH., $18,500

Washington, April 1.

'Sea Wolf' has a comfortable margin this week at the Earle, with 'Bad Man' a passable second at Capitol, and 'Tobacco Road,' only other newcomer, a weak third at the Palace.

One of smartest stunts of the month was tossing 'Vivacious Lady' into the Met, and billing it as only picture co-starring two Academy Award winners—Ginger Rogers and Jimmy Stewart. Critics all followed up the ballyhoo with new estimates of it as sound entertainment in any season.

Estimates for This Week

Capitol (Loew) (3,424; 28-39-44-66) —'Bad Man' (M-G) and vaude. Paul Haakon on stage getting some arty trade, but pic gets credit for satisfactory $16,000. Last week, 'Topper Returns' (UA) got by with okay $15,500.

Columbia (Loew) (1,234; 28-44)—'Hardy's Secretary' (M-G) (2d run) (2d wk). Second stanza of return downtowner showing holding toward solid $5,000. Last week, same pic pocketed beautiful $6,500.

Earle (WB) (2,21; 28-39-44-66)—'Sea Wolf' (WB) and vaude. It's all up to the pic, and it's leading the town with a nice $18,000. Last week, 'Angels Over Broadway' (Col) flipped to disappointing but still roundly profitable $15,000.

Keith's (RKO) (1,830; 39-55)—'Nice Girl' (U) (2d wk). Holding for good $9,000. Last week, swell $16,000.

Met (WB) (1,600; 28-44)—'Vivacious Lady' (RKO) (reissue). Brought back to capitalize upon Ginger Rogers-James Stewart Academy Award winnings, and will take in a handsome $6,000. Last week, 'Sierra' (WB) (2d run), adequate $4,500.

Palace (Loew) (2,242; 39-55)—'Tobacco Road' (20th). Crix panned it, and public figured all the dirt's gone, so why bother. Even so, will get fair $12,000. Last week, 'Dictator' (UA) (2d wk) finished pop-priced run with solid $10,200.

Philly Fine; 'Romance'-Vaude Big $22,000, 'Privates' 17½G, H.O.s Good

Philadelphia, April 1.

In the face of the biggest flesh competish in years—three legiters and two burlesques—deluxers are enjoying healthy biz this week as they go into the Lenten home stretch.

Grabbing the cream among the newcomers is 'Buck Privates,' at the Fox, and 'First Romance' and stage show, headed by Martha Raye, at the Earle. Encouraging reports are coming from the holdovers and subsequent-runners, particularly 'Great Dictator,' 'Lady Eve' and 'Sea Wolf.'

Estimates for This Week

Aldine (WB) (1,303; 50-75-86-$1.14-$1.71)—'Fantasia' (Disney) (7th wk). Second week of price slash tilting the take a trifle toward an okay $8,500. Last week, $9,000.

Arcadia (Sablosky) (600; 35-46-57)—'Mr. and Mrs. Smith' (RKO) (3d run). Still showing plenty of drawing power with good $1,600. Last week, fine $3,000 for three days of 'Virginia' (Par).

Boyd (WB) (2,560; 35-46-57-68)—'Footsteps' (WB). Disappointment of the week with poor $12,500. Last week, 'Eve' (Par); profitable $15,000.

Earle (WB) (2,350; 35-46-57-68)—'First Romance' (Mon.) with stage show featuring Martha Raye, Wilbur Evans and Edith Barrymore. Combination adding up to a hefty $22,000, not counting a nifty $2,000 chalked up for a special midnight showing Friday night (28) for Greek War Relief. Last week, 'You're the One' (Par), with Milt Britton's 'Crazy Show of 1941' staggered in the homestretch, and wound up with fairish $18,500.

Fox (WB) (2,423; 35-46-57-68)—'Buck Privates' (U). Netting plenty of bucks. Good for a zingy $17,500 and a holdover. Last week, 'Strawberry Blonde' (WB) a cheery $14,800 for the second week.

Karlton (WB) (1,066; 35-46-57-68)—'Eve' (Par) (2d run). Word-of-mouth effect is pushing the take up to a pretty $6,300. Miles ahead of poor $3,800 for 'Western Union' (20th) on last week's second-run try.

Keith's (WB) (1,970; 35-46-57-68)—'Back Street' (U) (2d run) (2d wk). Bringing in a bangup $4,800 for holdover, on top of a potent $5,500 last semester.

Stanley (WB) (2,916; 35-46-57-68)—'Sea Wolf' (WB). Four days of second week ringing up a neat $8,500. Being yanked to legit house back to Wednesday opening schedule tomorrow, with 'Nice Girl.' Last week, 'Sea Wolf' (WB) snagged a super $18,500.

Stanton (WB) (1,457; 35-46-57-68)—'Dictator' (UA) (4th wk). Looks like it can last indefinitely with terif $9,000 for this round. Last week, click $9,000. Will probably stick for at least one more ride.

'GONE' BIG $11,500 IN OMAHA RETURN AT 55c

Omaha, April 1.

After grossing $46,000 at the Paramount in its three-week roadshow run last year, 'Gone with the Wind,' at 25-40-55c, opened at the Omaha and doing good enough to insure a holdover.

'The Bad Man' plus 'Free and Easy,' at the Orpheum, are likewise okay.

Estimates for This Week

Omaha (Tristates) (2,000; 25-40-55) —'Gone' (M-G) (2d wk). Lively $11,500, and probably holds over. Last week, 'Eve' (Par) and 'Shayne Detective' (20th), healthy $9,400.

Orpheum (Tristates) (3,000; 10-30-40)—'Bad Man' (M-G) and 'Free and Easy' (M-G), with Alano Dass, mind-reader, held over on stage. Good $9,000. Last week, 'Nice Girl' (U) and 'Rangers Ride' (Par), plus Dass, $8,700.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Strawberry Blonde' (WB) and 'Play Girl' (RKO) (2d wk). Nifty $3,500. Last week, $5,500, very good.

State (Goldberg) (900; 10-20-25)—'Thing Called Love' (Col) and 'Comrade X' (M-G), split with 'Escape Glory' (Col), 'Maisie Lady' (M-G) and 'Haunted Honeymoon' (M-G). Pretty good $900. Last week, 'Cheers Bishop' (UA) and '4 Mothers' (WB), split with 'Phantom Sub' (Col), 'Capt. Caution' (UA) and 'Nobody's Sweetheart' (U), fair $800.

Town (Goldberg) (1,000; 10-20-25) —'Behind News' (Rep) and 'Arizona' (Col), triple split with 'Revenge Riders' (Col), 'Missing Daughters' (Col) and 'Cherokee Strip' (Par), triple and '2d Chorus' (Par) and 'Melody Moonlight' (Rep). Pretty good $1,100. Last week, 'Melody Ranch' (Rep), 'Bowery Boy' (Rep) and 'Zorro' (20th), triple split with 'Six Shooters' (Col), 'Wildcat Mate' (Col) and 'Westbound Mail' (Col), and 'Chad Hanna' (20th) and 'Cheers Bishop' (UA), fair $800.

Avenue - Military - Dundee (Goldberg) (950; 600; 300; 25)—'Thing Called Love' (Col) and 'Comrade X' (M-G), split with 'Escape Glory' (Col), 'Maisie Lady' (M-G) and 'Haunted Honeymoon' (M-G). Fairly good $900. Last week, 'Cheers Bishop' (UA) and '4 Mothers' (WB), split with 'Phantom Sub' (Col), 'Nobody's Sweetheart' (U) and 'Capt. Caution' (UA), under average $700.

'EVE' $7,000, MONTREAL

'Gone' 3d $9,500—'Adam' Average $5,500

Montreal, April 1.

'Gone' in its third week is still away in front of everything with a total of $9,500. It will probably see Lent through here. Among the others, 'Lady Eve' at the Palace is strong and may get a holdover. Balance about average or below.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Eve' (Par). Pointing to good $7,000, with h.o. likely. Last week, 'Tobacco Road' (20th), fair $5,500.

Capitol (CT) (2,700; 25-45-55) —'Adam' (Col) and 'Blondie Latin' (Col). Average $5,500. Last week, 'Strawberry Blonde' (WB), and 'Shayne Detective' (WB), ditto.

Loew's (CT) (2,800; 40-60)—'Gone' (M-G) (3d wk). Excellent $9,500 after smash $11,000 last week.

Princess (CT) (2,300; 25-34-50)—'Flight Destiny' (WB) and 'Great Nobody' (WB). Not doing much with weak $2,500 anticipated. Last week, 'You're the One' (Par) and 'Mad Doctor' (WB), ditto.

Orpheum (Ind) (1,100; 25-40-50)—'Queen Hearts' (Emp-Brit.) and 'Francisco Docks' (Rep). Fair $3,000. Last week, 'Road Show' (UA) and 'Mummy's Hand' (U), weak $2,500.

Cinema de Paris (France-Film) (600; 25-50)—'Mayerling.' Pacing for good $1,200. Last week, 'Le Revolte' poor $700 on its third try.

St. Denis (France-Film) (2,300; 25-34)—'L'Emigrante' and 'Kiki'. Average $4,000. Last week, 'Fin du Jour' and 'Miss Helyett', fair $4,200.

'BISHOP' $9,000, CINCY SLOW

Cincinnati, April 1.

Three major stands have fresh releases currently, which is rumored mine and general returns are below par. 'Cheers for Miss Bishop' leads with a fair figure at the Albee. A notch behind is 'Bad Man' at the Palace. Grind has a luke-warmer in 'Man Who Lost Himself.'

Shubert, linking 'Penalty' with Count Bernivici's 'Pan-American Follies,' has a sluggish score.

Holding over this week on the front line, which is a rare Cincy run, 'Strawberry Blonde' has b.o. strength for the Lyric.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Cheers Bishop' (UA). Fair $9,000. Last week, 'Eve' (Par), good $13,500.

Capitol (RKO) (2,000; 33-40-50)—'Eve' (Par). Transferred from Albee for second week. Okay $5,000. Last week, 'Hardy's Secretary' (M-G), second week of second run, nice $4,000. Pic got swell $12,500 in first week at Palace.

Family (RKO) (1,000; 15-28)—'Streets Cairo' (U) and 'Where Get Girl' (U), split with 'Shayne Detective' (20th) and 'Flying Wild' (Mono). Normal $2,100. Same last week for 'Boston Blackie' (Col) and 'Bury Me Not' (U), divided with 'Caught in Act' (PRC) and 'Sign of Wolf' (Mono).

Grand (RKO) (1,430; 33-40-50)—'Man Lost Himself' (Par). $3,500. Ditto last week on 'Rage Heaven' (M-G).

Keith's (Libson) (1,500; 33-40-50) —'Sea Wolf' (WB). Moveover from Palace for second week. Poor $3,000. Last week, 'Strawberry Blonde' (WB), fourth week of second run, fine $3,500.

Lyric (RKO) (1,400; 33-40-50)—'Strawberry Blonde' (WB). Switched here for sixth straight week on main line after initial week at Palace, which fetched great $14,000, and four-week run in Keith's. Nifty $3,200 on this attempt. Last week, 'Mad Miss Manton' (RKO) and 'Monster Girl' (Par), slow $3,200.

Palace (RKO) (2,600; 33-40-50)—'Bad Man' (M-G). Mild $8,000. Same last week on 'Sea Wolf' (WB).

Shubert (RKO) (2,150; 33-44-60)—'Penalty' (M-G) and Count Bernivici's 'Pan-American Follies.' N.s.h. $9,500. Walter Compton, quizzer on the 'Double or Nothing' Sunday evening Mutual broadcasts, show for Feen-A-Mint personal and two performances Saturday night (29) with Mike Hunnicutt, WKRC announcer. Network stanza originated Sunday (30) by Music Hall as radio hypo for Cincy's Community Chest drive. Last week, 'Sleepers West' (20th) and Earl Carroll's 'Vanities,' faded in last half to $11,500, fair.

ADAM' $8,000, PROV.; 'DOE' H. O. PRETTY 9G

Providence, April 1.

Main-stemmers are holding up nicely, and carrying two holdovers, 'Back Street' at RKO Albee and 'Meet John Doe' at Majestic. 'Adam Had Four Sons' at Strand stepping along to neat figure.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Back Street' (U) and 'Make Music' (RKO) (2d wk). Heading for nice $6,000, after sock $9,000 last week.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Cheers Bishop' (UA) and 'Free Easy' (M-G) (2d run). Only fair $2,000 expected. Last week, 'Dictator' (UA) and 'Devil Commands' (Col) (2d run), fair $3,000.

Fay's (Indie) (2,000; 25-35)—'Prairie Pioneers' (Rep) and vaude. In for regular $6,000. Last week, 'Phantom Cowboy' (Rep) and vaude, healthy $6,500.

Majestic (Fay) (2,200; 29-55-65)—'John Doe' (WB) (2d wk). Still tops with swell $9,000 in sight. Last week, zowie $16,000.

State (Loew) (3,200; 28-39-50)—'Bad Man' (M-G) and 'Secret Seven' (UA). Fair $11,000. Last week, 'Cheers Bishop' (UA) and 'Free Easy' (M-G), so-so $10,500.

Strand (Indie) (2,000; 28-40-50) 'Adam' (Col) and 'Secret Seven' (Col). Hefty biz promising this one swell $8,000. Last week, 'Eve' (Par) and 'Man Betrayed' (Rep) (2d wk), good $6,500.

'FOOTSTEPS' 20G WITH VAUDE, CLEVE.

Cleveland, April 1.

In general, business conditions are mounting or holding their own against Lenten spring weather. Even the celluloid weak-sisters and nabes getting okay marks, not feeling any competish from indoor hockey, bowling craze or annual Sportsmen's Show.

Nevertheless, the Palace has the field almost to itself with 'Footsteps in Dark' and girl unit tagged 'Hollywood Gold-Diggers of 1941.' Next-door State not offering much opposish with 'Lady Eve,' but is keeping its feet dry. 'Cheers Miss Bishop' also going satisfactorily for Hipp, although not the type of film for this thriller-stand.

Both 'Fantasia' and 'Great Dictator' maintaining their pull at Hanna and Stillman with surprising h.o. consistency.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Sea Wolf' (WB). Nice $3,500 for this shiftover. Last week, 'Vivacious Lady' (RKO) (re-issue) didn't quite live up to pluggin' of Academy prize-winning stars, average $3,400.

Hanna (Carl Hanna) (1,435; 30-75-$1.10-$1.65)—'Fantasia' (Disney). Proximity of Holy Week may cut into third stanza, but sighting close to $10,000, after collecting excellent $11,500 last week.

Hipp (Warner) (3,700; 30-35-42-55) —'Cheers Bishop' (UA). Liked enough by femmes to take good $10,000. Last week, 'Sea Wolf' (WB), very nice $11,900.

Palace (RKO) (3,700; 30-35-42-55-66)—'Footsteps' (WB) plus vaude. This one had been booked for the Hipp, but shifted here to give this RKO deluxer a strong money bill. Hypo is 'Hollywood Gold-Diggers of '41' on stage, which had seats jammed up to top balconies on first two days. Robust $20,000 practically set. Last week, 'Second Chorus' (Par) with Will Bradley's orchestra, only fair $15,700, due to bad getaway.

State (Loew's) (3,450; 30-35-42-55) —'Eve' (Par). Sweet notices and good promotion are helping comedy to catch $11,000, just okay for this time of the year. Last week, 'Dictator' (UA), $13,600, under the estimate, but still pretty healthy.

Stillman (Loew's) (1,972; 30-35-42-55) — 'Dictator' (UA). Weekend standees and grand $7,000 or plus. Last week, 'Hardy's Secretary' (M-G) on h.o. banged out one of the finest Hardy grosses, $6,000, and would have stayed another but for crowded bookings.

Basketball Too Tough Opposish, Closes House

Minneapolis, April 1.

In order to take in the state basketball tournament here, Tom Hall, owner of the theatre at Buhl, Minn., closed the showhouse for the entire week, cancelling all bookings.

Most of the town's population was in Minneapolis, anyway; to attend the tournament, according to Hall.

'Hardy' Tops Dull Pitt., $15,700

'Girl, Guy'-'Vanities' in Red at $16,800—Rest Also Sink Into Doldrums

Pittsburgh, April 1.

Biz slipping into Holy Week ways, and current session will be pretty much on wrong side of ledger. Only Penn is beating the rap, 'Andy Hardy's Private Secretary' riding along nicely, and sufficiently strong to insure h.o. at Warner. Elsewhere however, it's a case of the blues. Earl Carroll 'Vanities' and 'Girl, Guy and a Gob' at Stanley will show streak of red, and that'll probably be the general run.

Estimates for This Week

Fulton (Shea) (1,200; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (5th wk). Road show film has never caught on properly and run at moment is somewhat in doubt. So far tix are being racked only up and including Saturday night (5), although there's possibility Disney outfit may decide to chance Holy Week, hoping for a break with end of Lent. Doesn't look like more than $5,500 this stanza. Last week, with alteration of price policy to include cheaper seats and also kiddie tickets at half price, 'Fantasia' played to several hundred more people but not as much dough, around $6,100, as preceding week, which was close to $6,600.

Penn (Loew's-UA) (3,300; 25-35-50)—'Hardy's Secretary' (MG). Will come out well on top at $15,700. That means a h.o. for film at Warner. Last week 'Dictator' (UA), all right at close to $15,000.

Ritz (WB) (nr; 25-35-50)— 'Eve' (Par) (3d wk). Should roll small-seater into a profitable session at $3,100. Last week, 'Monster and Girl' (Par) and 'Mad Doctor' (Par) only $1,600.

Senator (Harris) (1,700; 25-40)—'Escape Glory' (Col) and 'Vigilantes' (U). Each of these films had been scheduled to play singly couple of months ago but opening jam, result of h.o's and continued unavailability of Alvin, forced management to double them up. It's been a local gag that longest run on record here has been 'Glory's' trailer. Senator has been running it as 'coming attraction' since early December. House will be happy to settle for $4,200 on current dualer. Last week, 'Tobacco Road' (20th) (2d wk), a disappointment at $4,800.

Stanley (WB) (3,600; 25-40-60)—'Girl, Guy' (RKO) and Earl Carroll 'Vanities.' Pretty expensive flesh this week and won't get back. Will keep, despite fact that film fare got fine notices. Doesn't look like more than $16,800 and that's red for this setup. Last week, Martha Raye finished like a bomb and with 'Maisie Lady' (M-G) gave this WB deluxer a great $22,000.

Warner (WB) (2,000; 25-40)— 'You're the One' (Par) and Mary Dugan' (M-G) (2d run). Last-minute booking for this spot. 'Dictator' had already been billed to move from Penn, but film deal differences pulled out Chaplin picture and sent house scurrying for another attraction night before opening day. This combo won't even see daylight. Maybe a bit better than $3,000, that's all. Last week, 'Eve' (Par) on h.o. from Penn, swell $7,800.

'Smith' $6,800, Port.; No. 1 Pix for Early Eve

Portland, Ore., April 1.

All houses showing new product this week, with 'Mr. and Mrs. Smith' doing a wow biz for the Orpheum, and 'Buck Privates' coming in well at the Broadway.

Major theatres all scheduling No. 1 pix for early evening hours. Showmen believe procedure will increase attendance after public gets used to the idea.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50) —'Buck Privates' (U) and 'Back in Saddle' (Rep). In line for good $6,000. Last week, 'Sierra' (WB) and 'Hit Parade' (Rep), great $10,000 in 10 days.

Mayfair (Parker-Evergreen)—San Carlo Opera Company. Last week (1,500; 35-40-50)—'Hardy's Secretary' (M-G), single billed for a second week, after first at UA, took nice $4,000.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Mr. and Mrs. Smith' (RKO) and 'Make Music' (RKO). Good, $6,800. Last week, 'Tobacco Road' (20th) and 'Jennie' (20th) closed a second week for satisfactory $4,700.

Paramount (Hamrick - Evergreen) (3,000; 35-40-50) —'Footsteps' (WB) and 'Comes Happiness' (WB). Looks like average $5,400. Last week, 'Eve' (Par) and 'Phantom Submarine' (Col) (2d wk), high $6,000.

United Artists (Parker) (1,000; 35-40-50)—'Mary Dugan' (M-G) and 'Free and Easy' (M-G). Fair $4,500. Last week, 'Rage Heaven' (M-G) and 'Keeping Company' (M-G) disappointing $3,800.

'COME'-VAUDE 13G; MPLS. SO-SO

Minneapolis, April 1.

Grosses continue subnormal, but still sufficiently healthy to warrant a trio of holdovers for two successive weeks. 'Gone With the Wind' and 'Buck Privates' are in their third week at the Century and Gopher, respectively. The third of the h. o. trio, 'Tobacco Road,' moved from the State to the World and is doing nicely.

Aside from the Aster's dual billers, the only newcomers are 'Lady Eve' and 'Come Live With Me,' State and Orpheum offerings. Latter is backed up by a stage show, including 'Truth or Consequences' and Ray Herbeck's orchestra. Both are barging along profitably.

Heaviest opposition over the week-end came from the state high-school basketball tournament, drawing capacity crowds of 15,000 to the municipal auditorium. For a change the showhouses had a good weather break.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Shadow Stairs' (WB) and Scatter-good Baines' (RKO), dual first-runs. Okay $1,500 in five days. 'Streets Cairo' (U) and 'Girl News' (20th), also dual first-runs, open today (Tuesday). Last week, 'Old Colorado' (Par) and 'Little Men' (RKO), dual first-runs, fair $1,200 in five days.

Century (Par-Singer) (1,600; 44-55)—'Gone' (M-G) (2d run) (3d wk). At present pace should hold for at least one more week. Looks like good $7,000. Last week, fine $9,600 after big $11,000 first week.

Gopher (Par-Singer) (998; 28)—'Buck Privates' (U) (3d wk). First picture ever to hold over at this house, and still pulling 'em in amazingly. Fine $4,000 indicated, after $4,600 second week, very big, on top of splendid $4,200 initial canto.

Orpheum (Par-Singer) (2,800; 28-44-55)—'Come Live With Me' (M-G) plus 'Truth or Consequences' and Ray Herbeck orchestra, etc., on stage. Turnstiles are clicking better than in recent weeks. Likely to climb to $15,000, which is good, but under what returns should be in a town of this size. Last week, 'Westerner' (UA) and Joe Reichman orchestra, etc., on stage, only mild $9,400, lack of film, with feminine appeal probably keeping down takings.

State (Par-Singer) (2,300; 28-39-44)—'Eve' (Par). Plenty of praise for film. Likely to build to good $8,000. Last week, 'Tobacco Road' (20th), $8,200, good.

Uptown (Par) (1,200; 28-39)—'Santa Fe' (WB). First neighborhood showing. Okay $3,000 indicated. Last week, 'Flight Command' (M-G), $2,800, fair.

World (Par-Steffes) (350; 28-39-44-55)—'Tobacco Road' (20th (2d wk). Looks like pretty good $2,000. Last week, 'Strawberry Blonde' (WB) (2d wk), $2,500, okay.

'Hardy' $16,000 Paces Balto; 'Adam'-Vaude 12½G, 'Lost' $6,000

Baltimore, April 1.

Expected Lenten slump not affecting local showhouses much. Sudden and unlooked for flurry of snow Saturday night (29) slowed matters up a bit, but not enough to hurt. And in front in robust style is 'Andy Hardy's Private Secretary,' at Loew's Century. Also steady is 'Adam Had Four Sons' at the combo Hipp, and 'Footsteps in the Dark,' which is drawing some daytime response to the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Hardy's Secretary' (M-G). Offsetting Lenten blues with a rousing $16,000, and sure h.o. Last week, 'Dictator' (UA) drew plenty of response at $15,400.

Hippodrome (Rappaport). (2,205; 15-28-39-44-56-66)—'Adam' (Col) plus vaude. Attracting a steady play at $12,500. Last week, 'Girl, Guy' (RKO) and vaude layout headed by Milt Herth Trio and Watson Sisters held up nicely at $12,700.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Man Lost' (U). Getting a fair response at $6,000. Last week, second of 'Eve' (Par) added solid $7,200 to bango opening round at $11,400.

New (Mechanic) (1,581; 15-28-35-44)—'Footsteps' (WB) Getting some daytime femme response. About $5,500. Last week, 'Mary Dugan' (M-G) did not measure up at $4,300.

Stanley (WB) (3,280; 15-28-39-44-55)—'Sea Wolf' (WB) (2d wk). Holding in fair style at $8,000, after ringing bell solidly on initial sesh to $12,600.



Held over at these Loew engagements!

BOSTON	NEWARK
AKRON	JERSEY CITY
HARRISBURG	HARTFORD
LONDON	NEW HAVEN
NORFOLK	WORCESTER
RICHMOND	CLEVELAND
WILMINGTON	PITTSBURGH
PROVIDENCE	WASHINGTON
READING	LOUISVILLE

HELD OVER...

and how!

CHAPLIN'S DICTATOR— *Every Record Smashed* at POPULAR PRICES!

Charlie Chaplin
in his new comedy
The Great DICTATOR

Produced, written and directed by CHARLIE CHAPLIN
with PAULETTE GODDARD REGINALD GARDINER
JACK OAKIE • HENRY DANIELL • MAURICE MOSCOVICH
BILLY GILBERT • MAURICE MOSCOVICH
Released thru United Artists

PHILADELPHIA, Stanton
Held over for fourth week... totaling a Philadelphia first run of ten consecutive weeks!

DETROIT, Michigan
Broke every house record by more than ten thousand dollars. Picture moves over to the Palm State for an indefinite continuation of run!

ALBANY, Warner's Strand
All records surpassed. All-time weekday opening house record topped!

ALLENTOWN, Colonial
First picture in an entire year to be held over for second week!

TROY, Troy
First four days broke every house record and picture holds over indefinitely!

GLENS FALLS, Paramount
Every record smashed! Held over!

BINGHAMTON, Strand
Every record smashed!

UTICA, Stanley
Every record smashed!

SCHENECTADY, Proctor's
Every record smashed!

PASSAIC, Montauk
Every record smashed!

PATERSON, Fabian
Every record smashed!

HAZELTON, Capital
Every record smashed!

BUFFALO, Great Lakes
Every record smashed. Held over, of course!

RACINE, Rialto
Every record smashed!

WATERBURY, Poli
Run extended to additional playing time!

EDMONTON, Rialto
Every record smashed. Held over for third week.

WILLIAMSPORT, Rialto
Every record smashed!

KENOSHA, Kenosha
Every record smashed!

THE EASTER ATTRACTION OVER LOEW'S ENTIRE METROPOLITAN CIRCUIT!

Goldenson Now Heads Par Theatres; Co. Ends Important 3-Day Powwow

Named head of the theatre department of Paramount during the past week by Barney Balaban, likelihood is that Leonard H. Goldenson will be given title of vice-president or general manager over that important branch of the company's activities at an early date. He may at the same time be made director of Par, placing him in the same position as occupied by Y. Frank Freeman prior to latter's transfer to the Coast about three years ago to take charge of production.

Goldenson was officially designated in full charge of all Par theatre operations at the three-day convention held at Hot Springs, Va., by Par h. o. executives of all branches, theatre partners and others, including Freeman, who came on from the Coast. Meeting was held Thursday through Saturday (27-29) to discuss general operating problems and the consent decree particularly.

Formerly executive assistant to Freeman, Goldenson took over the lead reins on theatres for Balaban when Freeman was shifted to the studio, with Sam Dembow, Jr., and Leon Netter also in key posts on operating-booking matters. The status of Dembow, contacting the northern tier of states and Leon Netter, with New England and the south, will remain the same as exec associates to Goldenson. Up to declaring Goldenson the boss of theatres, he has served in what may be designated without portfolio.

Into Paramount originally as an attorney, Goldenson earned his spurs on the reorganization of the company's New England theatre interests, coming into the h.o. after that as Freeman's assistant. He has gained wide recognition within a few years as an operator.

Hot Springs Palaver

At the Hot Springs powwow, Freeman dwelt on defense so far as pictures are concernd, while Neil Agnew spoke of picture product as it appears from a distributor's point of view. Bob Wilby is chief coordinator of defense activities for films among the Par partners, while Abe Blank, who went on to Washington after the meeting is also tending an important hand in this connection. Blank, now in New York, is going back to Des Moines tomorrow (Thurs.). Wilby is also here for a few days.

The consent decree was discussed at the Hot Springs sessions by Austin C. Keough, general counsel for Par, who has prepared a special manual on that but no specific warnings or cautions were placed on the record nor were any particular theories advanced, it is said.

Balaban and Stanton Griffis discussed the good-will being established by Paramount and the highly satisfactory condition of the company. Problems of theatre operation and exchange of ideas among partners from all parts of the country were gone over in a general manner, it was reported.

Hoblitzelle's Flagship Theatre's 20th Anni

Dallas, April 1.

The Majestic, home of the dovetailed Interstate and Texas Consolidated Circuits, on Sunday (March 30) began celebration of its 20th birthday.

The party opened with Phil Spitalny and his all-girl Hour of Charm orchestra, giving its national weekly broadcast from the Majestic stage Sunday night at 9 o'clock.

Stores and hotels carried display ads heralding the 20th birthday of the theatre that seats 2,700 on three levels. Special sections of Dallas newspapers carried stories of the Majestic and Interstate staffs. There were special honors for Karl Hoblitzelle, president of Interstate.

WB'S AD SALES WEEK

Warner Bros. set aside the week of April 6 as Ad Sales Week in line with the customary feature sales drive which ends April 29.

Slogan is 'An Advertising Order with Every Show.'

Dietz's Ballyhoo Job For U. S. Defense Bonds

Washington, April 1.

Motion picture angles of the Treasury Department's new series of Defense Savings Bonds and Postal Savings Stamps will be handled by Howard Dietz, director of publicity for Metro-Goldwyn-Mayer, the Department announced Saturday (29). Dietz, whose office will be with the new Defense Savings Staff in the Treasury Department, will collaborate with the Motion Picture Committee Cooperating on National Defense. His main duties will be the making of educational shorts.

Dietz, a native New Yorker and writer of 13 plays, joined the Goldwyn Picture Corp. soon after his discharge from the Navy in 1918.

65-75 SCRIBES WILL MAKE 'LIE' JUNKET

Three carloads of magazine and newspaper writers leaving from New York, and one special car from Boston, will make the trip to Littleton, N. H., Bette Davis' home-town, for the birthday celebration and premiere of her latest Warner Bros. picture, 'The Great Lie.' In all, between 65-75 of the working press will make the weekend junket, departing Friday (4) and returning Sunday night (6).

The N. Y. departure includes also writers from Philadelphia, Pittsburgh, etc., that being the furthest west with the lone exception of Ann Marsters, of the Chicago Herald-Examiner, who requested she come along for a special story.

Defense Coin

Continued from page 3

independents are readying to lay out an additional $250,000.

Philly's Boomlet

Philadelphia, April 1.

Boom in film biz here on wave of defense spending spree is bringing out the undercover boys with the bankrolls who try to pick up options on leases on film houses nearing expiration.

It's a condition that crops up here whenever business perks up. The bankroll guys approach the owners of theatre properties, and raise the ante on the rent the owner is getting from the current tenant. In most cases it results in the guy occupying the house being forced to pay more rent to forestall losing it.

More War Boom Bldg.

Louisville, April 1.

Indicative of the local boom in amusement spending, brought about by an influx of defense workers, is announcement of a drive-in theatre to accommodate 1,000 automobiles. Gustave Jahnke, Milwaukee contractor who is building a similar drive-in in Kansas City and one in Chicago, has been notified to be in readiness to construct the one in Louisville on short notice.

Another theatre project near Fort Knox and Louisville, at Elizabethtown, Ky., is under way. Kentucky Amusement Co., which operates the Ritz, will build a house seating 1,000. Town is close to Fort Knox, which now has an army population of 30,000. J. M. Hobbs, president of the company, will operate both houses.

Outdoor Theatre

Fort Sam Houston, Tex., April 1.

The baseball park here, Matthewson field, is being converted into an outdoor theatre. A stage is being made near home plate and special lights and a p.a. system are being installed.

Each week various civic, fraternal and other organizations will present entertainments for the soldiers and draftees.

Dry Miss. a Hot Spot

Hattiesburg, Miss., April 1.

Region about this city promises to develop into a bootlegger's paradise with the constantly increasing flow of new recruits into Camp Shelby nearby. Reason is that Mississippi is bone dry.

Probably be more than 80,000 men in the camp by the end of this year.

The Brush

Philadelphia, April 1.

Nominated for an Oscar for press agent gall: Al Zimbalist, exploiteer for the Stanley-Warner circuit.

Zimbalist sent a letter to Prime Minister Churchill asking him to endorse the picture 'Little Men,' which opened at the Karlton three weeks ago.

Last Friday Zimbalist reveived a reply from Churchill's secretary. It read:

'The Prime Minister has considered your suggestion, but he has asked me to explain that, owing to extreme pressure of other work he regrets it will not be possible for him to do as you suggest.'

Pennsy Giving Roach's 'B'way Limited' Wide Exploitation in Tieup

One of the most extensive and expensive advertising exploitation-publicity campaigns ever accorded a film is being set for Hal Roach's 'Broadway Limited,' with the Pennsylvania Railroad footing virtually the entire freight. Picture takes its title from the name of the Pennsy's streamlined New York-Chicago express and shots on and of the train are used extensively.

Al Paul Lefton, head of the agency bearing his name, which handles the railroad's advertising, estimated on Monday (31) that the campaign will reach 30,000,000 paid circulation. Full pages will be used in every major magazine in the country, all roto and magazine sections of dailies, and every fan mag.

In addition, he said, every railroad car on the line will be placarded, and will carry folders; all the menus on diners will carry a mention of the film; every bus owned by the company will be placarded front and rear; every railroad man in the country will get a personal letter, every station will be placarded and new timetables to be issued with the start of daylight saving time will carry a line about the picture.

Picture, 'Broadway Limited' is being distributed by United Artists for May release.

HAYWORTH NEW DANCE PARTNER FOR ASTAIRE

Hollywood, April 1.

Rita Hayworth, originally assigned to the femme lead in Columbia's 'Our Life,' has been shifted to 'He's My Uncle' on the same lot, where she will co-star and dance with Fred Astaire.

Musical, dealing with draftees, is a Sam Bischoff production, to be directed by Sidney Lanfield.

N. Y. Unit of SPG Wants Bargaining OK by NLRB

Immediate collective bargaining conferences have been requested by the New York unit of the Screen Publicists Guild for the five categories of homeoffice press department employes conceded as appropriate members of the bargaining unit by majors at recent National Labor Relations Board hearings.

Letters asking for the bargaining huddles went out this week to the prez of each company except Warner Bros., which made no concessions at the hearings. Categories okayed by the other companies include advertising copywriters, publicity writers and contact men, press-book editors and writers, production men and New York exploitation men, except as each group may involve persons engaged in foreign publicity.

Oral argument will be heard tomorrow (Thursday) at the NLRB's offices in Washington.

Time Bomb Injures 5

Meridian, Miss., April 1.

An explosion in the Royal theatre Thursday (27), which police said was caused by a time bomb, injured five persons, four of whom were sent to the hospital. The explosion occurred near the front of the theatre. Patrons rushed for the exits but order was soon restored.

Police are investigating.

Call to Army Brings WB Shifts In Pitt.; Other Theatre Changes

Pittsburgh, April 1.

With number of men leaving for army, flock of changes have just been made in WB managerial setup in this district. Charles Alcott succeeds Edward Salamon as asst. at Warner. Victor Goldberg goes from Ambridge to Cambria in Johnstown; Alex Stratigos is new asst. at State, Wilkinsburg, succeeding Walter Thomas, promoted to asst.'s berth at Rowland in Wilkinsburg. John Marini upped from Mt. Oliver's staff to Al Skigen's asst. at New Oakland, and Milton Ripp, formerly Schenley asst., now at Enright under Bill Hock.

John A. Freinstein, formerly in booking department, now in charge of checking at M-G exchange. F. D. (Dinty) Moore, WB office manager, moved his family to Pittsburgh from Orvisonia. Formerly Main Line salesman. Bill Nesbit, Sr., veteran Film Row employee, has been ailing at his home for nine months.

Ken Hoel will continue as advertising head of Harris Amusement Co. during extended absence of his superior, George Tyson, who has been on road for several months ahead of 'Icecapades.' Hoel sticks on job through summer inasmuch as Tyson, when 'Icecapades' tour winds up on Coast next month, will leave immediately after for Atlantic City to direct annual Showmen's Jubilee for fifth consecutive year. Jim Lindsay, formerly with Pittsburgh Playhouse, is Hoel's assistant.

New Coast Theatres

Los Angeles, April 1.

Harry Rackin and associates started construction on the new Laurel theatre, 750-seater, slated for opening late in May. George Shey and William Maass are associated with Rackin in the new venture.

April 15 is slated as opening date of the new Rose theatre, 650-seater, in Santa Barbara. House is being erected by Coast Theatres, Inc., in association with Louis Kaplan and H. R. Graham.

Wholesale shift of circuit employes followed the resignation of Dick Dickson as district manager of Fox-West Coast Theatres in the Southern California Area No. 4. Stan Myers moved into the Dickson berth, Earl Rice succeeded Myers as F-WC city manager for Glendale, and others moved up all along the line. Dickson resigned to go with Harry Sherman, producer of Hopalong Cassidy pictures for Paramount.

N. H. (Jack) Brower, general manager of Soundies Distributing Corp., opening new branch exchange in Chicago, with Charles A. Byrnes in charge.

Harry Denny, former manager of Majestic Film distribution offices in L. A., moved in as manager of the Alexander Preview Co., covering the Coast from his headquarters here.

Bill Elson's Closed Town

Minneapolis, April 1.

Bill Elson who has the 1,800-seat Palace, loop subsequent-run house here, acquired two theatres at Cloquet, Minn., the Leb and Cloquet, from Sheldon Grengs. He will operate them along with the Palace.

They are the only two houses in the town.

George Smith's Midwest O.O.

George Smith, recently promoted to western division sales manager-ship for Paramount, the home office, left Monday (31) for the midwest, with Omaha as his first stop. At that point he will install Al Taylor as branch manager. He was formerly a salesman in San Francisco.

Taylor succeeds A. Mendenhall, in charge of the exchange there for 15 years, who has become a special shorts sales representative for Par for the Kansas City district. Charles Duer, salesman in Denver, also has joined the shorts forces, working out of that point.

Smith, who has covered some of his 19 exchange points previously, will also look in on Denver before returning east.

St. Cloud's 17th Link

St. Cloud Amusement Corp., of Washington, N. J., has obtained term lease on Highbridge theatre, Highbridge, N. J., the 17th theatre this circuit has added to its operations in this part of Jersey. Deal for house was made with George W. Leonard, old operator, with Berk & Krumgold.

Lewis' Two Houses Now

Seattle, April 1.

Milton Lewis, who came here recently from Chi as assistant manager for Palomar, promoted to management of two Sterling houses, in west Seattle, the Granada and Portola. Darrell Schmalfe moved from manager at Winter Garden to assistant spot at Palomar, where Jerry Ross continues as manager. Wm. Keating back as manager at Roosevelt, and W. Rose returns to top spot at Colonial. Al Sterling (John Danz) houses.

William Shartin, WB exchange manager here, back in circulation after three weeks in local hospital, due to poisoning.

Bill Blanks' House

Terre Haute, Ind., April 1.

Bill Blank, son of Nat Blank, manager of the Orpheum here, named house manager of the Wallace at Peru, Ind.

Hiatus for 55th Street, N. Y.

Lack of strong French product plus the Lenten-season lull, has prompted the 55th Street cinema, New York, to shutter temporarily.

Back Pay Storm

Continued from page 7

Wage and Hour Act became effective. The drive is already getting under way here, but the scene may shift to the east when the International Alliance of Theatrical Stage Employes and other big unions sit down to talk wages and conditions.

No mention of retroactive pay was made during the Wage and Hour hearings but Washington officials have indicated that the Wage and Hour division has no authority to order retroactive pay unless there are violations after the classifications have been certified. And these certifications will not be completed until Vincent completes his recommendations and forwards them to Col. Philip Fleming.

One attache of the Labor department stated any move for back pay would have to be initiated by individuals or unions through sections in the Federal Court. It has been hinted though that the unions, including those in the Studio Basic Agreement, may take a short cut by including the retroactive pay situation in their new contract demands. It has been hinted that this is already under consideration by George E. Browne's IATSE outfit, which sent Joseph A. Padway, general counsel for AFL, here from Washington to represent the studio locals at the Wage and Hour hearings. The producers were represented by Fred E. Pelton, who made an excellent showing despite lack of knowledge displayed by his witnesses.

Shorten Week and Coin, Claim

The Walt Disney Studio went on a five-day week effective Saturday (29), and workers claimed that pay cuts ranging from 10% to 15% were put into force. Officials said the reason for the switch is that two-thirds of the employes fall under the 40-hour provision of the Wage-Hour Act, while the creative workers making up the other third have been working 44 hours. They claim this resulted in confusion, hindrance and overtime because of the necessity of staggering the four hours of those exempt from the Wage-Hour Law. Union leaders took a different view. They claimed the move was to cut earnings in anticipation of the AFL drive, so that if forced to sign up the bargaining on wages would start from a lower level.

Committees representing the Screen Writers Guild are now negotiating with the Producers and the Artists Managers Guild. The scriveners are demanding a real contract to replace the current skeleton agreement which expires April 10. They also are preparing to license all agents, and to demand appointment of a negotiator to secure bids on all story material before it is sold.

The Screen Actors Guild also is negotiating with the Producers on improved wages for extras, day players and free lance actors. These conferences may be completed this week and new wage brackets announced for the atmosphere players.

The Central Casting Corp. still is being picketed by a squad of 'old time extra players' headed by Ed Dahlen. They claim the old timers are being discriminated against in the distribution of extra jobs and are demanding that Howard R. Philbrick be ousted as general manager. Philbrick was given the appointment after a dictograph scandal in Sacramento resulted in his resignation as director of motor vehicles. Dahlen has appealed to the church people for aid, and states that he will continue to picket until the producers capitulate.

THEY'RE ALL HOLDING 'THE SEA WOLF!



Practically Every Situation Sets Extended Time in the First Roaring Week of Release!

EDW. G. ROBINSON



IDA LUPINO



JOHN GARFIELD

'THE SEA WOLF'

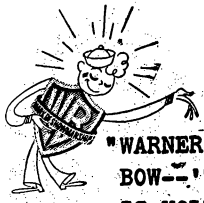
by **JACK LONDON**

h ALEXANDER KNOX • GENE LOCKHART • BARRY FITZGER

Screen Play by Robert Rossen • Music by Erich Wolfgang Korng

Directed by

MICHAEL CURTIZ



"WARNERS CAN TAKE A BOW—'THE SEA WOLF' IS HOLLYWOOD AT ITS BEST." N. Y. Daily Mirror

Russia Has Twice as Many Cinemas And Studios as U. S., Says Soviet Film Chief, But Admits We're Still Tops

Although American films are still technically better than Russian, the U.S.S.R. now has more than twice as many theatres and twice as many studios as the United States, it was said last week by Gregor Irsky, chief engineer of the Soviet Committee on Motion Pictures. Irsky and two fellow technicians are in this country on a four-month equipment-buying tour.

Russian engineer declared the U.S.S.R. is now making about 100 features a year. These, he said, are being exhibited in 40,000 theatres (U. S. has 17,000). They vary in size from 300-400-500-seaters in the provinces to 1,000 and 1,200-seaters in larger cities, he continued.

There are 51 studios operating, scattered throughout the country (about 25 in the U. S.), and of these 15 are making feature films, 25 work on newsreels, 10 are turning out 'cultural' pictures and one is making cartoons, the film man avers.

Irsky is in the U. S. with a blank check to purchase all the equipment that 'interests' him, he said. His biggest order was placed while on the Coast two weeks ago. It was for 25 Mitchell cameras for a total of $170,000. He's also buying projection and printing machines. Only equipment presently being made in the U.S.S.R., Irsky said, is some projectors.

Russian buying mission, operating through Amtorg, official U.S.S.R. trading corporation in this country, has been here for two months and will remain at least two more. Federal government defense orders are making it difficult for the Russians to get delivery on the stuff they are buying.

Irsky had nothing but praise for American film technique. When asked how it compared with the Russian, he laughed, remarking that no country in the world can make films as technically good as those of Hollywood. He declared, however, that Russian pictures are getting continuously better, pointing out that while the film industry got its start in America, it's only 10 years old as a large-size project in the U.S.S.R.

Russian engineer declared there is great interest in the homeland in newsreels and theatres are supplied with fresh subjects every two days. Principal newsreel studio is in Moscow, to which 24 outlying ones ship their output. This is then edited into reels and sent out again from Moscow.

PANAMA SWITCHES LAW VS. FOREIGN OWNERSHIP

Panama, April 1.

Weeping towels were in order for the American cabaret and bar owners here due to the large investment losses they faced when the Panama government issued ukase forbidding foreign ownership.

However, wiser heads changed the law around to let oldtimers, such as Wescott's, Doc's Place, the Happyland, Kelley's, and others retain their businesses, just adding a few more taxes.

Wagner Kin to Be B. A. Music Aide

Buenos Aires, April 1.

Post of consultant at the Teatro Colon will probably be handed Frau Friedlind Wagner, granddaughter of Richard Wagner, who recently arrived here, indirectly, from London.

Refusing to answer question of whether she had been kept in British internment for eight months prior to her departure due to police discovery of a picture of her as a child, sitting on Hitler's knee, she did disclose that she had left Germany for Switzerland a year before the outbreak of war and had gone to England before the fall of France.

Although Hitler and the Nazis have adopted Wagner as a kind of patron saint, granddaughter is strongly anti-swastika, and while in England did a series for British Allied Newspapers, Ltd. She intends waiting for Toscanini—due here for a series of concerts and operas in June or July—and will then try to go to the States with him.

Invents Way to Switch Silent Projector to Talker

Tokyo, March 1.

The old-fashioned, silent film-projector can now be remodeled as a talker with slight modification as a result of seven months' consecutive studies of a 31-year-old Tokyo mechanic, Seihei Yumoto.

Previously, this remodeling had long been considered to be an impossibility among experts in Japan because of technical difficulties. At present, some 8,000 old projectors are supposed to be lying idle throughout the country.

Altec's Explanation

Altec Sound Service experts in New York do not see how any invention for converting silent projection equipment into a talker could be worked on a feasible commercial scale because of extreme technical difficulties and expense involved.

MEX LAW EASES CENSORSHIP OF PIX

Mexico City, April 1.

Mexican and foreign piemen are assured better breaks with regard to film supervision and censoring by the law which President Manuel Avila Camacho authored and which became effective March 1. Measure puts the Ministry of the Interior exclusively in charge of these services for all Mexico. Pix that the Ministry okays can be shown without further examination, official or other interference or fees anywhere in Mexico. This does away with plenty headaches federal and several state and municipal censorship caused piemen.

Piemen are also to get better and faster service for the Ministry is obliged to report forthwith its decisions to those presenting films for its double-o within three days from the time of presentation. Appeals from the rulings can be taken in a letter to the Ministry. In all such cases, a review of the pic must be rendered to ascertain whether or not anybody erred. Prompt reports on these reviews must be given. The law forbids the state and municipal authorities to allow the showing of any pic that has not been okayed by the Ministry.

ARCHIBALD DUE IN N.Y. FOR UA BIZ HUDDLES

George Archibald, United Artists' co-managing director in Great Britain, is expected in the United States via clipper within the next two weeks. Following his return to England, Teddy Carr, his co-managing director, will come to New York for a homeoffice visit.

UA British chiefs will huddle with Walter Gould, foreign salesmanager, and other company execs, on problems currently being faced in England and on new product for next season.

Danes Like 'Daughter' Pic

Cable the weekend from United Artists' manager in Copenhagen, in German-occupied Denmark, reveals that 'The Housekeeper's Daughter,' Walter Wanger film of last year, had opened at the Scala Bio and was doing terrific business.

Checkup of other distribs' foreign departments discloses that many American films are playing in Nazi territory to good business, according to what meager reports are available. Difficulty is, of course, that none of the profits can be exported to this country.

Reverse English

Buenos Aires, April 1.

Translation of pic sub-titles from English to Spanish often brings translators headaches in making words acceptable in one S. A. country are O.K. in another. But unspoken word in the short, 'Eyes of the Navy,' now at the Gran Rex, is causing unexpected trouble and a blush to the exhibitor unable to explain that its meaning is innocent in the U. S. while offensive here. Incident comes when the aviator shown in the pic finales with a symbol intended to mean good luck to the English.

Here the same sign means something no family publication would print.

TALK U.S. FILM POOL IN AUSSIE

Sydney, March 10.

U. S. distribs operating in this territory would be wise, especially under current wartime conditions, to discard separate distribution and pool product for combined outlet via one major setup, it has been suggested here.

It has been said that New York would not frown upon such an idea, meaning as it would a powerful drop in overhead costs covering the present-day distribution arrangement in so far as Aussie is concerned.

N. Y. Nixes Idea

Report from Sydney on a suggested pooling of U. S. distribution in Australia is termed in New York as just another revival of the same plan. No N. Y. foreign department executive feels a pooling arrangement could be placed in effect successfully. In the past, wherever tried in the foreign field, it has proved unworkable.

U. S. Opera Artists Nix Aussie Bookings Due to Coin Difficulty

Melbourne, April 1.

Difficulty experienced by American opera singers in making dollar-exchange arrangements with the commonwealth probably will eliminate the opera season this year for Australia, at least wherein U.S. artists are concerned.

E. J. Tait, of Williamson-Tait, which operates the Aussie theatre chain most concerned with opera and legit shows, has said he had been informed American artists had decided to seek engagements elsewhere after futilely waiting three months for an arrangement with the government which would have permitted them to receive their salaries in American dollars.

ROMANO'S, LONDON, SHUTS

Colorful Strand Restaurant Folds After 70 Years

London, March 18.

After 70 years of operation, ranging from the heights to the depths, Romano's restaurant in the Strand has closed.

Starting originally as a fish shop, the latter was taken over by Alfonso Romano, an Italian, who had been head waiter at the Cafe Royal. He turned it into the glittering plush and crystal restaurant that became the rendezvous for princes, peers, highlights of the sporting and journalistic world, and mecca of the Gaiety Girls (London's equivalent of the Ziegfeld Girls), many of whom married into nobility after discreet little suppers in this Bohemian honeypot.

There were not many musical comedies in those Edwardian days that did not have one of its acts set in Romano's. For years it has gradually slipped out of fashion, and the war sealed its doom

Schless Due in N. Y.

Robert Schless, Warner Bros. foreign chief, is sailing for N. Y. in the next few weeks from Rio de Janeiro, where he is presently on one leg of a Latin-American trip.

Schless should be back in U. S. before May 5.

Hays Appoints Durland as Aide On Latin-American Film Relations

Mex Electric Saving Creates Problem

Mexico City, April 1.

Inauguration of what will be the 65th active cinema here, the Cine Estrella, built by Manuel Angel Fernandez at a cost of $750,000 (Mex.) ($150,000 U. S.), is being held up by an odd cause that may eventually hit other cinemas, theatres and amusement places in this sector.

The Mexican Light & Power Co., Ltd., Canadian-owned enterprise which supplies current in this belt, has advised Fernandez that it cannot make a contract with him as the present acute shortage of juice makes strict conservation necessary, and that only customers who signed up before the government put current-saving programs into effect can be served. It looks as if this policy will hold up inauguration of the Cine Estrella indefinitely and also has prospects of blocking the opening of other cinemas, theatres and amusement places.

Thus far, the amusement business has not been very much hit by the juice conservation programs.

JAPS WARY OF U. S. FILMS' 'ATTITUDE'

Tokyo, March 1.

Because of the strained international situation, attention here is now being focused on the attitude of the American motion picture companies. It is understood that the 'unusual' import attitude taken by them is being carefully noted.

In the past, when import permits were given out by the Finance Ministry, the various local American firms immediately tried to unload the prints and made every effort to decide the date for releasing the pix. However, despite the fact that permits were granted for the importation of 20 films at the end of last October, they've brought in only 10 pix to date, including one by Paramount, two by Columbia, two by Warner Brothers, two by Universal, one by 20th-Fox and two by Metro. The remaining 10 pix, including three by Paramount, one by Universal, two by United Artists, one by 20th-Fox, two by RKO and one by M-G have not been imported due to strict import selection.

Not Unusual, Says N. Y.

American film company foreign department officials do not consider it unusual that fewer pictures than normal are being shipped into Japan. They rate it good business not to send the maximum allowable under existing conditions since none of the profit derived from distribution is allowed to leave Japan.

GRIFFITHS QUITS PAR, ROSE RIFT REPORTED

London, April 1.

David Griffiths, British sales manager for Paramount, has resigned his job here, reportedly because of differences with David Rose, company's managing director in Great Britain. He has been replaced by Fred Hutchinson, formerly assistant sales manager for Metro here.

Griffiths formerly was managing director for First National in Great Britain until Warners combined the Warner and First National sales staffs.

New Mex Pic Prod.

Mexico City, April 1.

Film-making has been introduced to northeastern Mexico with the organization of a producing company in Monterrey, eastern Texas border industrial center, by Alfonso Sanchez Tello. He intends to run the risk of national union boycotting him for he is to hire only unorganized workers.

The company intends to make a big play for the American, Latin American and Spanish picture trade.

Addison Durland, chief of the Spanish section of National Broadcasting Co.'s international division, is now a member of the Hays office Production Code Administration staff in Hollywood to serve as specialist in Latin-American affairs. Hays made the appointment which he described as 'another step in the industry's cooperation in the current efforts to promote hemispheric solidarity.

Durland, who is regarded as having wide experience in newspaper and radio work, reports on his new job on the Coast, April 14. Idea back of his appointment was to make letter-perfect all details on Latin-American screen vehicles, with the proposition brought to the attention of major film companies in the last few months at the instigation of Nelson Rockefeller's Committee to Promote Cultural Relations Between the Americas.

Durland was picked because of his wide knowledge of Spanish-American affairs. He is the second NBC employe to be chosen, Phillip L. Barbour, press and station relations contact man, now being on leave from his post to aid the Rockefeller Committee's program. Durland has been translator of many of President Roosevelt's speeches into Spanish. He conducts a weekly program, 'The American Library Panorama' Spanish over NBC's shortwave stations. He also has been doing a Spanish adaptation of Raymond Gram Swing's commentaries on world affairs which go out on shortwave to the Latin-Americas.

Besides serving as a translator for the Pan-American Bureau of Trade Marks, he also was Cuban tourist commissioner in N.Y. and an assistant editor of Revista de la Habana. He holds a degree from the National University of Cuba. He also served as associate editor of the Latin American Wireless service of the N.Y. Herald-Tribune for three years.

LONDON PIC FIRM SUES ON U. S. DISTRIB PACT

Twickenham Film Studios, Ltd., London, and Roddison Douglas Brewis, receiver of Twickenham, which petitioned for bankruptcy in 1937, filed suit Thursday (27) in the N.Y. federal court against Olympic Pictures Corp., Feature Distributing Corp., Inc., and Morris J. Kandel, president of both defendant corporations, seeking an accounting on the distribution of some 30 features belonging to the plaintiff. Breach of contract is the charge.

Complaint states that on Feb. 6, 1935, Twickenham and Kandel, acting for Olympic, entered into an agreement whereby Twickenham was to give its productions to the defendant for U.S. distribution for five years and was to receive percentages of the gross. At the end of the five-year period, the claim continues, the films, prints, lavenders and negatives were to be returned. The agreement is said to have been modified in August, 1938, to include just 'The Wandering Jew,' but some 30 features, however, were delivered. It is claimed Kandel, who assigned the Olympic contract to Feature, is refusing to give an accounting, and since the five-year period is up, Kandel refuses to turn over the prints of the 29 other films. An injunction, accounting of profits and damages are asked.

'No Time' Goes Over In London Legit, Pix

London, April 1.

'No Time for Comedy,' S. N. Behrman's stage hit in which Katharine Cornell starred on Broadway, was well received when it open Thursday (27) at Haymarket. Indications are for a run.

Film version of the original stage play opened at the local Warners the following day, with the press generally favoring the picture.

W. J. Hutchinson, 20th-Fox foreign sales chief, is leaving New York this week by plane for Mexico City and biz confabs with Gustav Mohme, company's manager in Mexico.

Press Your Advertising Luck!



★ Don't let a good thing die... crowd on the steam while the goings good. Remember...one *ringer* never won a championship yet. It takes constant ringing of the pin...continued plugging for the "ace."

★ Capitalize on the big pictures... press your advertising luck with continuous advertising.

★ Settle on a standard minimum but keep the glamour shining.

★ And we've got everything you need to give your house that "good-show-here-tonight" look...Trailers... Lobby Displays...General Accessories for any picture...

★ Press your advertising luck with the 3 Best Seat Sellers in the industry.

NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES

ADVERTISING ACCESSORIES, INC.

Lady From Cheyenne

(ONE SONG)

Hollywood, April 1.

Universal release of Frank Lloyd (Jack H. Skirball) production, directed by Lloyd. Stars Loretta Young; features Robert Preston, Edward Arnold, Gladys George, Frank Craven, Edmund Ralph; screenplay, Kathryn Scola and Warren Duff; based on original story by Louis Bromfield and Rowland Brown; camera, Charles Previn and Sam Leavitt; music, Charles Previn; camera, Milton Krasner. Previewed at studio March 31, '41. Running time, 84 MINS.

Annie	Loretta Young
Steve	Robert Preston
Cork	Edward Arnold
Hank Foreman	Frank Craven
Elsie	Gladys George
Mrs. McGuinness	Jessie Ralph
Stover	Stanley Fields
Jerry	Willie Best
Governor	Samuel S. Hinds
Mr. McGuinness	Spencer Charters
Mrs. Matthews	Clara Verdera
Mr. Matthews	Allan Bridge
Soloy	Joseph Sawyer
Cork's Henchman	Ralph Dunn
Cork's Henchman	Harry Cording
Leo	Charles T. Aldrich
Myrtle	Dorothy Granger
Gertie	Marion Martin
Chorus Girl	Gladys Blake
Chorus Girl	Sally Payne
Chorus Girl	Jris Adrian
Chorus Girl	June Wilkins
Clerk	Charles Williams
Patrolman	Orville Alderson
Stanton	Emmett Vogan
Uncle Bill	Roger Imhof
Dunbar	William Davidson
Politician	James Kirkwood
Crowley	Emory Parnell

First of the series of Frank Lloyd's independently-produced features for Universal, 'Lady from Cheyenne' attempts to present a satirical slant on the manner in which women won suffrage rights in Wyoming in that state's early history. Missing aim in achieving this main objective, picture rumbles along as rather dull entertainment, dated in both script and direction. It's a minor league programmer destined for the supporting dual grooves.

Story is as fresh and spontaneous as the bustled costumes of the period. At railroad auction of new townsite lots, there's the crooked gambling boss and racketeer, Edward Arnold; young attorney, Robert Preston; willing legal stooge for Arnold; Quaker schoolmarm Loretta Young, and assorted crowd of homestead seekers. Arnold's scheme to secure all river bottom lots to later force exorbitant water rates on community, is upset by Miss Young buying one tract in section. From there on, it's a battle between the gambling lord and the girl, who carries on a lone campaign to secure franchise for women in state so jury of women can convict Arnold of his crimes. Her appearance in Cheyenne and swinging of legislature for favorable vote on measure provides some ludicrous episodes that fail to generate either plausibility or humor.

Frank Lloyd dips back many years in directing technique to unfold this one. Never reaching the satirical status, it also fails to click as a straight drama, winding up as a melted jelly all around. Cast headed by Loretta Young. This does the best it can with the inadequate script and direction. *Walt.*

THE BAD MAN

Hollywood, March 26.

Metro release of J. Walter Ruben production. Stars Wallace Beery; features Lionel Barrymore, Laraine Day, Ronald Reagan, Henry Travers, Chris-Pin Martin. Directed by Richard Thorpe. Screenplay by Wells Root, based on play by Porter Emerson Browne, presented by William Harris, Jr.; camera, Clyde De Vinna; editor, Conrad A. Nervig. Previewed in studio projection room March 25, '41. Running time, 70 MINS.

Pancho Lopez	Wallace Beery
Uncle Henry	Lionel Barrymore
Lucia Peli	Laraine Day
Gil Jones	Ronald Reagan
Mr. Hardy	Henry Travers
Pedro	Chris-Pin Martin
Morgan Peli	Tom Conway
"Hal" Giddings	Chill Wills
Angela Hardy	Nydia Westman
Venustiano	Charles Stevens

This latest remake of Porter Emerson Browne's play has Wallace Beery in the role of the Mexican bandit, Lopez. Beery's interpretation of the character is a carbon copy of his 'Viva Villa' rather than the suave and decidedly lovable Lopez as previously presented on stage and screen by the late Holbrook Blinn, and later by Walter Huston. Beery, with his typical smugs and smirks, and a line of affected pigeon-English, must call on his full reserve of popularity to carry this 1941 remake, handicapped chiefly by an antiquated and inadequate treatment of the play.

Episodes in the script calling for comedy hit the burlesque side too frequently, and at other times is of the most elemental texture. Otherwise, tale unfolds as a synthetic pattern of various stereotyped dramatics, more jumbled than a jigsaw puzzle.

The story of a blustering border bandit who pauses briefly to become a Robin Hoodian friend of a youth who once saved his life has been picturized many times before. Beery and his gang of cattle-rustlers meet Ronald Reagan and his wheelchaired uncle, Lionel Barrymore, facing loss of the ranch for mortgage held by Henry Travers. Laraine Day and her rich husband arrive for a visit, disclosing that Reagan and the girl were childhood sweethearts. Then Beery and his gang arrive, the bandit recognizing Reagan from the life-saving episode. Beery takes matters into his own hands, collects the money and mortgage, fixes the girl for Reagan, and rides away into the sunset when everything is okay.

Scripter Wells Root fails to make up his mind where to turn the picture into an actioner and where to retain the settings of the original play. As result, Beery struts through footage mainly confined to the patio, living room and kitchen of the ranchhouse, delivering his philosophies of law and order as personally set up, and badgering the captive with bluster and threats in extended dialog passages.

Beery again plays Wallace Beery, this time in a Mexican bandit uniform. Barrymore fumes and rants against the sheepskin bandits in the house, and winds up taking a typical Mack Sennett ride to town in his wheelchair. Miss Day is acceptable as the girl, Reagan plays his role with well-regulated reserve, and Nydia Westman essays a flutter-type femme with moderate success. Henry Travers, Chris-Pin Martin, Tom Conway and Chill Wills are among the important support. Richard Thorpe has had better material to work with on the directing end. *Walt.*

RIDE ON VAQUERO

Hollywood, March 28.

20th Century-Fox release of Sol M. Wurtzel production. Features Cesar Romero, Gilbert Roland, Ellen Drew, Virginia Gilmore; screenplay by Samuel G. Engel, suggested by character 'Cisco Kid,' created by William Sydney Porter; camera, Lucien Andriot; editor, Louis Loeffler. Previewed in studio projection room March 27, '41. Running time, 84 MINS.

Cisco Kid	Cesar Romero
Sally	Mary Lynne Roberts
Manuela	Lynne Roberts
Gordito	Chris-Pin Martin
Clarke	Robert Lowery
Watchman	Ben Carter
Barney	William Demarest
Carson, Officer	Robert Shaw
Clark	Edwin Maxwell
Sleepy	Paul Sutton
Reed	Don Costello
Sheriff	Arthur Hohl
Baldy	Irving Bacon
Rico	Dick Rich
Colonel	Paul Harvey
Dolores	Joan Woodbury

'Ride on Vaquero' is the latest entry in the Cisco Kid series—neatly concocted entertainment that will suitably fill third groove as a B program supporter, and as solo in the subsequents where action fans have developed a yen for the adventures of the Mexican bandit.

Picture sticks pretty close in dramatic content than recent issues of the series, despite the familiar and trite tale unfolded. Both script and direction maintain a consistent pace to carry action along without dull moments.

Again, Cisco is the victim of impersonators who use his name for some high-handed kidnapping. In order to help the U. S. troops, clean his own name, and assist the son of an old friend, he rides into the border town to round up the ransom hunters. Stopping for a renewed romance with Mary Beth Hughes, Cisco nonchalantly tosses danger and aimed guns aside to eventually get the real culprits to sign the necessary confessions, ready for more with Chris-Pin Martin for further adventures in the next of the series.

Romero slips into the Cisco role adequately, with Chris-Pin Martin his roly-poly sidekick. Miss Hughes is a beauteous dance hall blonde, while Don Costello, Edwin Maxwell and Arthur Hohl are the suave leaders of the kidnap gang. Ben Carter hits a comedy peak as the colored Watchman. Popular roota of fast rides and gunplay to satisfy the action fans. *Walt.*

GREAT MR. NOBODY

Warner Bros. production and release. Stars Eddie Albert, Joan Leslie. Directed by Ben Stoloff. Screenplay, Ben Markson, Kenneth Gamet, from story, Gamet; camera, Arthur Todd; editor, Rudi Fehr; music, Adolph Deutsch. Reviewed at Hollywood, Lincoln, single. Running time, 61 MINS.

Dreamy	Eddie Albert
Mary	Joan Leslie
Skipper	Alan Hale
Amesworth	William Lundigan
Wade	Ward Bond
Dillon	Charles Trowbridge
O'Connor	Paul Hurst
Limpy	Eddie Acuff
Williams	John Ridgely
McGraw	Addison Richards
Hanes	George Campeau
Jig	William Benedict
Mrs. Barnes	Helen MacKellar
Janet	Joyce Tucker
Miss Frane	Mary Field

No question about the writers having had Eddie Albert in mind when they sat down to mill this item. Even so, and granted that the lad has a befuddled screaming on the surface which can be transferred into fine camera record, 'Great Nobody' will eventually arrive at a negative b.o. quotient when all reports are in. No salvation, of song or wit, will be the peanuts budget on which it was made.

Albert is a classified ad salesman who wants to (1) marry Joan Leslie, who has a job in the same department, (2) buy a boat, and (3) sail the seven seas with his loud-mouthed roommate, Alan Hale. He's in perpetual hot water on the paper, because his heart is twice as big as the outdoors, which keeps him touch-poor, at odds with the paper's policy when he pirates ads away from the composing room to send his friends after the jobs, and always finds him running into all the people down on their luck. However the guy has ideas, which translate themselves into excellent promotion stunts, and he, dumb lad that he is, gives them to John Litel, who takes the bows.

Miniature Reviews

'Lady from Cheyenne' (U) Frank Lloyd's first for U a missout.

'The Bad Man'. (M-G). Antiquated story lacks fresh treatment; Wallace Beery must carry it.

'Ride On, Vaquero' (20th). Above par entry in the Cisco Kid series for the family and action trade.

'Great Mr. Nobody' (WB); Eddie Albert, Joan Leslie star in a B demonstration of befuddlement. Fair audiencer.

'Horror Island' (U). Horror for the exhibs.

'Border Vigilantes' (Par). Actionful western will click with the Hopalong Cassidy followers.

'Mr. District Attorney' (Rep). Lower-grade B, from the radio program of the same name.

'City of Missing Girls' (Select). Tedious crime meller for the lower half dual.

'Phantom Cowboy' (Rep). Unexciting Don 'Red' Barry western with the usual trite story.

'Cancion de Los Barrios' (Argentine). Okay musical for Latin American trade.

It takes a seemingly endless string of incidents to bring him ou of it, but he finally makes it.

Harold 'Titus' story was easy for scripters, Ben Markson and Kenneth Gamet, to turn into an easy character study for Albert. Ever since he's been in Hollywood he's been commercializing on bewilderment, and he does a good job here, even though the audience gets impatient with him and dismisses him as too dopey to have lived so long when the footage hits the three-quarter pole.

Joan Leslie hardly looks up to the ballyhoo's getting in her work here. Youngish, and with not too many camera properties, she will take a great deal of grooming to make a memory dent. William Lundigan, the Mr. Rich who enters with a buildup as a football player as the son of paper's founder, should have had some other entering line. Aside from all, he appears of the anatomical structure such as would stand only about one good tackle. Alan Hale, Paul Hurst and John Litel are oke.

'Great Mr. Nobody,' directed by Ben Stoloff, was made as a deliberate B, probably for the two reasons (1) to give Miss Leslie a bit of exercise, and ditto some of the contractees, and (2) to fill the expected sked of films on the year's deals. It was never put forth to bring in more than modest financial bacon, which it'll do. *Art.*

HORROR ISLAND

Universal release of Ben Pivar production. Features Leo Carrillo. Directed by George Waggner. Story, Alex Gottlieb; adaptation, Maurice Tombragel and Victor Hammond; editor, Otto Ludwig; photography, Elwood Bredell. At Rialto, N. Y., week March 20, '41. Running time, 61 MINS.

Bill	Dick Foran
Tobias	Leo Carrillo
Wendy	Peggy Moran
Stuff	Fuzzy Knight
George	John Eldredge
Thurman	Lewis Howard
Jasper	Hobart Cavanaugh
McGonn	Walter Catlett
Rod	Ralph Harolde
Arleen	Iris Adrian

'Horror Island' is a fourth-rate, low-budget mystery-and-adventure flapdoodle, poorly written, sloppily produced and directed.

Supervisor Ben Pivar apparently scoured around the U lot and elsewhere and rick up people who included Dick Foran, alumnus of westerns; Fuzzy Knight, from sagebrushers; Leo Carrillo, who figures where accents are wanted; Walter Catlett, a two-reeler comedian mostly, and various and sundry others, including Hobart Cavanaugh, the milktoast type, and Iris Adrian, toughie.

The Alex Gottlieb story is a ridiculous olla-podrida to boke, romance and claptrap built around the efforts of a small group to lay their hands on buried treasure on an obscure, deserted island, where a supposedly haunted castle exists. There is no concern for the plausible nor the consistent.

Foran plays the lad who organizes the small expedition to the island, while Carrillo is the pegleg sailor with a mixed Italian-Spanish accent, who has half of the map designating the buried treasure. Miss Moran, in a lacklustre way, plays the wealthy young gal who ships with the bunch on an old tub under circumstances that are nothing if not absurd. Miss Adrian is the other girl going along. Catlett gets only scant opportunity to be funny.

About the only virtue of 'Horror Island' is that it's short, 61 minutes. *Char.*

FREELAND'S 'BLONDES'

Hollywood, April 1.

Thornton Freeland will direct 'Too Many Blondes,' musical now in preparation at Universal.

Picture stars Rudy Vallee.

BORDER VIGILANTES

(ONE SONG)

Hollywood, March 26.

Paramount release of Harry Sherman production; associate producer, Joseph W. Engel. Features William Boyd. Directed by Derwin Abrahams. Screenplay by A. Benton Cheney, based on characters created by Clarence E. Mulford; camera, Russell Harlan; editor, Robert B. Warwick, Jr.; assistant director, Frederick Spencer. Previewed in studio projection room March 25, '41. Running time, 61 MINS.

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
California	Andy Clyde
Helen Forbes	Frances Gifford
Henry Dorgan	Victory Jory
Aunt Jenifer	Ethel Wales
Dan Forbes	Morris Ankrum
Jim Yager	Tom Tyler
Ed Stone	Hal Taliaferro
Henry Wesley	Jack Rockwell
Late Willis	Britt Wood

Hopalong Cassidy and his pals ride again as western Robin Hoods in this actionful and scenically-backgrounded drama of the open spaces. With plenty of fast riding and several pitched battles, picture measures up to the standard set by previous entries in the series, and top-notch entertainment for the adherents of Hopalong.

Story formula has been used numerous times before for the exploits of Cassidy and his two pals. Outlaw raids on the miners of the border district keep on despite a vigilante committee, and Hopalong is sent for to assist in cleaning the decks. He goes through a series of episodes of uncovering the bandits, headed this time by the big shot of the town and head of the vigilante committee itself. There are the usual crossed trails, dashes, captures and recaptures, and the final pitched battle among the rocks. Script injects greater amount of gunplay than is generally the case in the series.

Picture is first directorial effort for Derwin Abrahams, former film editor on the Sherman staff. He competently steers the various characters through their assignments to accentuate the action values of the script. Boyd holds the center of interest as Hopalong, with Russell Hayden and Andy Clyde his pals. Frances Gifford returns to the screen as the girl, and does more than passing attention with a good personality and screen presence. Miss Gifford sings one song with guitar accompaniment. Ethel Wales, Victory Jory, Morris Ankrum and Tom Tyler are most prominent in support.

Photography displays some new western backgrounds, and is up to the high standard set by this series since its inception several years ago. *Walt.*

Mr. District Attorney

Republic release of Leonard Fields production. Directed by William Morgan. Screenplay, Albert DeMond, Malcolm Stuart Boylan, based on Phillips H. Lord's radio program of same name; camera, Reggie Lanning; editor, Edward Mann; music, Cy Feuer. Previewed in Projection Room, N. Y., March 27, '41. Running time: 69 MINS.

F. Cadwallader Jones	Dennis O'Keefe
Tefft Parker	Florence Rice
Mr. Hyde	Peter Lorre
Winton	Stanley Ridges
Barrett	Minor Watson
Mr. Winkle	Charles Arnt
Betty Paradis	Joan Blair
Hatchet Harry	Charles Halton
Grew	Alan Edwards
Judge White	George Watts
Miss Petherby	Sarah Edwards
Mrs. Hyde	Helen Brown

On paper, 'Mr. District Attorney' suggests far better possibilities than are realized in its cinematic form. Adapted from the successful Phillips H. Lord radio program of the same name, Attorney' falters in story treatment and trite, transparent situations. It's a lower grade B.

Where there are crooks with which to contend, bet your boots—if you've got boots—that there's a member of the Fourth Estate around, prominently identified in the pursuit. Just like in 'Attorney,' for instance.

In this one Florence Rice is the newsgal—charming, fashionable and, of course, a sock looker. Dennis O'Keefe is Kid Harvard himself, who, just like that, fresh from Cambridge, is the ace of the sounding Peter Lorre and Minor Watson as the d.a.'s aide. That's Ha-a-a-vahd for yuh!

Direction by William Morgan is responsible for the dawdling pace in a number of spots, while in others the obvious situations and dialog also contribute to the drag.

O'Keefe, Miss Rice, Minor Watson and Peter Lorre are among the leading players. The yarn engulfs them beyond redemption. *Naka.*

City of Missing Girls

Select release of Max Alexander-George M. Merrick production. Features H. B. Warner, Astrid Allwyn, John Archer, Sarah Padden. Directed by Elmer Clifton. Original and screenplay by Oliver Drake; camera, Rosener; camera, Edward Linden; asst director, Arthur Alexander; production manager, Stan Bernard. At New York, N. Y., March 27, '41. Running time, 73 MINS.

Captain McVeigh	H. B. Warner
Nora Page	Astrid Allwyn
James Hunter	John Archer
Mrs. Randolph	Sarah Padden
King Peterson	Philip Van Zandt
Officer Durgin	Ben Rosenzweig
Helen Whitney	Katherine Crawford
Kate Nelson	Patricia Knox
Officer Larkin	Walter Long
Mary Phillips	Gail Storm
Joseph Thompson	Boyd Irwin
William Short	Danny Webb

This wearisome murder-mystery-newspaper girl reporter mixup is destined for the minor dualers. It's about a phoney art school from which girls are booked into a lottery operated by racketeer Peterson. Some of the missing girls are found murdered.

Premise upon which yarn is based is both vague and unconvincing. Before melter gets properly under way element of surprise is removed by revelation of real brain behind the racket, a theatrical agent whose daughter is writing series of newspaper articles attacking a young district attorney for failure to track down the missing girls.

Romantic interest revolving about Astrid Allwyn and John Archer is monotonous. H. B. Warner, as Capt. McVeigh, handles a tough assignment as gracefully as awkward situations permit. He's in as the tough sleuth with the heart-of-gold.

Situation where assistant d.a. is framed lacks finesse and credibility. Miss Allwyn, as the supposedly wise-cracking demon newshound, misses fire due largely to lustreless material. *Mori.*

PHANTOM COWBOY

Republic production and release. Stars Red Barry; features Virginia Carroll, Milburn Stone. Directed by George Sherman. Screenplay, Doris Schroeder; camera, Reggie Lanning; editor, Tony Martinelli; musical director, Cy Feuer. Reviewed at Colonial, Lincoln, dual. Running time, 55 MINS.

Lawrence	Don 'Red' Barry
Elanita	Virginia Carroll
Borden	Milburn Stone
Lobo	Rex Lease
Jeffers	Hal Taliaferro
Pancho	Tom Chapman
Dreer	Bud Osborne
Memphis	Ernest Wilson
Motley	Burr Caruth

Modest cow country capers.

Don 'Red' Barry, with Virginia Carroll, and all the peons who live on a big southwestern ranch inherit from a don all his holdings, which irks his majordomo, Milburn Stone, and his accomplice, Rex Lease. With designs on the layout, they prepare to bum's rush the peons, ambush Barry, and Stone plans to Mrs. Miss Carroll.

Interference is run by Neyle Mark, who tours the countryside equine-mounted and masked, and calls himself El Lobo. He turns up with a heading-off maneuver at each of the Stone-Lease attempts to get over. Turning out to be one of Barry's boyhood cronies, he, when wounded, turns the masquerade over to him, and Barry takes the ball for range-land right. *Art.*

Cancion De Los Barrios

('Song of the Wards')
(ARGENTINE-MADE)
(Musical)

Buenos Aires, March 27.

Argentine Sono Film production and release. Features Hugo del Carril, Alicia Vignoli, Alda Alberti, Francisco Alvarez, Jose Gola, Ernesto Raquet, Emilio Stutzin and Adolfo Meyer. Based on a stage musical comedy melodrama by Ivo Pelay and Francisco Canaro. Directed by Luis Cesar Amadori. Reviewed at the Monumental theatre, Buenos Aires.

This musical pix, based on a stage success, but well adapted to the screen, is likely to be an excellent draw throughout Latin America because of the proven popularity of Hugo del Carril, radio 'singing star; the handling of the melodies and smooth direction, especially in the comedy touches. Sono Film gave Director Luis Cesar Amadori a small budget comparatively on 'La Cancion de los Barrios' (Song of the Wards'), but he's done well by it. Good camera angles, swift panoramic shots of the Riachuelo section of B.A., which is somewhat like Manhattan's East Side, and proper placing of musical material all help.

Plot is about a film singer, son of a rich shipyard owner. Lad (Hugo del Carril) has quarreled with the old man over an actress, beautiful, coquettish, but false. She has a chap-set of heart, pretends she doesn't love him so that he will go back to his father. Father gets him a job in the shipyard without disclosing his identity and a love affair develops between the boss' daughter and the actress' daughter. Everything points to rice and churchbells when the actress changes her mind again and tries to get him back. Poor gal wins out after a series of complications.

Comedy is well handled by Francisco Alvarez. Heroine Alicia Vignoli is an easy eyeful, although nothing exceptional as an actress. Aida Alberti overdoes delicacy and fineness at the expense of dramatic emotion. Amadori, whose recent 'Napoleon' is the best locally-made grosser of the current season, gets credit for results here. Sound and photography are good. *Ray.*

TITLE CHANGES

Hollywood, April 1.

'Delsy Action' is release title 'Red Cross Girl' at 20th-Fox.

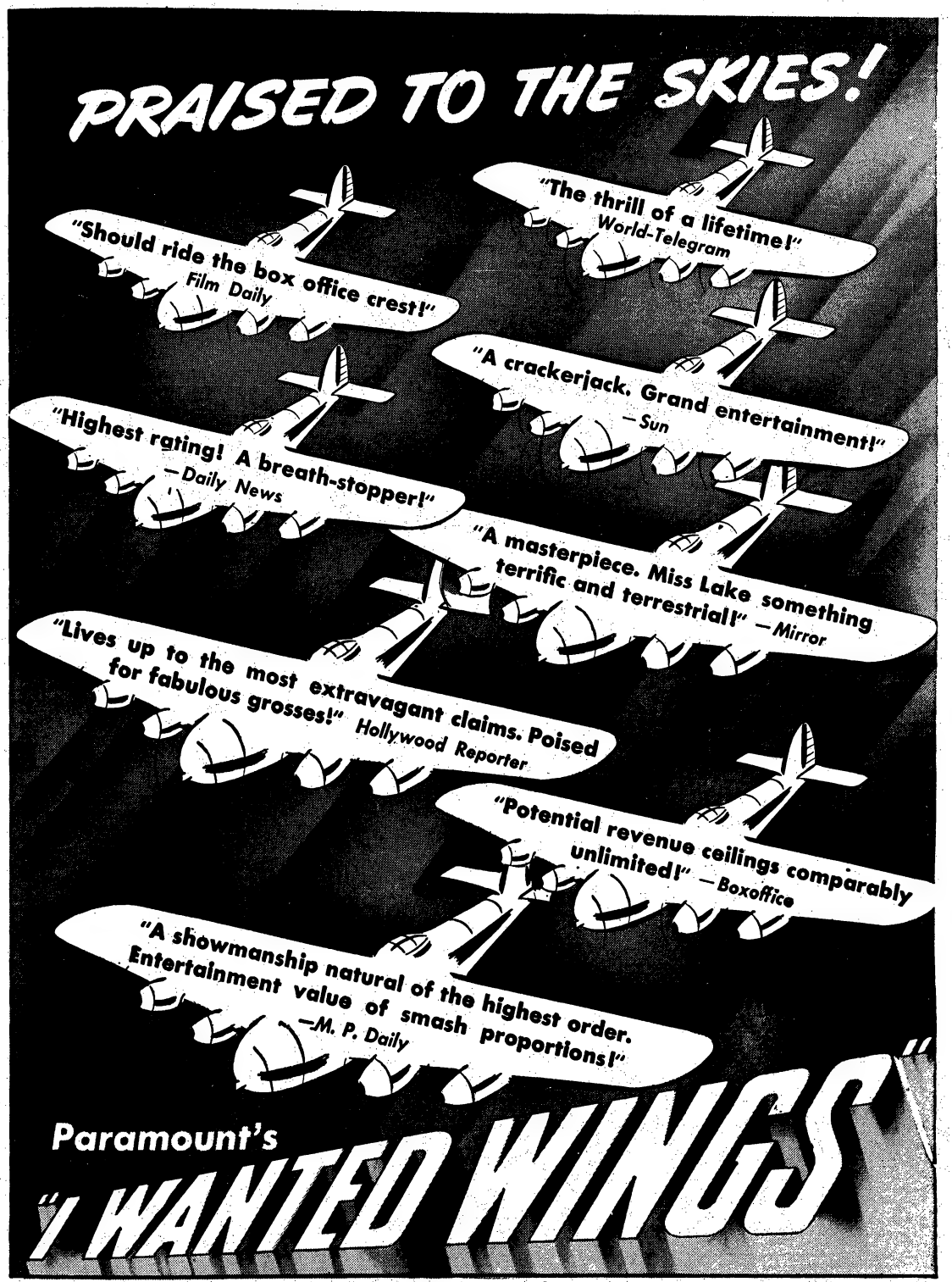
Monogram switched from 'Widows of the Press' to 'Roar of the Press.'

'The Pioneer Woman' became 'The Great Man's Lady' at Paramount.

'Santa Anita' is the new tag on 'Getaway Day' at Paramount.

Producers Releasing Corp. changed from 'Billy the Kid's Trigger Pals' to 'Billy the Kid's Fighting Pals.'

'Missing Army Hostess' is new tag on 'Murder in Uniform' at Producers Releasing Corp.



RAY MILLAND · WILLIAM HOLDEN · WAYNE MORRIS · BRIAN DONLEVY

CONSTANCE MOORE · VERONICA LAKE · HARRY DAVENPORT

Directed by Mitchell Leisen · Screen Play by Richard Maibaum, Lieut. Beirne Lay Jr. and Sig Herzig · Based on a Story by Eleanore Griffin and Frank Wead · From the Book "I Wanted Wings" by Beirne Lay Jr.

Hays, Fowler, Golden, Berlin, Chaplin, Others Testify for Schenck-Moskowitz

The defense of Joseph M. Schenck and Joseph H. Moscowitz, chairman of the board and eastern representative of 20th Century-Fox Film Corp., to Government charges of income tax invasion, reached the proportions of a mild blitzkrieg during the past week, as witness after witness came to the pair's defense in N.Y. federal court. Yesterday (Tuesday), Carol F. Hall, accountant, was withdrawn from the stand, and in rapid succession Will H. Hays, Gene Fowler, and Ben Miggins took the stand to assume the spearhead of the rebuttal.

Hays declared that he had known Schenck for 19 years, ever since he had become president of the Motion Picture Producers Distributors of America, Inc. He declared Schenck had cooperated with him at all times in aiding the MPPDA in establishing standards in the moral, educational and artistic advancement of the screen. Schenck's reputation for honesty, integrity and squareshooting is good, he added. Under cross-examination by Mathias F. Correa, U.S. prosecutor, Hays declared that Schenck's reputation was fixed in the industry and would not be shaken even if the inuendoes of the Government regarding Schenck's association with gamblers or Willie Bioff were true. In response to a question by presiding Judge Grover Moscowitz, Hays replied that his own faith in Schenck's integrity would not be shaken even if the charges were true.

Gene Fowler on Stand

Fowler, who described himself as an ex-newspaperman and presently a writer, then took the stand to talk about Moskowitz. The witness stated he knew Moskowitz for a dozen years, had aranged a testimonial dinner for him on the Coast five years ago, and that his reputation in the industry and among his acquaintances was 'the best.' There was no cross-examination.

Then defense counsel Harold H. Corbin placed Miggins, Continental manager of 20th-Fox on the stand. Miggins testified about Schenck's trips to Europe in 1936 and 1937.

It was disclosed by Miggins that Schenck was decorated with the Legion of Honor by Paul Bonnet, then the French foreign minister. An application by the Government to strike the testimony of Miggins as irrelevent and immaterial was denied by the court, but may be renewed at a later date.

Hall returns to the stand today (Wednesday), and James Farley, former Postmaster General, is expected to testify tomorrow (Thursday). The defense is expected to take 10 days to a fortnight to close its case.

Monday's Big Guns

The Schenck-Moskowitz big guns roared into action Monday (13) when defense counsel Corbin applied for a dismissal of the charges against the film executives, and asked for a court ruling to strike out parts of the indictment. In rapid succession Charles Chaplin, Irving Berlin, Phil S. Gibson, Chief Justice of the California supreme court, and John Golden took the stand to testify as character witnesses for both.

Chaplin, first witness for the defense, declared he was 52, and had known Schenck since 1914. He had been in this country as an actor and producer since that time. Chaplin described the formation of United Artists Corp., declaring that Douglas Fairbanks, Mary Pickford, William S. Hart, D. W. Griffith and he had formed the company because they had been unable to secure contracts with existing companies. A short time after formation they found they were not doing so well, so at the request of Miss Pickford and Fairbanks they decided to 'secure a man who had a keen sense of business, a man in whom they all had confidence, a man whom the industry respected, and a man, above all, whom we could trust, Joseph M. Schenck, to head our business.'

Chaplin stated that his intimate business relations with Schenck began at this time (1924) and carried through 1935 when Schenck resigned the chairmanship of UA.

'Held Us Together'

'Schenck was the man who held us together,' declared Chaplin, 'he was the appeaser—for ours was a very delicate situation, since we were all stars interested in our own pictures, made with our own money. Play-dates on holidays and weekends meant the most money and we all were clamoring for those dates. Schenck settled all arguments and we in turn relied entirely on his generosity, kindness and judgment. On many occasions he gave up his own advantageous playdates to appease one of us. He also brought in other stars into our organization to help out. Some of these were Al Jolson, Norma Talmadge, Rudolph Valentino and Gloria Swanson.'

Chaplin was then asked about the nature of his acquaintance with Schenck. The witness leaned forward and earnestly and eagerly replied, 'It is a great friendship. That is why I am here. Everybody is Joe Schenck's friend. Not only in the industry where you continually find exhibitors, distributors, stars, directors and producers at his home, but business men as well; bankers, attorneys.' Lastly he was asked, 'What is Schenck's reputation for honesty and integrity in the industry and in California generally, if you know?' Again Chaplin leaned forward in his seat, 'I know it thoroughly,' he replied clearly and vigorously. 'It is good.'

There was no cross-examination.

Next witness to take the stand was Irving Berlin, who stated he was 52, and had been a songwriter for 33 years. He declared he worked for 20th on occasion, receiving a salary and a percentage of the gross. Berlin stated he first met Joe Moskowitz some 20 years ago when he (Berlin) and Sam H. Harris were putting on their Music Box revue. Moskowitz advanced him money to help him put it over. Berlin declared that Moskowitz is considered highly in N.Y. and Hollywood and he 'never heard anyone say a word against him.' His reputation for honesty, integrity and fair dealing is 'excellent.'

No Cross Exam

Again there was no cross-examination by prosecutor Mathias Correa.

Next on the stand was chief justice Phil S. Gibson of the California supreme court, highest tribunal in that state. Gibson prior to becoming chief justice, was an associate justice, and before that director of finance of California, and also an attorney. He declared he met Schenck in 1923 in a business and social way in California when Schenck was chairman of the Infantile Paralysis Campaign in California and subsequently met him in connection with other social and charity work. He declared that Schenck's reputation for honesty and integrity in California was the highest.

Correa then decided to do some cross-examining. He asked if the witness had heard that Schenck had made false statements to Government officials of his finances and on the Willie Bioff transaction, and if that would have influenced his statement regarding Schenck's honesty and integrity. Justice Gibson declared that he had read something about it in the papers since his arrival here but that it had no effect on his opinion of Schenck. He concluded by declaring that he had come to N. Y. voluntarily to testify for Schenck.

Last of the day's character witnesses was John Golden, producer, who stated he has been producing plays for 40 years and is now 66. Golden declared he knew Joe Moskowitz for a dozen years and first met 'him and Charley' (Charles Moskowitz) when the two 'boys' frequented 'Joe and Nick's' home (Joseph and Nicholas Schenck). Golden drew a laugh from the tense courtroom when he declared that despite the fact that Moskowitz knew him well and he called him Joe, the 20th-Fox eastern representative always addressed him as 'Mr. Golden.'

'Respects My Antiquity'

'He is a younger man and respects my antiquity,' explained the witness. Golden declared Moskowitz to be a 'good boy' and a 'fine and competent business man.' He stated that everybody in the industry knows Joe Moskowitz and everybody likes him. Told by Judge Moskowitz to limit his declaration as to whether Moskowitz's reputation was good or bad to those words, the witness declared 'very good,' emphasizing the adjective.

An attempt was made by defense counsel to call four U. S. internal revenue men to testify on how the Treasury Department makes up its estimates on returns, including a couple who had already testified for the Government, but the court refused to accept their testimony, following a Treasury Dept. ruling that its agents cannot testify in court without the permission of the Secretary of the Treasury. The witnesses were excused, and will be recalled after permission has been obtained. The agents were Leonard F. Mulligan, Leo Colin, Perry F. Jacobs and Charles P. Yarmis.

At the outset of Monday's (31) session, the Government formally rested its case. Corbin then made seven motions to dismiss parts of the complaint and the indictment in its entirety. The court denied all the pleas.

The only other witness during the week was Lawrence W. Gibney, internal revenue agent, whose testimony proved a bust for the Government since, in testifying on various deductions, the witness consistently had to admit that all the figures on the 1935-37 income tax returns he was reading that had been 'adjusted' by the Government, had been dictated by prosecutor Correa.

Harry Seamon's $50,000 Suit Over 'Tin Pan' Pic

An application by Harry Seamon, 78-year-old surviving member of the old burlesque producing firm of Hurtig & Seamon, for a temporary injunction against 20th Century-Fox's 'Tin Pan Alley,' revealed a $50,000 action by Seamon against 20th-Fox yesterday (Tuesday) in N.Y. supreme court. Temporary injunction plea will be argued today (Wed.).

Plaintiff claims 20th used his name without permission in the picture. His firm, which was in business for 50 years, produced over 500 shows, he avers. An action by Seamon against the film company in the N. Y. magistrates' court for breach of the civil rights law was dismissed recently.

N.Y.C. TO TAX JUKEBOXES

Commissioner Paul Moss of the New York City Licensing Department, who announced last week a campaign to license jukebox-films, admitted on Friday (28) that he doesn't know what a license should cost for the filmomats. Queried by VARIETY as to how much the tap will be, Moss said there was no statute covering the fee and he hadn't decided on any.

Asked how he will determine the charge, he replied that he would go into a huddle with himself and come up with an answer—of necessity arbitrary. Inasmuch as there have been no applications yet for licenses and few if any machines other than for display purposes are operating, Moss said he anticipates no quick huddle.

Although fee isn't mentioned, there is a New York statute covering licensing of the jukers, Moss claims. It applies to motion pictures in theatres primarily, but is so worded as to bring the coin machines within its purview.

MONO 75% UP ON NEW SEASON OUTPUT

Hollywood, April 1.

Monogram starts production on three pictures this week, bringing its total product for 1940-41 up to 75%, either completed or in work. In preparation, but not yet ready to shoot, are seven features and five westerns.

This week's starters are 'Redhead,' 'The Pioneers' and 'King of the Zombies.'

Technicolor Patent Suit

Percy Douglas Brewster, inventor, filed a patent infringement suit against Technicolor, Inc., and the Technicolor Motion Picture Corp., yesterday (Tuesday) in N. Y. Federal court. Plaintiff claims the infringement of a patent called 'Method and Apparatus for Color Cinematography' by the defendants, which are accused of having manufactured and sold apparatus using the patent.

Plaintiff's patent was secured Nov. 16, 1920. Damages of $100,000 are asked.

This Tobacco Yarn May Not Be Kind To Studios, Hence Pix Cos. Are Wary

'Babes' in Toronto

Continued from page 1

a nephew of the impulsive deceased, is trying to break the will. Barkworth doubts his uncle's 'testamentary capacity' and believes that the will in any case is 'void for uncertainty' because of the number of 'Babe' claims. Barkworth also says that the will is 'improvident and unreasonable and contrary to law.'

Paid Own Transportation

Meanwhile, the girls have paid their own transportation costs to Toronto. One came here from Los Angeles with her parents and another is up from N. Y. with similar moral support. Meanwhile, the battery of legal counsel for the bevy of 'Babes' are almost as eager as the girls themselves.

Among the 'Babes' who are claimants are Dorothy (Babe) Willett of Los Angeles, Olive (Babe) Newman of New York, now professionally known as Olive White; Edith (Babe) Collins Smith of Ithaca, N. Y.; Marie (Babe) Carr Diehl, of Detroit; Mrs. Irene (Babe) Salter of Milton, Florida; Ethel Iona (Babe) Brant, now Mrs. Harold Ribson, of Deseronto, Ontario, the only Canadian claimant. Others who used only 'Babe' in their applications for court hearings are Babe Hamilton, dancing teacher in Mackenzie, Tenn.; Babe Walsh of New York; Babe Hahn of Fort Wayne; Babe Wright of New York, Babe White of Cincinnati.

According to the will the profligate plumber made on November 3, 1925, he attended 'an Indiana burlesque show at a vaudeville theatre in Fort Wayne on or about April 18, 1918' and was 'captivated' by 'Miss Babe,' then about five years of age, to whom he desired to leave his estate. If 'Miss Babe' wasn't found within three years after his death, the estate was to go to Sherbourne United Church, Toronto, of which Wright's late parents were members. The Canada Trust Co. was named executor. Meanwhile, the trust company, the church, and all the 'Babes' will concertedly oppose the nephew's attempt to break the will.

Circus Strike?

Continued from page 1

musicians, teamsters and sundry other unions necessary to the playing, loading and unloading of the show. Should the Ringling Circus fail to reach an agreement with AGVA, a strike vote will then be taken by the Council.

The R.-B. & B. show is due to reach the Mott Haven (Bronx) yards for unloading Thursday (3), and AGVA intends to sit down with the circus officials before then, if possible, and certainly before the Garden opening.

On the new deal with the big top also depends AGVA's contracts with carnivals. Last year AGVA had 26 of the latter signed up, but all of them have signified reluctance to resign unless the Ringling Circus first inks a pact.

New Wrinkles

Red, white and blue sawdust for the Ringling show will be the keynote when it opens Monday (7). The press department says so, but skeptically, and adds that such an effect was 'promised' by the props. However, among the new effects will be illuminated ring curbs which was expected to help the sight effectiveness of the equestrian turns.

The big top started rolling out of Sarasota, Monday (31) and is due in town Thursday (3). Show was dated to open next Wednesday (9) but was put ahead two days when learned no further hockey games will be played at the Garden this season. Some of the new lithos carried the original date and had to be stripped. Earth cannot be layed until after Friday's (4) flight between Lou Nova and Max Baer, so the show will be rushed to debut on time.

It will be the first time the Ringling show will have had all of Holy Week at the Garden in several seasons. Engagement there is for 27½ days, three more than last season, terminating May 4. Outfit then goes to Boston for five days, date there having been sliced in half. Baltimore will follow and it may be the first stand under canvas this year.

Fear of repercussions from the major tobacco companies and the heirs to the country's great tobacco fortunes are delaying purchase of screen rights to a new novel in which a number of studios, particularly Metro, are evincing large-scale interest. Book, which isn't completed yet, is 'Drivin' Woman,' by Elizabeth Chevalier. It's slated for fall publication.

Yarn, which all major studios have seen in outline, is reported to be on an aspect of American history not hitherto touched upon in films. It tells the story of a purposeful woman who fights the great tobacco trust in the interest of tobacco-growing farmers. Although camouflaged and fictionalized, real persons and firms are reportedly detectable and it is this facet which is causing studios to have their attorneys closely gander the yarn before they make commitments.

Sam Briskin, Columbia producer, is understood seeking film rights to 'I Live on Air,' book of anecdota on radio's special events departments by Abe Schechter. Briskin is said to be seeking, in addition, rights to 'Go Ahead Garrison,' fictionalized book for boys written by Schechter about a year ago, and Schechter's services to assist in preparing the screenplay. Schechter is head of news and special events department of NBC. RKO and several other studios are also interested in 'I Live on Air.'

Another volume creating a flurry among story editors and likely of sale to films is Phil Stong's 'The Princess.' Novel will be published in May, unless sold to a magazine first, which will push book off until fall. Paramount appears most interested.

TEXAS IN NEW BLDG. SPURT

Brownsville, Tex., April 1.

A theatre expansion and improvement program for the lower Rio Grande Valley is in progress by the Texas Consolidated Theatres, Inc. Circuit the past week purchased a lot in McAllen for a new house. According to J. L. (Shine) Mason, manager of the three Texas Consolidated houses in McAllen, it will seat 1,500.

In Harlingen, plans call for a new house and remodeling present house there, according to district manager George Watson.

Here in Brownsville, a site was purchased for a new building which will house a picture theatre and stores.

New Fort Worth House

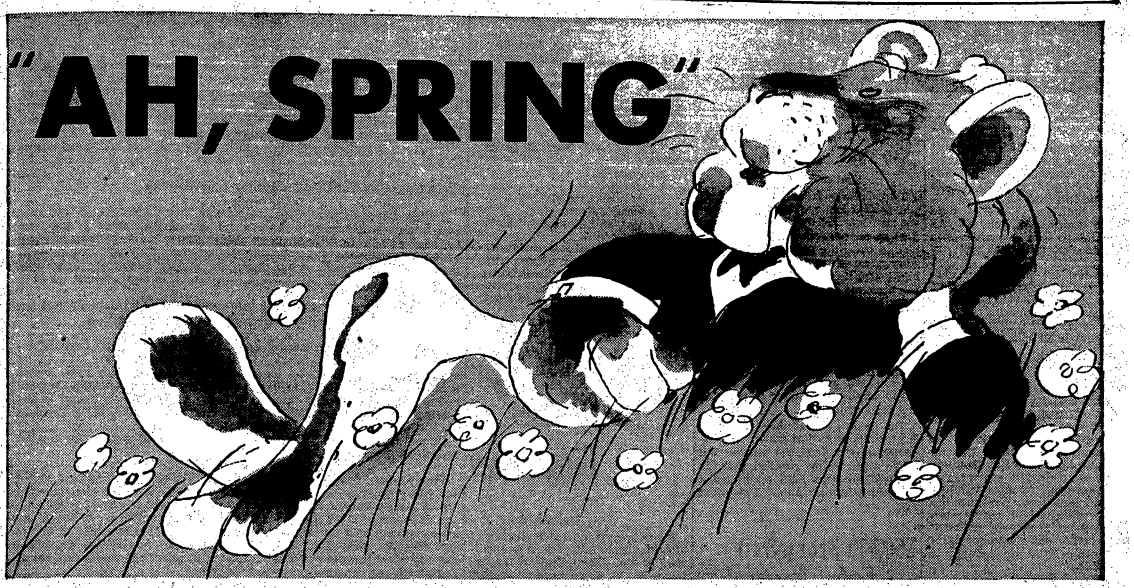
Fort Worth, April 1.

North Fort Worth is to have its third picture house, to be built immediately, managed by H. E. Fulgham, who operates the Ideal in the same neighborhood. Will seat 775.

Examine Majors' Attys. In U. S. Vs. Schine Suit

As part of its anti-trust action against the Schine Chain of Theatres and the major film companies, the Department of Justice will examine five attorneys of the producer-exhibitor defendants on April 7 in N. Y. federal court. Those to be examined are Leopold Friedman, of Loew's; William Mallard, of RKO; Austin Keough, of Paramount; Felix A Jenkins, of 20th Century-Fox; and Edward K. Hessberg, of Warner Bros.

Notice of the examination was filed in federal court Friday (28) by Seymour Simon, special assistant to the attorney general, who is prosecuting the case. This suit is expected to go to bat before the Government tries its action against Columbia, United Artists and Universal in the N Y. courts.



And here's the great news to help you enjoy this happy season. A theatre man just back from Hollywood gives eye-witness, projection room reports on 6 great M-G-M productions for coming weeks!

"MEN OF BOYS TOWN"

Spencer Tracy and Mickey Rooney are headed for record grosses in this sequel that tops the original "Boys Town". It's got more heart-throbs, more thrills than the first one. Money in the bank!

"ZIEGFELD GIRL"

The biggest screenful this industry ever saw. Beyond belief till you see it with your own eyes. James Stewart, Judy Garland, Hedy Lamarr, Lana Turner and many others. For the big dough!

"LOVE CRAZY"

Bill Powell and Myrna Loy in the kind of show you ask for in your prayers! The funniest in their entire career. When you can get hysterical in a cold projection room, you know it's in the bag!

"A WOMAN'S FACE"

A prediction made after a projection-room screening of Joan Crawford, Melvyn Douglas and a big cast in "A Woman's Face." "IT WILL BE ONE OF THE YEAR'S TEN BEST!" You'll hear a lot about it from now on. A thrilling masterpiece of the screen is on the way to fame and fortune!

"BILLY, THE KID"

An eyeful! And in Technicolor! An epic western that moves like lightning. Hats off to Robert Taylor for another big-time performance. Not since "Northwest Passage" has such a fortune been poured into an outdoor production. A Big One in every way!

"BLOSSOMS IN THE DUST"

Powerful human document filmed in Technicolor, starring Greer Garson and Walter Pidgeon. Its power comes from the fact that it's a true story of a woman's fight to give a name to unwanted children. A woman's picture that will pack 'em in!

Atlanta's Variety Club Frankly Wants to Dominate A.C. Convensh

Atlanta, April 1.

Atlanta's Variety Club is planning to again have the largest delegation at annual convention of National Variety Clubs of America to be held in Atlantic City May 15-17.

Harry Ballance, 20th-Fox exec here and chairman of Tent No. 21's 'On to Atlantic City' committee, has announced that local tent will pay travel expenses of every resident and non-resident member of club who wishes to attend convention. Ballance also declared that club may go further—he is working on plan to raise dough that will permit club to also foot hotel bills of members who make trip.

Special compartment cars have already been engaged to take Atlanta's delegation to Atlantic City and a club car and diner for exclusive use of local barkers has also been promised.

Another movement is on foot to have members of Atlanta tent attend convention garbed as Southern colonels, complete with goatees. This matter, however, remains in abeyance until local tent's next meeting, April 7, when it will be discussed and ironed out, principally the angle as to whether the goatees will be homegrown or prop whiskers will be permissible.

Philly's Variety Plans

Philadelphia, April 1.

Variety Club's executive heads met here Sunday (30), at a breakfast in the Benjamin Franklin hotel to lay plans for the national conclave set for Atlantic City May 15-18.

Jack Beresin is chairman of this year's event.

Crasher Wounds Usher

Youngstown, O., April 1.

A 14-year-old boy was taken to county jail after he allegedly inflicted two knife wounds over the eyes of George Chop, 20, usher at the Palace. Chop was trying to eject the youth and two companions who entered the theatre through a side door recently.

The youth is believed to be the same one who attacked Peter Bathory, assistant manager, under similar circumstances several weeks ago.

Asst. Manager Held Up, $200 Taken in Youngstown

Youngstown, O., April 1.

Two shabbily-dressed men held up and robbed Henry Clipperly, assistant manager of the Paramount, of $200 in cash March 24 after forcing him to open the safe in the second story office of the theatre. Clipperly told police he was working on theatre accounts when the robbers entered his office, stuck what felt like a gun on his back, and was hit on the jaw by the other. One of the bandits grabbed a money bag containing $200 from the safe, after Clipperly opened the outside door. He told the bandits he didn't have a key to the inner door of the safe and the bandits fled.

The theatre management said that the bandits were 'just lucky,' as ordinarily only $25 or $30 was in the office safe. Police recalled that the theatre had been held up in much the same fashion about five years ago.

$50,000 Story Suit Against Warner Bros.

Suit by Irving Gaumont, author, against Warner Bros. Pictures, Inc., was revealed Thursday (27) in N.Y. supreme court when the film company applied for a transfer to the federal court, claiming diversity of citizenship. Suit claims plagiarism and asks $50,000 damages.

Plaintiff wrote a story called 'You've Got to Swing It,' prior to Feb. 27, 1940, and claims the Warner film, 'My Love Came Back,' is an unauthorized adaptation of his story. An injunction and accounting of profits are also asked.

START TOILING, TIL

Hollywood, April 1.

'Tillie the Toiler' starts toiling tomorrow (Wed.) at Columbia with Sidney Salkow directing Kay Harris in the title role.

Picture is the first of a new series based on the adventures of the gal in the newspaper strip.

Woolworth Bargain

Boston, April 1.

All this and Bank Night too!

For 10c (matinee) or 20c (evenings), the following chunk of entertainment can be purchased at the Inman Square theatre in Cambridge, Mass.:

2 features.
1 stage show (five to acts).
2 newsreels.
1 cartoon.
1 two-reel comedy.
1 educational reel.
1 serial (for Saturday kiddie shows).

Management also occasionally uses Bank Night as a lure. The stage bill changes at least twice a week. Theatre does no advertising except the billing in front of the house.

Fined $100 Each Under Bingo Law

Buffalo, April 1.

Seven men convicted last week of violating State lottery law, in operation of the Bingo Club at Jamestown, N. Y., were fined $100 each Monday (31) in city court there.

Additional jail sentences of three defendants, for having been caught in two different raids on the establishment, were suspended.

HARRY BLACKS DIVORCED

Lake George, N. Y., April 1.

A final divorce has been entered in Warren County clerk's office here in favor of Mrs. Helen G. Black, of Glens Falls, against Harry Black, of Staten Island, manager of the Fabian theatres there. At one time he managed the Rialto, Glens Falls, later managing the Palace, Albany, before going to S. I.

Attorney William B. Skane, of Glens Falls, appeared for Mrs. Black.

Cuffo 'Kane' Gloms

Continued from page 2

dates and the press division sliding into gear to pile still further publicity on the reams already effortlessly garnered.

Authoritative reports are that 'Kane' will preem on Broadway at the Rivoli in three to four weeks, following 'Meet John Doe,' currently in the house. Managing director John Wright on Monday (3) refused to confirm or deny that the Riv will play the film. RKO Palace has also been mentioned and openings at either or both houses simultaneously appear possible.

Welles himself created a large part of the optimism surrounding release possibilities of the pic, to which William Randolph Hearst is said to object because of similarity to his own life. Welles twice declared that 'Kane' will be released within three weeks, although he has always been more optimistic than any of his colleagues about plans of RKO prexy George J. Schaefer to release it.

Producer made his first prediction about the release on a nation-wide radio show, 'The Silver Theatre,' Sunday (30) evening after some obviously setup baiting by m.c. Conrad Nagel. He repeated his statement on his arrival at LaGuardia Airport, N. Y., from the Coast Monday (31). Weight was lent these assertions by the fact that Welles huddled with Schaefer in Hollywood on Friday (28), again on Monday and for a third time yesterday (Tuesday).

RKO prez came east on Saturday (29) for board meeting slated for Monday, but which was postponed until Friday. Schaefer, as usual, since the hitch on 'Kane,' held himself completely unavailable to the press and all but top RKO execs.

Pressure he expects to use to pry the pic loose from the board of directors' ban, it understood, is Welles' determination to sue RKO in the event the shelving persists.

What may also influence the board is the large profits the picture is almost certain to make. Results of a Gallup poll ordered by Schaefer show 'Kane' to have made the greatest publicity penetration since 'Gone With the Wind.'

GRINDE'S OZARKER

Hollywood, April 1.

Nick Grinde becomes a hillbilly director in epublic's 'Thunder Over the Ozarks,' with the Weaver Bros. and Elviry as the top mountaineers.

Producer is Armand Schaefer.

Inside Stuff—Pictures

Renewed spurts in Universal's 8% preferred shares in the past week produced a new flood of reports in Wall Street that the company was getting ready to announce a plan for retiring the bulk of these shares. Company denied any such plan was ready; also that it had not obtained its new loan of about $2,500,000 from a Boston bank. U shares had climbed back to around its new high for the year at $158.

If Universal decides to bring a substantial number of additional shares of this preferred into the company treasury, additional money might be borrowed to bring the proposed loan above $3,000,000. However, there is slight indication that this is currently contemplated.

Scattered reports from Belgrade indicate that the threat of war soon will bring restrictions against the remittance of distributor profits from Jugoslavia to U. S. With Hungary also expected to clamp down any day under Axis influence, American distributors figure they will lose an additional 1% of normal revenue from the Balkan countries. Jugoslavia business was figured at less than ½% of the total foreign revenue for U. S. distribs.

Oddly enough, major companies only recently received remittances from that country. Other remittances are reported en route to U. S.

Possibly the most encouraging portion of 20th-Fox annual financial report for 1940 was that showing that inventories had been reduced by approximately $3,000,000 over the same time in the preceding year. Report showed these carried at $17,239,501 as compared with $20,244,608 the year before. The problem the corporation today is facing with regard to the foreign market was exemplified by the reserve writeoffs, being listed as $4,801,574 as compared with $1,281,574 in 1939.

Of the 1940 write off, the company noted that the reserve for foreign assets had increased $2,800,000 during the year.

Film workers' prime pastime both in New York and on the Coast during the past few days has been guessing the originals of the characters in 'What Makes Sammy Run?', new Hollywood novel by Budd Schulberg, son of producer B. P. Schulberg and agent Ad Schulberg. Although the characters are said by the author to be based not on one person, but to be composites, most of the film colony thinks it has a good idea it specifically embraces two pix notables. Author is 26 years old, four years out of Dartmouth and an occasional screen scripter.

Deal by Mayfair Productions (Jules Levey) to film the Al Jolson musical show, 'Hold Onto Your Hats,' for Universal release, is being delayed by a controversy with one of the authors E. Y. (Yip) Harburg, who is said to be attempting to divert the sale to Metro. Meanwhile, Mayfair is appealing to the Playwrights Guild to persuade Harburg to go through with the original sale agreement, signed Feb. 28. Production plans call for an August start with Eddie Cantor and Martha Raye in the top roles.

While the number of screen personalities trekking to Latin America is expected to average at least two per major U. S. film company, foreign department executives are urging extreme care in picking players to make the trips. Officials realize that the selection of a single star who does not react favorably to a strange land, or fails to conduct himself properly, will undo all previous good will developed by others. One or two unfavorable experiences have made the execs particularly wary.

Suit by David A. Stoneman, Boston attorney, against Stephen A. Lynch, former Paramount director, was discontinued in N. Y. supreme court Monday (31). Action sought $250,000. Stoneman had asked moneys for legal services rendered to Lynch on behalf of Par during that company's reorganization in N. Y. federal court from 1933-35.

Sudden expansion of war industries in San Diego, Cal., has caused a real estate boom in the vicinity of Rancho Santa Fe where Bing Crosby, Lee Reed and the heirs of the Douglas Fairbanks estate own thousands of acres, bought years ago for a few crooms. Land lies north of San Diego, where there is a general shortage of housing.

5 REGIONAL UA SALES POWWOWS IN APRIL

Desirous of getting out to sell earlier than in former years, as with other non-consent distributors who are trying to steal a march on the Big Five, United Artists will hold five district regional sales meetings this month, at which 1941-42 product will be outlined, sales policy discussed, etc. Arthur W. Kelly, v.p. over sales, will preside and all exchanges both the U. S. and Canada, will be represented.

First meeting will be held in New York April 14-15 for the N. Y., Boston, New Haven, Philadelphia and Washington branches. All of the southern exchanges will be represented at the New Orleans meeting April 17-18, while personnel of the Buffalo, Cincinnati, Indianapolis, Pittsburgh and Cleveland offices will meet in Cleveland April 21-22.

On April 24-25 session will be in Chicago for the local, Detroit, Kansas City, St. Louis, Milwaukee, Minneapolis, Denver, Omaha, Calgary, Montreal, St. John, Vancouver and Winnipeg sales people. Last regional will be in San Francisco April 28-29 for the five Pacific Slope branches.

Morgan's Shorts Plans

Instead of waiting until the summer when the company will begin merchandising features under the consent decree, Paramount will go to work on the 1941-42 short subjects immediately. Oscar Morgan, in charge of shorts sales, who left yesterday (Tues.) on a swing across the country, stated prior to departure that this marks the beginning of the selling season for the product over which he has jurisdiction, including also the Par newsreel.

For '41-42 Par will have three new series, 12 Superman cartoons in Technicolor; six Quiz Kids reels and six Hedda Hopper's Hollywood.

Hays' Review

Continued from page 5

able non-current shorts for selections by educators.

Listing the countries which had been lost to U.S. distributors during the previous 12 months, Hays also emphasized that exchange restrictions and actual frozen money problems were added to the woes of distributing companies in the foreign market. He also cited that the industry is still faced with the problem posed by frozen receipts in various markets, but one which understanding and goodwill must solve, now that the exchange problem has been ameliorated by our national policy of all out aid to Britain.

The operation of the Consent Decree, with five major companies consenting to revolutionary changes being placed in effect this year, concerns everyone in the business, Hays implied in his summary of this new trade development.

Carl E. Milliken was reelected secretary while George Borthwick, assistant treasurer, was moved up to become treasurer at the meeting. Latter also was named to the directorate, filling in for Col. Frederick L. Herron, presently on active army duty. Herron's work as head of the foreign department is being handled by Milliken.

Quotes Roosevelt's Speech

Activity of the film business in developing closest possible solidarity among the republics of the western hemisphere prompted Hays to quote from President Roosevelt's Academy Awards dinner speech in his annual report on the state of the film industry this week. He rated Roosevelt's high praise a challenge to further planning and achievement.

Hays said that increased distribution of American-made films, produced with due regard to sensibilities and traditions of Latin-American friends, will provide a more complete picture of the North American scene than can be given by any few films.

New York Theatres

LOEW'S State TIMES SQ
Starts Thurs., Apr. 3
Last Times Wed.
Rosalind RUSSELL
Melvyn DOUGLAS
"THIS THING CALLED LOVE"
In Person
George JESSEL and Lois ANDREWS
James STEWART
Hedy LAMARR
"COME LIVE WITH ME"
In Person
Louis ARMSTRONG and Orchestra
Billie HOLIDAY

PARAMOUNT B'WAY & 43rd ST.
HELDOVER
'Nice Girl'
with
Deanna Durbin
Franchot Tone
In Person
Chas. Barnet
And His Orc
In Person
Dinah Shore
Midnite Screen Shows

Starting Thursday
His Great New
1941 Thrill Drama!
Capitol
Broadway 51st Street
WALLACE BEERY
"THE BAD MAN"
With LIONEL BARRYMORE

RADIO CITY
MUSIC HALL
"THAT HAMILTON WOMAN"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th ST.
ERROL FLYNN
BRENDA MARSHALL
"FOOTSTEPS In The DARK"
—AND—
"SCATTERGOOD BAINES"

3RD WEEK
Edw. G. ROBINSON
Ida LUPINO
John GARFIELD
In A New Warner Bros. Hit
"The SEA WOLF"
IN PERSON
CHARLIE SPIVAK AND HIS ORCH.
STRAND BROADWAY AND 47th STREET

WALT DISNEY'S
FANTASIA
with STOKOWSKI conducting the miracle music of RCA Fantasound
BROADWAY Circle 6-5252

The FRANK CAPRA Prod.
Starring GARY COOPER
BARBARA STANWYCK
in 'MEET JOHN DOE'
RIVOLI THEATRE B'way and 49th St.

A Thrilling Saga of America's Flying Youth
"I WANTED WINGS"
ASTOR THEATRE Broadway at 45th St.
All Seats Reserved
Twice Daily—2:45 and 8:45 P.M.

CONTRACTS BY EXHAUSTION

A GOOD BEGINNING

Most promising aspect of the George Foster Peabody radio awards which were announced Saturday (29) is that the Advisory Board is already launched upon the task of improving the modus operandi, clarifying the criteria and putting the spotlight of analysis, criticism and common sense upon the purposes of the awards.

The merit implicit in any award is what people think of it. Not just the winners, but the non-winners and the world at large. Moral integrity, which means freedom from angles or favoritism, is a first need of any serious-minded award. But a second need, equally important, is that realism and intelligence guide the preliminaries as well as the final acts of judgment. It is a splendid sign that the Peabody advisory board realizes this and is not rubberstamp-minded, but instead frankly anxious to do better. Only thus can the Peabody award be all it should be.

It is unfortunately true that in the business world at large, and in radio perhaps more than the average, awards, plaques, cups and framed scrolls have been rather lavishly, not to say good naturedly, tossed about. This produces a double responsibility upon any award which sincerely wishes to be highly regarded as above deals, pressure, suggestion or hypnosis by charm.

Just at this particular point in radio history there are stations more eager to win awards than earn them or deserve them. Against this danger the Peabody committee must always be on guard. Mere sales promotion slickness in the presentation must not dazzle or confuse or mislead.

On the whole the first annual Peabody awards meet point one—plausibility. Obviously this is the first, quick glance test of the worth and sense and success of any awards. The reputation of most of the station winners is already well established. The less wellknown winners have, perhaps, even more occasion to be gratified by this national attention and pat on back. Reversely, the discovery and recognition of commendable public interest operation in far places is a prod to the backward, a reminder to all.

As an advocate and spokesman of showmanship in public interest, this publication cannot refrain from deploring the dullish ceremonies of the actual awards as heard over the air Saturday night. That program was not calculated to hold an audience or to inflame the public imagination. Public interest should be and must be interesting.

BRITISH, DUTCH SPONSORS GO U.S.A.

Brown & Williamson, a big radio advertiser, will probably be taken over by an American syndicate through one of those British government deals within the next two weeks, but there are indications that such transfers will take place for Lever Bros. and Shell Oil, also radio advertisers, until some solution is reached, the question of Dutch ownership in the two American companies, David Melville, director of the British-American Tobacco Co., which owns B & W, is now in this country with the purpose of helping determine the worth of the latter interests and facilitate a sale.

Before the Lever and Shell properties can, according to Wall Street reports, be disposed of, it must be determined whether the British or Dutch interests hold the control and, if the British ownership dominates, how the Dutch investors are to figure the deal, so that the transfers will not result in future legal complications. Since the Queen Wilhemina government is now established in England and the latter Government has a vital stake in the outcome of the war, it is believed that little difficulty will be experienced settling the ownership questions.

B & W has made its big strides only within the past 15 years. Only brands it had when it assigned its account to B.B.D. & O. at that time were a couple roll-your-owns with distribution confined to the south. Now its rates as the country's No. 4 tobacco manufacturer and distribs such brands as Raleigh, Kool, Wings, Avalon, Viceroy and Sir Walter Raleigh.

BRICE DISQUE SET FOR 'GANG BUSTERS' RETURN

'Gang Busters' winds up its present 26-week contract with the program next Friday (4), and quits the air until next fall. Program already has been re-signed with the same sponsor, Sloan's Liniment, to resume next Oct. 1. Understood that new pact was inked for substantially higher figure.

Brice Disque again will script and produce show for Phillips Lord, Inc.

Extra Five Weeks For 'Jack Armstrong' Serial

Chicago, April 1.

General Mills last week okayed an extension of the 'Jack Armstrong' show for Wheaties. Will keep the show on for an additional five-week stretch, beginning April 28. Will be on 12 NBC-Red stations in the eastern daylight saving time zone.

Set through the Knox Reeves agency.

Aspinwall Quits WFAA

Dallas, April 1.

Hugh Aspinwall, radio veteran and creator of the 'character,' Chick Martin, has resigned his position as director of farm programs for WFAA-KGKO, Dallas-Fort Worth, to become program manager of KGBX-KWTO, Springfield, Mo.

Aspinwall will continue to make the Chick Martin transcribed programs for Ralston Purina Co. of St. Louis.

THATS HOW AIR TALENT SIGNS

Advertising Agencies Send in Relays of Fresh Executives as the Weary Personal Managers Stagger Along

CLAUSE BY CLAUSE

Nothing, according to talent agents, is so wearing in the business as the mental and physical beating they have to go through when they are engaged in drawing up a long-term contract with a couple major agencies. Which side gets the better terms of the deal depends totally on the degree of endurance, and which can think up more angles to confuse and confound the other party. Some of these contracts, through which in essence one person agrees to work for another at so much per broadcast, runs as many as 36 pages.

One negotiator tells of having to talk during the course of one of these legalistic marathons to 12 agency men, four executives from the client's organization and six lawyers. No sooner was one point, after hours of wrangling, settled, than the agency tossed in another, with the procedure of breaking down one or the other's power of resistance starting all over again. To get out of one of these mental hotboxes a performer or writer will often make concessions which on later reflection will either cause him to wonder what made him such an easy mark or result in a sense of bitter frustration which doesn't, in many cases, bespeak well for the debut of broadcast relations between himself and the agency.

For the agent, performer or writer these contract-making bouts have a particular air of bafflement. It is rare for the agency exec with whom the negotiations or contract terms were started to be present when the haggling is in full sway. He has either had to go out of town and become tied up elsewhere. His place in the proceedings has been taken by some one else, fresh and energetic, who has some pet angles or points of his that he thinks ought to go into the contract. The next day this second agency exec may be missing and there is some one else from the staff with ideas and angles that haven't been mentioned before.

And so it goes on sometimes as long as three weeks, and the terms, clauses and conditions mount until the outside party wonders whether he is signing up to do a show or whether he's on the point of taking over one of the networks.

Albert Byington in U.S.; Prominent in Brazil's Radio, Music, Films

Albert Byington, Jr., American owner of four dominant radio stations in Brazil, arrived in Washington yesterday (Tuesday) from Rio de Janeiro, from whence he clippered last Saturday. He was met in D. C. by his representative Wally Downey, also American, who preceded him back to the States. Byington is interested in Brazilian film production as well as radio-music affiliations.

Meantime Downey plans remaining in America indef and has incorporated himself as a talent manager.

JERRY BELCHER'S NEW WORK

Amarillo, Texas, April 1.

Jerry Belcher, co-originator of the 'Vox Pop' program at Houston and who at one time presented 'Interesting Neighbors' over NBC, has joined the staff of KGNC. In the Sales and Promotion department.

AFRA Scale for Transcription About Ready After Many Huddles

Mostest to Bestest

As a novelty payoff scheme, Eddie Cantor suggested and Max Baer and Lou Nova accepted the idea that the winner of the bout between them Friday (4) will get the long end of $1,000 for joint appearance of both next Wednesday on the Cantor air show for Ipana.

Boxer getting the decision gets 75% of the $1,000 radio fee. Loser takes $250.

Proposed code for electrical transcriptions, tentatively accepted by the American Federation of Radio Artists membership and the transcription producers' committee, now being redrafted into legal phraseology by attorneys for the two groups. Pact is dated April 15 and expires Nov. 1, 1943. It's general rules specify that nothing in its terms change or amend the existing live codes, that AFRA is to stay an open union and will not impose unreasonable entrance fees. AFRA is recognized as exclusive bargaining agent for performers and is to represent a majority in the field, that all artists must obey AFRA's rules and regulations, that signatories to the code will not move or transfer their business for the purpose of evasion, or permit others to use their transcriptions except under terms of the code. Pact also specifies that AFRA will not give better terms to one transcription maker in preference to another one.

There are separate rate schedules for Class A ('custom built') and Class B ('open end') transcriptions. Former include the commercial and the latter have a space omitted for subsequent insertion of the commercials. Class A rates for actors and announcers are (according to the length of program) $2 for one-minute transcriptions, $3 for two-minute, $5 for five-minute, $12 for 15-minute, $20 for 30-minute, $28 for 60-minute. If program runs over 60 minutes, excess time will be figured in 15-minute units. Rehearsals at $6 per hour for first hour (one hour required for each transcription) and $1.50 for each subsequent 15 minutes.

Class B rates for actors and announcers are the same for one, two and five-minute programs, $10 for 15-minute programs, $12.50 for 30-minute and $17.50 for 60-minute. Class B rehearsals are $3 per hour. Class A and B rates for singers are the same. Groups of nine or more vocalists get from $11 for 15-minute shows to $14 for 60-minute shows, per person, with rehearsals at $4 per hour. Groups of five to eight voices get (per person) from $16 for 15-minute shows to $22.50 for 60-minute shows, with rehearsal at $4 per hour. Groups of two to four voices get (per singer) from $20 per 15-minute show to $28 per 60-minute show, with $5 per hour rehearsals. Solo singers get $10 for a five-minute program, $25 for a 15-minute show, $31 for 30-minute, $37.50 for $45-minute and $43.75 for 60-minute, with rehearsal at $6 per hours.

Rates for signature and theme songs (to be used not more than one year or on more than one program) $150 for soloists, $125 per person for duos and trios and $100 per person for groups of four or more. Dramatized commercials call for $12 per actor for 15-minute programs, $16 for 30-minute and $20 for 60-minute.

BENTON-BOWLES GETS PART OF P. & G.

Benton & Bowles has been assigned the Ivory Snow brand by Procter & Gamble. Appropriation involved is around $1,000,000 and the loss is the Compton agency's. The programs that move over are not yet decided. Reason for the change is the company's policy of not giving competing brands to any one agency.

Designation of B & B as a new member of the P & G agency list makes the first agency realignment for the soap manufacturer in several years. Benton & Bowles until the first of this year had the Palmolive and Colgate brands.

P & G's other agencies are Kastor, Blackett-Sample-Hummert, and Pedlar & Ryan.

Norman Frescott Flies From Oregon for N.Y. Audition at Biow

Norman Frescott, who at one time did a mind-reading act in vaudeville, flew to New York from Portland, Ore., Friday (28) to audition for the Biow agency on a new program which that outfit is keeping tightly under wraps. Frescott flew back to the Pacific coast the same day. The agency paid his fare both ways.

Frescott is managing the 'Icecapades' show for the Arena Managers' Association and he had to get back by Saturday to pay off the troupe.

Y.&R. EXPECTS HAYES BACK IN AUTUMN

Lever Bros. will retire from its Sunday 8-8:30 p.m. spot on CBS for the entire summer after it winds up the Helen Hayes series (Lipton's Tea) in June. Young & Rubicam, agency on the Lipton account, states that she will be renewed for the fall, even though the contrary has been indicated by Lever merchandising sources.

'The Aldrich Family' (General Foods), which is directed by the same agency, will be given a five or six weeks vacation during the summer.

Free & Peters Rep For New WISH, Indianapolis

Chicago, April 1.

Free & Peters, station sales rep outfit, has the national repping assignment for WISH, new one in Indianapolis, slated to spray earl. in June as a basic outlet for the NBC-Blue. Will operate 5,000 watts daytime and 1,000 watts nights on 1310 kc.

Contract was awarded F & P by C. B. McConnell, president of the station operation company.

Jimmy McClain Succeeds Valentine as Dr. I. Q.

Chicago, April 1.

Jimmy McClain this week takes over the Dr. I. Q. job for Mars, replacing Lew Valentine, who had the assignment since its start.

McClain has been with the Grant agency, which handles the Mars account, and was radio director for the Dallas office before coming up to Chi and into the local office. Before joining the agency he had been announcing with several Texas stations.

Eddie Holden as Agency

Hollywood, April 1.

Eddie Holden has put away his 'Watanabe' (and Archie) character for a whirl at the agency biz. First account is a co-op sponsorship of variety show with guest stars originating at Saks Bevhills Sky Room.

Holden produces the half hour piece over KMPC.

CANTOR-SHORE ARBITRATION LEADS TO AFRA LIMITING HER COMMISSION

Double Payments (To GAC and NBC) Draws Frown —Cantor, Freed of Compulsion and Winner at Arbitration, Makes Singer Outright Cash Gift

Dinah Shore, whose contract with Eddie Cantor for his Bristol-Myers program was the subject of arbitration proceedings last week, remains with the show. Panel of three arbiters not only upheld Cantor's claim that he had notified the singer of his renewal of his option, but the American Federation of Radio Artists has since stepped into the picture to end Miss Shore's double commission payments to General Amusement Corp. and NBC artists bureau.

Relations between the comedian and the singer are once more on a friendly basis. They have exchanged various complimentary wires and telephone messages and each has told friends of holding no resentment against the other. Miss Shore will appear on the Cantor program tonight (Wednesday), after being absent last week because of an attack of laryngitis which also forced her out of the Paramount, N. Y., stageshow nearly three full days.

New option period on the singer's contract with Cantor begins today and concludes when the Bristol-Myers series winds up for the season with the June 25 broadcast. Cantor says that when and if Bristol-Myers resumes with the series in the fall, he will immediately pick up his contract with Miss Shore for the entire remaining 39 weeks it has to run. He also reveals that, now that he is no longer under any compulsion in the matter, he will give her outright 'gift' of a substantial amount of money, with the idea that she would thus not have to pay any commission on the extra coin. In addition, he intends using her in a picture he plans making this summer on the Coast.

Double Commish

Matter of Miss Shore's double commissions came to AFRA's attention when her contract dispute with Cantor was aired. Union's agency regulations are that regardless of how many agents share in any performer's commissions, the total payments may not be more than 10%. As Miss Shore was paying 10% each to GAC and NBC, the union has ordered Cantor to pay her 90% of her $200-a-week salary and to turn the remaining 10% over to the AFRA. Miss Shore has also been notified of the order and instructed not to pay any additional coin to either agent. In addition, GAC and NBC are to pay back to Miss Shore all commissions in excess of the 10% total which they have collected from her since the AFRA agency code became effective, Nov. 15 last.

GAC-NBC Will Split

Disposition of future 10% commissions will await settlement as to how the coin should be split between GAC and NBC. If the two agencies are unable to agree on a sharing arrangement, AFRA will arbitrate that question before an American Arbitration Assn. panel. In the meantime, the money will be held in escrow by AFRA.

Miss Shore's contract with Chase & Sanborn, to fulfill which she sought to be released from the Cantor deal, but which was outlawed by the arbitration award, called for her to get $750 a week for the first 13 weeks, $1,000 a week for the second, $1,500 for the third and $2,000 a week for the fourth 13-week period. Deal was set by GAC and J. Walter Thompson, agency on the coffee account.

Three arbiters for the hearing were John Moses, agent, selected by Cantor; A. Edward Moskowitz, attorney, selected by GAC, and Henry Munroe Campbell, the impartial selectee of the American Arbitration Assn. and approved by the parties to the dispute. Moses, a talent and literary agent, is only slightly acquainted with Cantor and had no previous dealings with him. Moskowitz is attorney for Bobby Byrne and several other bands handled by GAC. Campbell, a director of the AAA and chairman of its Detroit arbitration committee, practices in Detroit and Washington, most of his cases being of an international character. He was completely unfamiliar with show business matters and was therefore regarded as an ideal choice for the third member of the panel.

Crux of the dispute was whether Cantor had notified Miss Shore (or GAC) of renewal of his option with her by the required March 12 date. Cantor claimed his secretary had given the written notification to the singer March 11, the day before the deadline and the day the program came east. Miss Shore denied receiving it. Cantor subsequently explained his failure to obtain a signed receipt from the singer by saying that his secretary had forgotten to do so in the confusion of rushing to leave the Coast. He repeatedly expressed the opinion that Miss Shore's motives in the entire controversy were sincere, but that she was being badly advised. Miss Short said Monday night (31) that she was eager to be back on the Bristol-Myers program and that Cantor had been exceedingly helpful and kind to her throughout their relationship.

COMPETITIVE INGENUES

Sammie Hill, 17, Tops More Experienced Radio Gals

'Home of the Brave,' daytime serial at 2:45 p.m. on CBS for Calumet-Swansdown (General Foods), switches April 21 to the 5:00-5:15 spot on NBC red (WEAF). Product and agency (Young & Rubicam) remain the same. Show is written by Pauline and Frederick Gilsdorf and directed by Henry Hull, Jr. Latter also handles '9:40 Shoppers' Club' over WOR, New York, for Macy's department store.

Sammie Hill, 17-year-old Memphis girl who had never before played a sizeable part on a network show, started this week in a new leading role on 'Home of the Brave.' She won the part in a competitive audition against about 70 regular ingenues of network radio circles. Only previous network appearances have been in small single parts on 'School of the Air' and 'Aunt Jenny's Stories.' She has appeared in summer stock, but never on Broadway.

The Cliché Expert Testifies on Radio Promotion

By JOSEPH CREAMER

Promotion Director, WOR, New York

(Mr. Biddle is another outstanding example of W2B's dominating coverage.)

Q. Mr. Biddle, you sound like a radio promotion man.

A. I am, sir.

Q. In that case, perhaps you could give us an idea of some of the clichés you people use in selling stations and networks to agency timebuyers and advertisers.

A. I'd be glad to, and if you don't mind my making a suggestion, I can see that you're not much of a cliché expert yourself, sir.

Q. No?

A. No. If you were, you'd have asked me to 'pass along the latest information available.'

Q. That's very kind of you, Mr. Biddle. Now, then, as a cliché expert, what does an audience survey do?

A. It reveals.

Q. What does it reveal?

A. Conclusive evidence.

Q. Of what?

A. Station superiority, network popularity and listener preference.

AMAZING NEW FINDINGS

Q. Nothing else, Mr. Biddle?

A. Oh, yes. A survey also uncovers amazing new findings.

Q. What are audience surveys usually called?

A. Unbiased evidence.

Q. And...?

A. The latest and most accurate study of station audiences.

Q. Tell me, Mr. Biddle, why is it that two stations in the same territory sometimes have—as you might express it—the greatest audience available?

A. Why, that's very simple, sir. They use different survey methods.

Q. I see. This is very helpful.

A. It is the same cooperation we offer all our sponsors, Mr. Glazer.

Q. Well, to continue. If you have a 15-minute opening for sale, what do you call it?

A. A peak listening period.

Q. With a program...?

A. That has the makings of another 'Information, Please.'

Q. Conducted by...?

A. Radio's outstanding personality.

Q. Who has...?

A. Increased the sales of such big-name sponsors as—shall I name them, sir?

Q. Not right now, Mr. Biddle. Time is short. To continue, then... Is audience mail important?

A. Yes, very. It is offered as a further indication of the station's growth.

Q. Does audience mail ever drop off?

ALWAYS EXCEEDS LAST YEAR

A. No. It always exceeds last year's amazing response.

Q. What does audience mail mean to sponsors?

A. Continuing and increasing listener loyalty.

Q. What are a station's or network's sponsors?

A. Radio's greatest spenders.

Q. Come, come, Mr. Biddle. Surely you don't limit your description to only that?

A. Well, occasionally we call them—America's shrewdest timebuyers, those with the biggest jobs to do, people who are blazing new trails to greater profits.

Q. I imagine the last one is used very often.

A. No, not a great deal, sir. Such phrases usually come from the typewriters of radio promotion men who are writing a novel or play on the side. They've got imagination.

Q. What is a station's coverage?

A. Effective.

Q. How effective?

INCREASINGLY EFFECTIVE

A. Increasingly effective.

Q. What happens to an artist's mail?

A. It hits an all-time high.

Q. What's usually the status of a participating program?

A. Sponsors are waiting in line for an available opening.

Q. Good. What are time sales usually doing?

A. Soaring to new heights.

Q. Why?

A. Oh, Mr. Glazer, surely you know the answer to that one. Why, even...

Q. It is a question of getting it on the record, if you don't mind. Now, the answer, please!

A. Well, because of the station's competitive advantage.

Q. What kind of competitive advantage?

A. An unprecedented competitive advantage.

Q. What does an announcement do?

A. Pulls its head off.

Q. How do listeners act when they go to see a program?

A. They jam the studio.

Q. And...?

A. We turn them away in droves.

Q. Besides listening to a network or station, what else do people do?

A. They respond beyond all expectations.

HIGHLY SATISFIED SPONSORS

Q. What are sponsors?

A. They are usually happy, highly-satisfied, rolling in coin, eager to demonstrate, astounded by results, vivid testimonials of radio's effectiveness.

Q. What does a station do most often?

A. It hits the bullseye.

Q. Why?

A. Because of its superior coverage.

Q. What does a station usually offer?

A. Greater possibilities to increase your selling effectiveness.

Q. What happens when a sponsor goes on a network or station for the first time?

A. He gets immediate results.

Q. Never results within 10 days, three weeks, or a month?

A. Oh, no, sir. That would be out of the question. A cliché expert using such a term would expose himself to immediate ridicule.

Q. What does a sponsor experience when he first uses radio?

A. He is amazed at the listeners' response to his offer.

Q. What do his listeners do?

A. They follow his program faithfully.

Q. What does a station or network ad offer its readers?

A. Further information on request to those interested.

Q. What is a radio buy—time or talent—usually called?

A. The smartest buy per dollar.

Q. Where does a sponsor usually receive network or station coverage?

A. Where it counts.

Q. Why?

A. Because of the amazing response provoked by the station or network's wealth of low-cost, high-audience programs.

THE NEWEST PHRASE

Q. What's the smooth answer radio promotion men are making to their own question, 'If you can afford radio...'?

A. 'You can't afford to be without it.' Thought you'd trip me up on that one, didn't you, Mr. Glazer?

Q. Not exactly, Mr. Biddle. Just checking on how up-to-date you are. It's a new cliché, you know.

A. Yes. I predict a bright future for it.

Q. Where is a station on the radio dial?

A. Where most people dial most.

Q. That will be all, Mr. Biddle. We are all deeply indebted, I assure you.

A. Don't mention it, Mr. Glazer. Our complete file of authentic radio facts are always at your disposal.

Fun in the Wax Works

Ezra Stone and Lyn Murray, guesting on Alan Courtney's recorded program over WOV, New York, last Thursday (27) night, gave him a severe ribbing and the listeners a few raised eyebrows. Supposed to be interviewed briefly between records, the two guests took over the mike and kept Courtney from getting a word in.

Pair started by telling the listeners that Courtney always broadcasts in a bathing suit, and, with that as a starter, they gave a long and hair-raising description of the record-player's ghastly appearance and his irrational characteristics. Finally strolled out of the studio without ever tipping off that it was a gag, and leaving Courtney to try and straighten it out with his listeners.

Stunt was unrehearsed, but Stone and Murray suddenly decided to dish out the rib after Courtney had several times asked them what they thought of recordings he had just played over the air. Since they couldn't hear the records in the studio, they first maintained a complete silence whenever he asked them a question, giving the listeners the impression that Courtney's statement about having them there was only a gag.

Absorbine's 10 Week Takeover of 'True' Quiz

Absorbine, Jr., takes over the 'True or False' quiz July 7 for 10 weeks.

J. B. Williams will resume on the program and in the Tuesday-NBC-Blue spot at the end of that period.

Longview, Texas.—Edward Tait announcing at KFRO, replacing Earl Guye, called into U. S. service.

Shoe Stores' Hoke Duchess For Air Trial

Elaborate campaign to promote shoe stores has been set for nine radio stations, with other stations to be added if initial alignment works out as anticipated, by Emil Mogul Co., recently named to handle advertising for National Shoe Stores. Original lineup takes in four New York-New Jersey stations, some in upstate N. Y. and others in New Jersey and Massachusetts. Campaign is attracting interest because it may open up a new avenue of revenue for radio broadcasters, since the promotion of shoe stores has not been a large field heretofore on the

Shoe store promotion is built around 'Duchess de Fluster,' an eccentric dowager, best known for her humorous yarns and social misadventures.

In New York City, the account is using WNEW, Martin Block's 'Make Believe Ballroom,' three 15-minute programs weekly; WAAT, Paul Brenner's 'Requestfully Yours,' three 15-minute programs weekly, plus spot announcements; WHN, Charles McCarthy, three 15-minute programs weekly plus three 15-minute news periods; WOV, 18 Italian transcribed spot announcements weekly.

Other stations include WKNY, Kingston, N. Y.; WKIP, Poughkeepsie, N. Y.; WTRY, Troy, N. Y.; WTNJ, Trenton, N. J., and WBRK, Pittsfield, Mass., all using spot announcements.

Spot announcements will be 60-second discs using the Duchess de Fluster character and a brief 'straight sell.'

CANCELS 'SECOND WIFE' ON CBS' PACIFIC

General Foods has cancelled the serial, 'Second Wife' on CBS' west-coast network. It's been on a five times a week schedule.

Food packer explained that the move was not, as reported, the precursor to a general contraction on spot advertising but was rather mixed up with company plans for shifting money to other shows and products.

Jim Moran (Prof. Buggs) Moves to Washington

Jim Moran, a publicity man for Fred Waring and, under the name of 'Prof. Briggs,' a comedy broadcaster over WHOM, Jersey City, has taken a publicity job with Paramount Pictures and will headquarter in Washington. His assignment will be special publicity and his territory will include Baltimore, Richmond, Philadelphia and Pittsburgh.

He hopes also to do some kind of a weekly comedy series on one of the Washington stations.

Colgate-NBC Huddling

Colgate-Palmolive-Peet is working with NBC on a major allotment of daytime and evening programs.

The account currently has on CBS four daily quarter hours and two evening half hours.

NBC'S 'MONOPOLY' GESTURE

Congressmen Divide on Party Lines Concerning 'Censorship' Menace; Deny Mellet Rap of Fulton Lewis

Washington, April 1.

Permanent status for President Roosevelt's Office of Government Reports (successor to the old National Emergency Council which produced motion pictures and sponsored various radio programs) was fought by House Republicans last week on the ground the agency is liable to censor or otherwise curb 'free radio.' Much of the argument involved alleged threats by Lowell Mellett, former Scripps-Howard editor now heading the O.G.R., to have Fulton Lewis, Jr., political commentator for Mutual, heaved off the

The Democrats—who put across the bill, authorizing appropriations up to $1,500,000 per year for the agency—merely laughed at the Republican charges that censorship and organized propaganda were inherent in the legislation, while Rep. John J. Cochran of Missouri, a loyal Administration legman, repeated Mellett's denial that Lewis ever was threatened.

Critical remarks about Federal radio programs were made by Rep. Charles Halleck of Indiana, while Rep. George H. Bender of Ohio, author of a minority report assailing the bill, voiced concern that cooperation between the O.G.R. and the FCC would impose a stringent gag on broadcasters. More alarm about possible New Deal restriction of radio was reflected by Ham Fish of New York and John M. Vorys of Ohio.

The simplicity with which the Federal Government can 'control' what is said over the air is well-known, Halleck commented, adding that past government programs sponsored by the N.E.C. and the O.G.R. were unquestionable propaganda and 'brazenly political.'

Re: Fulton Lewis

Later in the debate more specific accusations were bandied. Vorys declared that Mellett 'cursed' Lewis and referred to 'an admitted instance where Lowell Mellett threatened some commentator whose broadcast he did not like with extinction in his job.' Cochran, defending Mellett, retorted that Lewis was the only individual who did not commend President Roosevelt on the occasion when the Chief Executive denounced individuals for throwing vegetables at Wendell Willkie during the 1940 campaign. The New Dealer remarked it is an 'error' to say Mellett would threaten anybody, adding the O.G.R. director denied ever making statements attributed to the Mutual spieler.

Strongest attack on the bill was made by Bender. 'We can imagine the effect of this kind of legislation and the prestige it would give to our new propaganda bureau upon radio,' the Ohio Republican said. 'Under our laws, the FCC licenses broadcasters. Every year, a broadcasting company must receive a reissue of its license, but it must first show that its past operation has been in the public interest. No radio broadcasting operator, knowing full well that his license is subject to termination, is going to invite that kind of penalty by not opening his microphones to 'official news' which has been signed, sealed, and delivered by the recognized authority.'

Red Barber on Pathe

Red Barber, WOR-Mutual sports announcer, starts this week as commentator and consultant for sports newsreels and shorts for Pathe. When possible he will act as expert in the field, otherwise remaining in New York to do the screen commentary and be technical advisor. Clem McCarthy will continue to handle horse race films, however. He will work with Joe Walsh, shorts editor.

Barber's principal assignment at WOR, New York, is describing the baseball games of the Brooklyn Dodgers.

Weed Repping KGGM

KGGM, Albuquerque, N. M., has appointed Weed & Co., of N. Y., as its national sales representative.

Station is affiliated with CBS.

OPENS STUDIOS TO WAX BIZ RIVALS

Associated Music Publishers Had Complained at FCC Hearings of Shutout — New Policy Sets Nominal Scale for Outsider's Recording of NBC Programs

ACCEPTS CRITICISM

NBC's first concession growing out of the data adduced by the Federal Communications Commission's monopoly hearing is the opening of its studio lines to outside transcription companies. Latter may now, with the payment of stipulated fees, record the programs of NBC network clients. Lifting of the bars applies to any NBC network originating point.

During the course of the FCC hearings last year Associated Music Publishers, Inc., and other recorders protested against the NBC policy of restricting the cutting of NBC network shows to NBC's own subsidiary in the transcription field. Outside companies now may not only take the actual broadcast off the line at a per brodcast basis but they may arrange to record an unlimited number of either broadcasts or rehearsals for period of 13 consecutive weeks at $50 per week per originating point. The one time charges range from $2.50 for a 15-minute program to $5.50 for an hour's show, with recording rehearsals running from $3.50 to $6.50.

ATLANTA ON EASTERN TIME

Atlanta, April 1.

Four local radio mills, WSB, WGST, WATL, and WAGA, found themselves caught in a double dilemma last week when the Georgia General Assembly passed bill putting whole state (including this burg) on Eastern time, vice Central, just a few short days before frequency change went into effect. Passage of bill affected whole western part of state.

Joker in measure was that it became effective the minute Gov. Gene Talmadge put his signature to bill. Everybody thought chief executive would exercise his perogative and delay signing bill so business and citizenry could make plans to adjust themselves to change. Talmadge, however, crossed everybody up and signed measure as soon as it hit his desk. One minute state was on CST and next minute every clock in area affected (theoretically) was an hour behind time.

Considerable confusion resulted. Radio boys went into a quick huddle and decided to retain status quo on their schedules until April 27, when seasonal daylight saving time change occurs.

J. Leonard Reinsch, general manager of WSB, explained that it would be physically impossible to change schedules that run 19½ hours per day without opportunity to make necessary schedule adjustments.

'With the frequency change and daylight saving time change coming up April 27, the listeners would be utterly confused if we tried to change right now,' said Reinsch. 'With no opportunity to prepare, it is impossible for us to switch suddenly to Eastern time. It involves a great deal more than just pushing up the clock an hour.'

Don Joset, manager of WAGA; John Fulton, program director for WGST; and Jim Comer, manager at WATL, voiced similar sentiments.

Edward Weeks to Map 'Objectives' For Future Peabody Radio Awards; Last Minute Additions Made

The Poor Treasury

Washington, April 1.

The United States Treasury has funds for radio advertising of its new national defense stamps and bonds. But 300 radio stations will deadhead free announcements.

Ex-broadcaster Vince Callahan is handling the radio drive for the fund-less funds-collectors.

'BIG TOWN' TO HAVE A HIATUS FILL-IN

Only Ruthrauff & Ryan show that will definitely have a replacement during the summer is 'Big Town' (Rinso). This one goes off July 2 for 13 weeks, but the fill-in program has yet to be selected.

Agency won't know until late May which of its other shows will remain on during the summer and which will have 13-week fillers.

Peabody Medal for WLW Carrying CBS Program

Cincinnati, April 1.

WLW, an NBC affiliate, carried a CBS program Sunday (30) for the first time. Stanza was a recording of the 30-minute broadcast carried by CBS on the George Foster Peabody Radio Awards presentation-dinner Saturday (29) night from the Commodore hotel, New York.

In carrying the program the Crosley 50,000-watter publicized its receipt of a plaque for rendering 'outstanding meritorious public service.' Acceptance of the award was made by James D. Shouse.

Powel Crosley, Jr., also attended the presentation ceremony.

KFEL, Denver, is now on a 24-hour schedule, started Friday, and new KMYR is promising the same when it goes on the air.

Edward Weeks, of Boston, editor of the Atlantic Monthly magazine, was delegated on Saturday last (29) to draw up a 'series of objectives' to guide the future annual radio awards of the University of Georgia to be made under the George Foster Peabody bequest. This action was taken at a noonday meeting at the Commodore hotel, N. Y., of the Advisory Board, during which the question of modus operandi was thrashed out. This year's (the first) medal winners and honorary mentions were analyzed and two added winners—Elmer Davis, as an individual news commentator, and 'America's Town Meeting of the Air' as a forum—were voted. These latter awards were put through within six hours of the ceremonial banquet and broadcast Saturday night from the Commodore.

Peabody awards should be, the Advisory Board thought, confined to not more than four annual medals and four honorable mentions. It was also suggested that artificial distinctions in categories should be avoided and that recognition of individuals and programs, as such, might well be added. A more active function for the Advisory Board was envisaged in future years.

Advisory Board was apparently inclined to feel that methods for sifting essentials from non-essentials in the presentations made by radio stations was one of the difficulties of judgment.

'Town Hall' award was given in the name of WJZ, New York. The medal-winners for the first year were CBS (network) WLW, Cincinnati (clear channel) WGAR, Cleveland (regional) and KFRU, Columbia, Mo. (local).

Campfire Girl Joe

Cincinnati, April 1.

Campfire Girls of America last week elected Joseph Ries, director of WLW-WSAI public service programs, an honorary member.

He's flustered.

NBC Vexed at Mike Jacobs' Walkout

Admits Network Has No Contract—Always Relied on Verbal Pledges

Intimations have been made in the controversy between NBC, on one side, and Mike Jacobs, fight promoter, the Mutual Network and Gillette Razor, on the other, over the broadcast rights to events controlled by Jacobs that the Government might be brought into the situation through the monopoly angle. NBC insists that it is going to take the issue to the courts, if necessary. The finger-pointing at monopoly involves the allegation that Jacobs through his contracts with Joe Louis and other ring champions is able to maintain absolute control over all the important prizefights in this country. It makes the first time that an angle of this sort has been raised in broadcasting.

NBC last week wrote to Mutual and Gillette claiming that it had a verbal contract with Jacobs, as head of the 20th Century Sporting Club, and asked each to suggest a solution for the complication. Mutual counsel answered that it stood pat on the contract which Gillette had with Jacobs and which Mutual had with the razor manufacturer, that it would not be a party to any compromise deal and that if NBC wanted to go to court Mutual was ready to defend the action. NBC had pointed out that it entered into the verbal contract with Jacobs Feb. 11 of this year but admitted that it had overlooked obtaining a written contract since it had been accustomed to doing business with Jacobs on a word-for-word basis.

The fights promoted by Jacobs have been on the NBC-Blue for the past three years and the Mutual-Gillette affiliation with the bouts takes effect June 1.

Other Razor Upset

Mutual had some repercussions within its own client ranks as the result of the sale to Gillette. American Razor, which bankrolls a series with Wythe Williams on Mutual, got burned up because Mutual hadn't said anything to it about the availability of the fight broadcasts. It was reported that American Razor's peeve was so deep that for a while it gave thought to dropping the Williams series at the end of the current 13-week cycle. Federal Agency, which handles the account, admitted yesterday (Tuesday) that the account had been somewhat upset about the incident but denied that it contemplated doing a reprisal.

Cost of the fight broadcasts for the initial year will be close to $500,000. The rights figure $175,000, the time for 32 hookups will entail another $290,000 and incidental charges will easily absorb the balance.

Columbia Pays $2.91 a Share

Its Phonograph Subsidiary Climbed Into Black During 1940

Net profit of Columbia Broadcasting System in 1940 was $5,006,633, equal to $2.91 per share, or approximately $200,000 more than the net earnings of $4,806,000 ($2.80 per share) estimated in the company's preliminary report made last Feb. 5. The certified earnings statement sent stockholders this week make the net profit amount to the same amount per share ($2.91) as in 1939, when the corporation showed $5,001,528 net.

The improvement in net profits is accounted for by the reduction in provision for federal taxes and attendant minor adjustment resulting from recalculation of excess profits taxes for the year in accordance with the amendment to the Second Revenue Act of 1940 made effective on March 7 this year. Both gross income of $50,912,063 and profit before providing for federal income and excess profits taxes, $7,431,633, creased by 20% over the 1939 figures, which were $42,845,393 and $6,128,685, respectively. Provision for federal taxes rose about $1,300,000 or 115% over 1939, going from $1,127,157 in that year to $2,425,000 in 1940.

Records Profitable

Columbia Recording Corp., which reported a loss in 1939, showed a small profit from operations which are contained in consolidated figures for both years. CBS paid $3,432,554 in cash dividends during 1940 or $2 per share, the $1,574,079 in undistributed profits being added to surplus. Columbia Broadcasting showed earned surplus of $10,502,414 at the end of the year, Dec. 28, 1940, as compared with $8,729,015 at the close of 1939.

CBS statement to stockholders said that Broadcast Music, Inc., began operations in 1940 in order 'to make available to the broadcasting industry and others a suitable source of music other than that controlled by ASCAP.' It pointed out that the capital stock is held solely by owners and operators of broadcasting stations in U. S., with the investment of CBS listed as representing approximately 9% of the total number of shares, which were acquired for $32,285, being included as a sundry investment in the balance sheet. Report showed CBS to be contingently liable on Dec. 28 to Edward B. Marks Music Corp. for $400,000 under a guaranty of a portion of certain serial payments to be made by BMI during the years 1942 to '45 inclusive. These payments arise out of the acquisition by BMI of performance rights to music held by Marks. Of the total sum so guaranteed by Columbia, broadcasting stations affiliated with the Columbia network in turn have assumed proportionate responsibility for $140,000.

POLITICAL FIGHT ON 'MONOPOLY' REFORMS WITH DAILIES ON AIR SIDE MAY ARISE

Washington Sees Open Struggle Likely Although Industry Hears President Roosevelt May Not Be Fully Aware of Sense of Campaign

Washington, April 1.

Slam-bang, many-sided, political fight with radio and the press joining forces in an all-out effort to preserve their freedom is indicated as a consequence of Federal Communications Commission 'earthquake plan' to assume sweeping control over the detail, structure and operations of the broadcasting industry and to prohibit newspaper ownership of transmitters. Issue is crystallizing as the result of recent developments on the anti-monopoly front.

Political connections of both newspaper publishers and broadcasters will be at a premium if the FCC goes ahead in accordance with its determination to force drastic reforms outlawing multiple ownership and other elements of status quo.

The situation is not only more acute now than ever before but more complicated, with the outcome hard to predict beyond the certainty that a bitter-end fight now looks unavoidable. Apparently the self-preservation instincts of radio and the press will result in submergence of inter-industry jealousies, but the issues are drawn in such a way that many politicians will have hard times making up their minds on which side they stand.

Legal Guarantees No Longer Are Reliable

The attitude of most Washington observers is that the time has passed when either radio or the press can place any real faith in the legal guarantees that Federal authorities 'can't do that to us.' With the FCC regarded as far along the road to unrestricted control over broadcasting, defenders of free enterprise will have to carry their case to the people and embark on a tough job of recruiting support in Congress. By and large, radio seems to have the edge, although it will have to count on the publishers a great deal because of the principle that broadcasters cannot employ their own facilities for any personal interest or to take sides in any controversy.

Threat to ban newspapers from the radio field has crystallized the situation and looks likely to accomplish what broadcasters have been vainly seeking for months—support of the press in their fight against FCC encroachments on their independence.

Joining of forces will put a good number of Congressmen over a barrel. Individual selfish considerations must not be overlooked, as in the case of Senators or Representatives who were elected over the opposition of potent newspapers in their states or districts but who enjoyed the friendship of station-owners back home.

Newspapers Not Entirely Cordial to Full Union

Among the newspaper owners of radio stations, there is some feeling that the alliance should not go too far. The press-ownership issue, in their estimation, should not be mixed up with radio monopoly; the publishers ought not go whole hog in defending the practices of the networks, for instance. But on the whole it now looks as if the National Association of Broadcasters, having decided to take up the cudgels in the industry's conflict with the FCC, can form some sort of an alliance with the American Newspaper Publishers Association.

There still is considerable bewilderment about the true significance of the FCC order for a 'study' of the question whether newspaper ownership harmonizes with public interest. Particular speculation involves the attitude of Commissioner George Henry Payne, a former editor and nominal Republican who in the last two or three years has been an enthusiastic New Deal follower and reformer. Payne's joining up with Chairman James L. Fly and Commissioner Fred I. Thompson to bring about adoption of the investigation order does not fit completely with his former statements and indications of his feeling about the validity of any outright ban against a particular class of applicants.

Just how far anybody at the White House influenced the adoption of the order is a subject of dispute. One story—denied emphatically—is that Stephen T. Early, the President's press secretary, turned the heat on both Payne and Thompson—who had refused to go along on the proposition when Fly first brought it up. From all indications, they were led to believe that the White House wanted the investigation—which was ordered right on the heels of a visit to the President by Fly. Against this, reports persist that the President asked Fly to slow down the monopoly report, for fear of antagonizing radio at a time when the Administration is in vital need of everybody's cooperation in winning public support for the national defense program and foreign policies.

It's All Pretty Murky; Action May Come April 1

The future of the monopoly report is another topic of lively conjecture. And equally uncertain. Though the Commish is said to have set April 15 as the newest deadline for turning out the final set of findings based on the long hearings, there are signs that pressure has eased. No meeting was held last week, for instance, to discuss the contents of the draft submitted by the law department. The version authored by new legal advisors is described as vastly different from the document turned in by the special committee composed of the late Col. Thad H. Brown and Commissioners Thompson and Walker, being far more stern in tone and drastic in effect.

Adding to the apprehension and confusion is the disclosure that the newspaper ownership investigation order was either 'edited' after its adoption by a 3 to 2 vote or incorrectly described when presented by its sponsors. Certain members of the Commission understood the proposal was double-barreled and the study would relate to multiple ownership as well as newspaper ownership. When it came out, it referred only to the newspaper question. There also was some belief that the inquiry would deal only with the matter of whether the Communications Act gives the Commission authority to lay down hard-and-fast rules either forbidding newspapers to have radio interests or limiting the number of outlets any individual or corporation may control; instead, the study goes to the desirability, from standpoint of public welfare, of allowing or outlawing newspaper ownership.

There is considerable suspicion that President Roosevelt is not wholly aware of what is going on inside the FCC, although broadcasters have made efforts to acquaint him with conditions. Some persons who have discussed policy matters at the White House are entirely unable to reconcile the views he reflected with actions taken or principles established by the Commish assertedly in conformity with the President's wishes.

Socialist Discs Modified to Meet Qualms

Some Stations Thought Norman Thomas' Talks Were Uncomfortably Extreme

Sponsored disc series with Norman Thomas, head of the American Socialist Party, ran into a temporary snag last week when several stations objected to some of the statements contained in the continuity for last Sunday's (30) program. Ben Fisher, of the N. Y. Call, who handles the series for Thomas, readily agreed to eliminate the objectionable parts and the transcriptions were cleared as scheduled. The Sunday series is carried over 33 stations.

Under the arrangement prevailing between Fisher and the scheduled stations Thomas' speech must be submitted a week in advance. Thomas does his cutting on the Wednesday before the airing date. Last Sunday's was the third of the series. The time is paid for by local branches of the party.

When the offer of the series first came up quite a number of stations relayed the proposition to the National Association of Broadcasters with the request that the association advise them whether the proposed series came within the purview of the article on sponsored talks on controversial subjects in the NAB code.

W.J. KRETSINGER SUES ON DAMEREL CHILD

Elizabeth, N. J., April 1.

William Jean Kretsinger, former radio singer and now in the broadcasting business in Alaska, has filed suit in the local Chancery court to obtain the custody of his four-year-old son from Mrs. Myrtle Vail Lambert, of the team of 'Myrt and Marg.' Kretsinger charges that late Donna Damerel, the original Myrt of the act, and mother of the boy, had been a party with her mother, Mrs. Lambert, to an alleged conspiracy and fraud, which resulted in the former getting a divorce from him in 1939. Miss Damerel, who was married for the third time, died last February in childbirth.

Kretsinger bases his claim of fraud on the allegation that during the divorce proceedings she testified that she lived in New Jersey, whereas her actual residence was New York, that he deserted his wife and son in July, 1937, whereas he did not leave until the following February and that was to earn his living in California, and that he never made an effort to contribute to the support of the boy, which Kretsinger states is not true.

The Pure O'Neills

Philadelphia, April 1.

Procter & Gamble's special local setup for its NBC red daytime serial, 'The O'Neills,' heard locally over KYW, resulted in a curious mixup last week when a couple of plug-ins were mis-timed by a few split seconds. With the transmitter being switched back and forth between the regular network wire and the local mike, what came across the air was a hodge-podge of dramatic introduction and commercial blurb. 'They're pure—the O'Neills,' the listeners heard, just as though anyone ever suspected anything else.

Exact explanation of the faux pas was rather involved, but in general, it resulted from the fact that P. & G. uses a local transcription commercial for the program over KYW. So when the mis-timed plug-ins occurred, there were local commercials, network commercials and dramatic lead-ins all jumbled up. Some of the boys in the studio were in hysterics.

WBIR Using MBS Delay

Knoxville, Tenn., April 1.

Five of Mutual's dramatic shows are being recorded daily by WBIR, new station here, for airing at more advantageous times of day. Outlet has also signed 20 co-operative sponsors for a 'Your Home and Mine' program, featuring stories on the 'Romance of Furniture.'

WBIR has signed a license agreement with ASCAP, the only Knoxville station to do so since the N.A.B. break.

Many Shortages Developing

Hollywood, April 1.

Scarcity of aluminum, necessary in the making of cellulose acetate platters, has Pacific Coast transcription outfits and network wax works worried lest the supply be cut off altogether due to the consuming demand of factories filling defense orders. Importance of the metal is pointed up by the fact that most major stations use around 300 acetates a month. Each disc weighs normally three-fourths of a pound, mostly aluminum.

Stations are feeling the pinch of other necessary products, such as duraluminum, brass, copper and sheet metal. Shortage of quartz crystals also was noted when stations switched over to their new frequencies. Getting delivery on any of these commodities also is a problem as priority numbers are issued so as not to interfere with the smooth flow to the defense centers.

As Between Two Equally Competent Bids, Newspaper One Is Denied

Washington, April 1.

Newspaper connections were given again this week as prospective reasons for FCC denial of one of two competing applications for the right to build a daytime plant in Jacksonville, Ill., although the duet about to be blackballed boasted nearly five times the financial backing of the three-man partnership upon which the regulators smiled.

'Proposed findings' were based on the Commission's desire for more competition. While each group is equally qualified, the Commish said it feels 'all circumstances and facts considered' the public welfare will be advanced more by bringing in a rival for the journalistic monopoly on the town. The nod was given a trio comprising Hobart Stephenson, an instructor at Illinois State School for the Blind; Milton Edge, chain grocery manager; and Edgar J. Korsmeyer, power company credit manager.

The recital of facts showed the Stephenson-Edge-Korsmeyer outfit has net worth of $63,000 and propose to sink $8,500 in the plant. On the other hand, a partnership consisting of Helen L. Walton, widow owning 48½% of the stock in the Jacksonville Journal Courier Co., and Walter Bellatti, her attorney, can put $300,000 on the line and plan to put up a transmitter costing $14,600. Both planned about the same kind of service, promising to take adequate care of public service requirements.

In suggesting the Stephenson-Edge-Korsmeyer plea should be favored, the regulators remarked that construction of their station will provide 'a medium for the dissemination of news and information to the public which will be independent of and afford a degree of competition to other such media in that area.'

PETER GRANT'S DEFERMENT

WLW Newscaster Seen As Soother of Public—L. His Air Talks

Cincinnati, April 1.

First radio man here to receive temporary occupational deferment for selective service is Peter Grant, chief announcer and newscaster for WLW and WSAI. His draft board granted the stay for six months, maximum single deferment period, on the regulation which applies to 'men in occupations contributing to the national health, safety, and interest.

Grant's deferment received more than ordinary attention from the dailies, including statements from his draft board. Nelson Cohen, secretary of the board, said 'it was a perfectly routine matter. We deferred him the same as we have many other men of many occupations.'

Alfred Segal, human interest columnist on the Post, favors Grant's deferment and has made several comments on it. He classes Grant's newscasts as valuable comforters of the public mind, carrying a ring that certainly means the world hasn't yet come to its end.'

Grant, whose real name is Melvin Meredith Maginn, is 34 and single. He joined WLW in 1933, coming from KMOX in his native St. Louis.

CBS' Deferment Problem

Detroit, April 1.

CBS' sales promotion director in New York, Victor Ratner, is in a bit of a quandary as the result of the deferment granted by the local draft board to Tom Fry, the network's Detroit promotional man. When Fry's number came up in January he submitted his notice to Ratner and the latter anticipated Fry's induction by hiring Ernest Anderson and sending him out to Detroit. Ratner figured that Anderson could make good use of the interval under Fry's tutelage.

When Fry appeared before the draft board last week it was decided to put off his induction indefinitely because he had in the meantime gotten married. Fry made all preparations to go to camp and his bride had agreed to take up residence in some town near the camp. The board ruled that by his marriage Fry had made himself ineligible for immediate duty.

Anderson was formerly assistant promotion manager of True Story.

Edward McHugh, NBC's Gospel Singer, skedded to become U. S. citizen next month in Bridgeport, Conn. He's a native of Scotland.

Goodkind, Joice, Morgan Show Cops an Award

Chicago, April 1.

Goodkind, Joice & Morgan agency here came up the winner of the award by the Chicago Federated Advertising Club for the 'best local program' with its entry of the Music Lovers Program on WCFL for Service Drug Stores. This is a full hour of recorded classical and semi-classical music each night, with comments by Martin Jacobsen.

G.J.& M. agency also was up in the listing with another program, Celebrity Circle, an interview show which has brought to the mike at WBBM the biggest names in all lines of endeavor.

Move to Shorten the Gab Count

Fred Weber Wants Only a Musical Show Ahead of Friday Blow-by-Blow

First move made by the Mutual Network to get away from its present plethora of talk was an order issued by Fred Weber, general manager, last week to salesmen that nothing but a musical program will be acceptable for the spot preceding the Friday night fight broadcasts. As Mutual's Friday night schedule now stands 'I Want a Divorce' runs from 9:30 to 10 o'clock and the preceding half hour is also taken up by talk.

So that the time after 10 o'clock will be clear for the fight broadcasts Raymond Gram Swing's comment for General Cigar will be shifted from Friday to Thursday night. He's also on for that account Mondays.

U. P. BY-PRODUCT

Longview, Texas, April 1.

Station KFRO after using a series of transcriptions prepared by the United Press in connection with its news service, is using the same discs before civic clubs of the city.

Women's clubs particularly interested.

First Award of
THE PEABODY MEDAL

presented to the

COLUMBIA BROADCASTING SYSTEM

For Outstanding Meritorious Public Service



"...for regarding its schedule as a curriculum for adults and children... for covering adequately the significant news of the year...for promoting Pan-American unity and understanding through its *School of the Air*... for aiding education with special school-room services and such programs as *Invitation to Learning, The Human Adventure, Report to the Nation, The People's Platform* and *Columbia's Country Journal*...for giving religion a major place in its public service activities...and for its manifold and continuous interest in serious music and other cultural subjects."

Naturally we're proud that CBS is the first network to be honored by the University of Georgia with the George Foster Peabody Award—radio's own "Pulitzer Prize"—for "outstanding meritorious public service." We are especially happy that this award comes to CBS for its complete program structure—a harmoniously integrated unit designed in the interests of the American people.

Columbia Broadcasting System

3-2 VOTE BREAKS CLEAR CHANNEL POLICY IN KOA-WHDH CASE; CRAVEN'S OBJECTION

Washington Foresees Precedent as Ominous for WCCO, Minneapolis (CBS), in Similar Relationship to City-Owned WNYC, New York

Washington, April 1.

Disregarding all protests and criticism of its philosophy the Federal Communications Commission has confirmed its original position and has granted WHDH, Boston, full time on 850 kilocycles of which KOA, Denver, has been the dominant station. This is the issue of a breakdown of the clear channel principle in a I-A situation which aroused the big stations of America into an acute sense of imminent danger last December. FCC voted 3-2 in the matter, with two of its members abstaining.

The text of the majority and dissenting opinions was held up, as Commissioners T. A. M. Craven and Norman S. Case—who refused to go along—demanded time to strengthen the proposed protest which they handed out not long ago in a futile attempt to restrain their colleagues from revising rules in adversary proceedings where all interested parties could not be heard.

Breakdown of one of the 25 bands listed as 'clear' under the Havana Treaty was effected by an actual minority of the regulatory agency. Only Commissioners Paul A. Walker, Fred I. Thompson, and George Henry Payne were in favor of the idea, since Chairman James L. Fly and Commissioner Ray C. Wakefield, the newcomer, did not vote.

The proposal carried out last week drew severe condemnation from the networks and the clear-channel operators, with NBC particularly upset by prospective limitation on the KOA service area. After being denied the right to present evidence, both NBC and the clear-channelites finally were dragged in for oral argument with 'amicus curiae' status and registered terrific opposition to the method by which the Commish proposed to rewrite its own regulations.

One Consolation

Violent splits between the two Commish factions came into public gaze when the proposed decision was issued. Argument in justification of the reclassification was that the amount of damage to KOA by interference would be far less than the benefits to WHDH listeners in the New England area. But Case and Craven directly challenged this, emphasizing that Boston already has a multitude of outlets while a large part of the radio desert is dependent almost entirely on KOA for any kind of service and noting that persons in the secondary area should have a choice of signals because of fading, interference, etc.

Whether the fight can be carried further is dubious. Since the clear-channelites and NBC were not respondents in the initial proceeding, they are handicapped in attempting to seek a review by the District of Columbia Court of Appeals. Lawyers are scratching their heads in trying to find some method of bringing the dispute before the judiciary, but have their fingers crossed.

In some quarters, the action is not deemed as serious now as it would have been if taken considerably before the North American Regional Agreement went into effect. From a strictly legal point of view, the U. S. has complete freedom to classify its channels any way it wants. If this ribbon had been broken down before the pact went into operation, other nations would have been justified in squatting there; now the stripe is reserved for sole U. S. use, although the Commish has taken it out of the group set aside for night-time occupancy by only one transmitter.

Granting of the WHDH plea forebodes rough going for WCCO, Minneapolis, in its attempt to keep WNYC, New York, from getting the right to operate nights. With Mayor LaGuardia threatening to get Congress to do something unless the Commish loosens up with operating privileges on the 830 kc stripe and the precedent established in taking away KOA's after-dark monopoly, odds are very much against the Columbia outlet now.

Sporting Blood

Augusta, Ga., April 1.

WGAC's contribution to the man-on-the-street gag is John Watkins who invites passersby to stomp him with questions, riddles, etc. Watkins doubles as program director.

Show is sponsored thrice weekly by Valley Coaches, Inc., operator of buses.

Andrew Ring, 12 Years An FCC Engineer Wiz, Now in Private Practice

Washington, April 1.

After nearly 12 years on the job, Andrew D. Ring, assistant chief engineer of the Federal Communications Commission, quit the Government payroll Saturday (29) to go into private consulting practice in partnership with Ralph Parks, one of his assistants for several years.

Ring's retirement coincided with effectiveness of the North American Regional Agreement, on which he has been almost exclusively engaged for months working out details of the reallocation of U. S. stations.

He has been on the verge of quitting for a long period, but was induced to see through the worrisome business of shifting two-thirds of the domestic transmitters to their new berths.

Originally joining the old Federal Radio Commission with rating of senior engineer in July, 1929, Ring has been conspicuous in every major technical problem relating to broadcasting during the last decade.

Three individuals have been mentioned as possible successors, with George P. Adair, who has served as Ring's first assistant and been in Government service since the early 30's, considered most likely. Other names most frequently heard are Philip Siling and George Sterling.

William F. Shea, of The Hartford Times, is substituting for Cedric Foster on news-comment broadcasts from WTHT (the paper's station) over Mutual, during Foster's vacation in Bermuda.

"for Meritorious Service to Agriculture"

THE George Foster Peabody Awards Committee has cited WLS, Chicago, for its "meritorious service to agriculture."

We are proud of this citation from the Henry W. Grady School of Journalism, University of Georgia. WLS has always recognized its obligation to the rural areas of Mid-West America . . . and our deepest concern is to maintain this program of constructive service to agriculture.

WLS

THE PRAIRIE FARMER STATION

Burridge D. Butler, *President* (Chicago) Glenn Snyder, *Manager*

From The Production Centres

IN NEW YORK CITY

G. W. Johnstone, radio director of the Democratic National Committee, planed from New York last week to join the Presidential party cruising in southern waters....John Gibbs to Chicago last weekend....Lyn Murray, a Columbia contract artist, gets billing in the NBC weekly program sheets for his temporary musical direction of the 'Aldrich Family' show.

Thomas D. Connolly, director of program promotion for CBS, participated in a forum sponsored by the New England Glass Assn. last week in Boston....Marcus & Co., jewelers, sponsoring Lisa Sergio's Wednesday program WQXR....Emanuel Vardi, violist of the NBC Symphony and believed to be the only violist to give a solo recital in several generations, did solo last night (Tuesday) on Frank Black's 'American Music Series' and on WNYC's 'Music at Twilight' series Monday evening (31)....Rubinoff, currently on a concert tour, has blueprinted three new program ideas, which his agent-brother Phil Rubinoff is submitting for sponsorship.

Henry Jaffe, AFRA attorney, to Chicago on business last weekend....Nelson Case quarantined with German measles....Ted Pearson subbing for him on the 'Kate Hopkins' show....'Vic and Sade' being repeated on WOR via off-the-line recording, instead of former live repeat on WJZ-NBC....first show is on WEAF-NBC....Dr. Henry Lee Smith was ill last week, so WOR-Mutual had to cancel his 'Where Are You From?' program.

Film schedule for all Loew houses in metropolitan New York being aired nightly on WHN....Johannes Steel has third spot on WOR—Saturday night....Compton agency placing radio spot, newspaper, trade paper and billboard campaign for Krueger beer....'Invitation to Learning' on CBS moving up next from 10:15 to 9:30 p.m. Tuesdays....Bob Hawk's tour with 'Take It or Leave It' to hit Kansas City, Los Angeles, San Francisco, Portland (Ore.), Seattle, Denver, Minneapolis, Indianapolis, Louisville and Chicago on successive weeks....Theodore Granik to Coast for vacation, with Ernest Lindley, Washington newspaper man, subbing for two weeks on 'American Forum of the Air.'

Eugene King replacing Tom Slater on WOR announcing staff....Slater has been upped to become co-ordinator of sports and special events....Coca-Cola show goes to 45 minutes this week....Red Barber back from Havana....Al Helfer on leave of absence for duration of baseball season ....Dick Pack, of WOR publicity staff, has just had three scripts accepted by William Kozlenko's 'Anthology of Radio Plays'....Campbell's soup has renewed options on 'Amos 'n' Andy,' Fletcher Wiley, Lanny Ross and 'Martha Webster," all on CBS....'Campbell Playhouse' will probably continue Friday nights through summer, but with semi-name policy.

Wynn Murray returns to the Fred Allen program (CBS) tonight (Wednesday), replacing the Four Martins. She will be on an indefinite arrangement....J. Walter Thompson agency still scouting around for a girl singer to join the Chase & Sanborn Coffee show....Peggy Stone, of International Radio Sales, on a cruise to Panama by a United Fruit boat, accompanied by her sister. Will be gone three weeks.

Herb Pettey, of WHN, in Washington last week chumming around at FCC....that was his WHN house orchestra doing concerts on platform in Times Square last week for Greek Relief can-shakers....Bob Patt, on WHN, may be a June bride of the draft board....Goodman Ace and Jane back from Florida....In addition to their new home at Manhasset, L. I., Polly and Ed East have an even newer farm in Dutchess county....

WOR's FM station, W71NY, began regular operation yesterday (Tuesday)....'Play Broadcast' moves from Monday to Friday nights on WOR-Mutual....Hinda Barnett, violinist, and Adolf Baller, pianist, start series of Sunday night recitals over WQXR next week (6)....Meeting of FM broadcasters will be held today (Wednesday) at the Roosevelt hotel, N. Y....'Freedom Under Fire,' true stories of struggles by Nazi-dominated people of Europe, will be aired Friday nights by WEVD, starting this week (4) with Dr. Raoul Aglion, former member of the French legation in Cairo, and Donald MacAfee, former A.E.F. vet who fought with the French against the Nazis in 1940....WNYC offering complete recorded performances of operas Saturdays at 1:45 p.m.

May Sherman, formerly at WNEW as secretary, has joined Feiner, Furman & Roberts general ad agency on Broadway....she's been in radio publicity and band booking work recently....Spencer Bentley on Muriel Angelus' song-dramatic program last Saturday night over NBC.

IN HOLLYWOOD . . .

Ross Metzger checking over the list of availables (and it's plenty long) for a Ruthrauff & Ryan Chicago variety show....Richfield Reporters John Wald and Don Forbes, and their editor, Wayne Miller, on another Coast tour for their oil sponsors. Buddy Twiss handles their newscast for the four Arizona stations....Marie Caudel leaving NBC's guest relations staff for a berth with the war department in Washington....Kate Smith subs for Hedda Hopper on her April 2 Sunkist broadcast so columnist-commentator can go to Washington for the National Women's Press Club banquet....L. T. Crossley switched to the William Esty staff here from New York....NBC started Marguerite Harrison on a sustaining series. She's the onetime AP foreign correspondent and will dish out the femme slant on world affairs....Don Wilson feted by the NBC gang on starting his 18th year in radio....Chet LaRoche and Hubbell Robinson here showshopping for the summer. Tom Revere around for takeoff of the Hudnut Coast show....Don Prindle checked off the Al Pearce writing job....NBC's Sidney Strotz and Don Gilman guested at Metro by L. B. Mayer and other film biggies as a gesture of the cordiality existing between pictures and the radio industry....Don Wilson out as barker on the Maxwell show, with John Conte adding that stint to his emceeing and vocalizing....Fulton Lewis, Jr., around for lectures and making new friends with every handshake.

IN CHICAGO

Barry Sisters, on the Wayne King orchestra commercial, doubling to a personal in the Oriental starting April 4....Milton Charles has assignment as organist for the 'Hymns of All Churches' and 'Betty Crocker' shows which start a ride over Columbia from Chi WBBM studios....Jack Elliott has written a new novelty daytime radio serial revolving around the King's-Jesters, musical outfit....Nina Serena, who sang on the Quaker Oats, 'Your Dream Has Come True' program, slated for a sustaining ride on Columbia.

Barbara Dvorak added to cast of 'Scattergood Baines'....Virginia Clark off radio for a short vacash following recent death of her father....WLS staging annual show for War Veterans at North Chicago hospital with George Menard, Prairie Ramblers, Mary Ann, Rusty Gill, Grace Wilson and John Brown as talent....Arthur Page, WLS farm program chief, off on a round of speechmaking at Ohio State U., Kansas (Ill.) high school and Ohio (Ill.) high school commencements....Emma Van Alstyne Lanning, probably the nation's oldest radio performer, marked her 85th birthday last week with a special broadcast of her 'Aunt Em' show on WLS....John Cannon added to the WBBM spieler staff....New 'Road of Life' performers are Burton Wright, Elia Broca and Marvin Mueller.

American Television Remains Stalled Between Annoyed FCC and NBC-CBS

Washington, April 1.

American television is still stalled between an annoyed and somewhat embarrassed Federal Communications Commission on the one side and on the other side a burned and fire-shy RCA-NBC (black and white television) to which was added a fortnight ago the not-yet-ready attitude of CBS (color television). Meantime the recent Washington rehearing on the whole television issue has aggravated hurt feelings on the FCC and has brought up possibility that the Allen DuMont laboratories, an outsider, with Paramount film tie-up, may become the palace favorite of the FCC on television.

Possibility that the FCC may find catharsis from its pique at RCA-NBC by recognizing the rival television standard proposed by DuMont has already caused lively speculation in trade circles. The Commish also may try to get back at RCA and its subsidiary, NBC, by ordering full service pronto, which would also embarrass other outfits which demur at being compelled to put on 30 hours of expensive sky picture programs weekly.

The its-your-problem attitude of RCA-NBC apparently infuriated an element on the Commish. This aroused serious expectations that the DuMont synchronization pulse may be recognized, instead of the mode widely-employed RCA technique.

DuMont Elated

At any rate, the DuMont people, who have been playing up to the James L. Fly faction on the FCC, seem elated over the sudden turn of events. And at the same time, DuMont and other experimenters wanting to have the reins slackened are resentful at both NBC and CBS for throwing cold water on the idea of commercialization at this time.

The television outlook is more blurred than ever. Some Commish people, feeling that the FCC has pushed Frequency Modulation altogether too rapidly, think that the restraints on television ought to be removed but with the minimum operating requirement of five hours daily eased. Others still are toying with the idea of only limited moneymaking. Chairman Fly's position—now that responsibility for advancement or retarding television has been more or less on his shoulders—is obscure, although there is little doubt he is burning.

While industry people still are chuckling—even those who are a little angry—over the way RCA-NBC maneuvered Fly on the spot, there is unmistakable bitterness, and almost no attempt to disguise it, in certain circles which still rankle about David Sarnoff's complaint last year that the Commish had prevented television from going forward, creating hundreds of thousands of new jobs. There's a real desire by some individuals, to 'show him he can't do that to us.' No matter if it hurts many by-standers.

See FM 'Stalling'

Meantime slowness in grinding out the construction papers for Frequency Modulation stations, more than 40 of which have been authorized already, has brought industry accusations that the Federal Communications Commission deliberately stalling. Although the regulators have been approving applications for weeks, only a handful of actual construction permits have been issued.

The lag is alibied at the FCC on two grounds. First excuse was that the official forms, needed to obtain all the data which must be recorded in different Commish departments, had not been prepared. Latest reason is said to be jams over frequencies, which make it necessary for certain applicants—who already have received a nod—to file supplemental requests amending their original papers and specifying different ribbons on which they will function.

After rushing ahead with a policy that allows full commercialization, the Commish started beating the drum with frequent press statements to the effect that so many new FM plants had been 'authorized.' Check reveals, however, that the 'authorizations' are still largely academic. In addition, all of the 'grants' to newspapers have been suspended as an aftermath of the decision to study the question whether press ownership of radio facilities accords with public interest.

Considerable rumpus has been raised, both inside and outside the Commission. Meanwhile, prospective operators anxious to get started are besieging the regulatory agency for some ideas how soon they can go to work erecting their plants.

Balaban & Katz's 2d Station

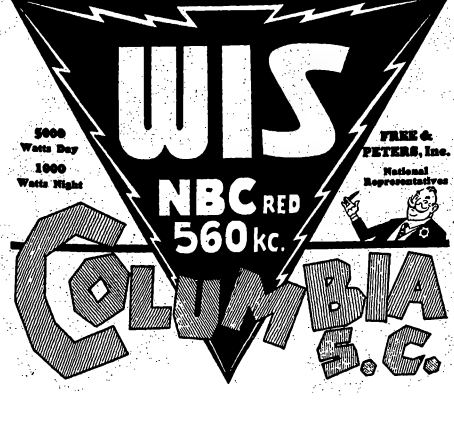
Second experimental television station and portable mobile for Balaban & Katz, Chicago film exhibitors, was okayed last week by the FCC. After receiving permission to operate W9XBK on 60,000-66,000 kc, and a portable mobile on 204,000 to 216,000, Chi show business experts were granted a permit for 384,000-396,000 kc with 10 watts and A-5 emission. Also given authority to construct a new relay station to be used in connection with W9XBK, on an experimental basis only.

Will Bradley Orchestra And Columnist Sullivan For Silver's Summer

Will Bradley's orchestra has been assigned the musical spot with columnist Ed Sullivan on the summer replacement for 'Silver Theatre of the Air.' Sullivan and Bradley and guest singers will occupy the 6-6.30 p.m. slot Sunday evenings on CBS starting April 27. Replacement is to remain for 23 weeks. International Silver sponsors.

Change from the presentation of dramatic programs to a hot month substitute takes place much earlier than usual. As a rule such changes are not made until June or July.

A. B. Chamberlain, CBS chief engineer, addressed Institute of Radio Engineers at Harvard University on Columbia's short wave facilities.



REINSCH'S NEW TITLE

Three James M. Cox Stations Under His Jurisdiction

Atlanta, April 1.

J. Leonard Reinsch, general manager of WSB here, will also have the title of general director of all three James M. Cox stations. He's been with organization seven years.

James LeGate will continue to manage WHIO, Dayton, and Alex Robb to do same for WIOD, Miami. Reinsch will headquarter in Atlanta, but travel between the towns.

While away from Atlanta, John Outler, Jr., will manage WSB.

WYLLIS COOPER TO GRANT, CHI

Wyllis Cooper, until recently author of the NBC sustainer 'You're in the Army Now,' has joined the Grant agency, Chicago, as radio exec. He was called from New York on a temporary motoring job for the agency's 'What's Your Idea?' program for Mars candy, but was subsequently offered and accepted the executive assignment.

Before doing NBC's 'Army' series, Cooper wrote some of the 'Campbell Playhouse' programs and the same account's 'Short, Short Story' series.

'LONE JOURNEY' SUBS FOR 'KITTY KEENE'

Procter & Gamble is dropping 'Kitty Keene,' now on the NBC-red at 11:30 a. m., and replacing it with 'The Lone Journey.' Latter is now spotted at 5:15 on the same link. P&G gives up the 5:15 to 6 p.m. daily stretch on the red next month.

Other P&G serial realignments are expected with the shift to daylight savings time (April 28).

Dodger Games on WNEW For Levers-General Mills

Lever Bros-General Mills will cosponsor the night baseball games of the Brooklyn Dodgers on WNEW, New York, this year. Station has contracted to carry 11 games which includes seven at home and four on the road. Four away are to be done live. Red Barber and Al Helfer, who spiel Dodger afternoon contests over WOR, New York, for the same sponsor, also will handle the WNEW work. First game is May 28.

WNEW will not carry the play-by-play descriptions of International League this year. For the past couple of seasons outlet broadcast the contests of the Newark team.

REVISIONS ALLOWED

Arch Oboler the 'Final Judge' of Wayne Script Contest

Detroit, April 1.

Arch Oboler has been named as the final judge in the third annual Wayne University Broadcasting Guild Script Writing Contest. Contest permits those who pass the first preliminary judging to make revisions in their scripts before being submitted to Oboler. Contest is open to any student at the university to submit as many scripts as he desires. While the contest at present is confined to students enrolled in the university, plans for the future call for extending it to open participation.

Last year's winner, Walter McGraw, now is script editor for the guild.

WCAE to Katz

WCAE, Pittsburgh, will switch its national sales representation at the end of this month from International Radio Sales to the Katz Agency. The break is unusual in that both WCAE and IRS are parts of the Hearst organization.

WCAE recently aligned itself with the Mutual Network, effective Oct. 1, after NBC had assigned the Pittsburgh release for the red network to KDKA and asked WCAE to take on the blue.

Bernard Fenner, program manager of KOWH, Omaha, writing script of 'Trouble the Tropics,' the 45th annual musical comedy presentation of the Knights of Ak-Sar-Ben, local civic society

Failure to Submit Performance Data Brings FCC Citation for 50 Stations; Trade Senses Some Significance

Washington, April 1.

The Federal Communications Commission last week called for another one of those sudden checkups, with the inquiry this time concerned with the failure of 50 stations operating on standard wavelengths to submit required performance data. Most of the cited stations had already received regular renewals connection with the shifts to new frequencies last Saturday (29).

Included among the cited stations were five NBC-managed outlets. Incident is reminiscent of the examinations ordered by the Commish last year on the applications for renewals by the Westinghouse stations programed by NBC. These hearings were never held, since Westinghouse had meanwhile put through its programing divorcement from NBC.

The announcement, pointing out that the 'great majority' of papers expiring coincidental with the reallocation had been renewed, recalled that all operators using directional antennas had been ordered to furnish certain performance data in order to be permitted to use the new frequencies on a regular basis.' Remarking that 'the half a hundred stations in question failed to do so,' the Commish said power reductions will be necessary in order to avoid against 'any possibility of serious interference.' Significantly, however, none of those whose licenses were slated for hearing is shown on official lists as being required to use directionals, although some are supposed to go to higher power in the future.

Direction connection between the hearing order and the monopoly investigation was seen in several instances, besides the NBC outlets. Some of the others were the target of unusual curiosity regarding ownership, although no formal accusations of law violation have been made. The groups which must defend their right to continued existence are:

KEX, Portland, Ore., owned by NBC and operated under lease by Portland Oregonian; **KJR**, Seattle, owned by NBC and operated under lease by Fisher's Blend Station; **KOA**, Denver, and **KGO**, San Francisco, owned by General Electric and operated under lease by NBC, **WMAL**, Washington, owned by Washington Star and operated under lease by NBC; **KFPW**, Fort Smith, Ark.; **KGA**, Spokane; **KGLU**, Safford, Ariz.; **KIDW**, Lamar, Colo.; **WIBG**, Glenside, Pa.; **WIBU**, Poynette, Wis.; **WTRY**, Troy, N. Y.; and **WWNC**, Asheville, N. C.

Others handed only temporary extensions 'pending further consideration of their applications for renewal,' are:

KFEQ, St. Joseph, Mo.; **KFJM**, Grand Forks, N. D.; **KGBU**, Ketchikan, Alaska; **KLUF**, Galveston, Tex.; **KOCA**, Kilgore, Tex.; **KORN**, Fremont, Neb.; **WCOA**, Pensacola, Fla.; **WELL**, Battle Creek, Mich.; **WHBC**, Canton, O.; **WHIP**, Hammond, Ind.; **WJHP**, Jacksonville, Fla.; **WNAD**, Norman, Okla.; **WOSU**, Columbus, O.; **WPRP**, Ponce, P. R.; and **WSJS**, Winston-Salem, N. C.

'Temporary Extensions'

Another FCC announcement said merely 'temporary extensions of license granted' listing the following:

WPRA, Mayaguez, P. R.; **WGST**, Atlanta; **KFNF**, Shenandoah, Ia.; **KMA**, Shenandoah, Ia.; **WJAG**, Norfolk, Neb.; **KTBC**, Austin, Tex.; **WDLP**, Panama City, Fla.; **WBAX**, Wilkes-Barre, Pa.; **WCAP**, Asbury Park, N. J.; **WCAM**, Camden, N. J.; **WTNJ**, Trenton, N. J.; **KRBA**, Lufkin, Tex.; **WTAL**, Tallahassee, Fla.; **WSGN**, Birmingham, Ala.; **WFNC**, Fayettesville, N. C.; **WPAY**, Portsmouth, O.; **WRDO**, Augusta, Me.; **KNET**, Palestine, Tex.; **KSAM**, Huntsville, Tex.; **KGKB**, Tyler, Tex.; **KGFI**, Brownsville, Tex.; **WTMC**, Ocala, Fla.; **WWRL**, Woodside, N. Y.; and **WCNW**, Brooklyn, N. Y.

While the Commish threw no light on these last two batches, it is known that some have applications pending of one sort or another (mostly for different assignments or for change of control) but others have been under fire on program charges or are accused of technical violations of either the law or Commish regulations.

WGAR

Cleveland

AWARDED THE

GEORGE FOSTER

PEABODY MEDAL

for distinguished public service

AMONG REGIONAL STATIONS

DURING THE YEAR 1940

U.S. Navy Encourages FCC Sifting Of All Foreign Shortwave Programs

Washington, April 1.

Round-the-clock listening to foreign shortwave broadcasts undertaken by the Federal Communications Commission is more concerned with analyzing the techniques of other nations in the use of radio propaganda than to check up any suspected code transmission to spies in this country or attempts to encourage subversive groups here. The instigation for the 24-hour watch came from the Navy, which wants to get a line on what other fellow does so the United States can be prepared to make similar effective use of radio in event we are embroiled in the conflict.

With a picked force of 350, the FCC has created special listening posts to record, translate, transcribe, and analyze all programs from foreign nations tiended for reception here or in neighboring countries. Constant listening will be done at primary monitoring stations which normally ride herd on U. S. Transmitters to run down unlicensed operators, departures from frequencies, and other violations.

Force comprising technicians, translators, propaganda analysts and other experts will give special attention to newscasts, speeches, announcements, and dramatic programs. Matter will be waxed in the field at strategic points and then studied closely in Washington.

The FCC, which was careful not to say what use would be made of the material, commented that the step is necessary 'to deal with vital national defense problems,' remarking that other Government agencies 'want to be correctly informed on the extent and character of foreign broadcasts reaching this country.'

KNX
50,000 WATTS
LOS ANGELES
CBS
The most-listened-to station in the richest market in the West
Ask any Radio Sales office for more information about KNX, one of the sixteen CBS 50,000 watt stations.

S. R. WOODELL VICE YANDELL

Shirley F. Woodell has been named by John F. Royal as sales manager of NBC's international division. Woodell joined NBC in January, coming from the Packard Motors Export Corp.

His spot as sales manager was previously held by Lunsford P. Yandell, who was moved to the blue web's sales staff.

Boston Newspaper Page In Shepard Radio Tie, First of Kind Locally

Boston, April 1.

Boston Herald-Traveler will do a cooperative with the Yankee-Colonial Networks in connection with Margaret Ford's 'The Good Sport Page.' Miss Ford will do a replica of her newspaper page on the regional networks with advertisers buying space on the air as well as the page. It's the first tie-in of its kind locally. Also the first time the H-T will carry advertising on 'The Good Sport Page.'

Linus Travers will produce the program, which will be debuted first on WAAB, Boston, and as markets outside of Boston are sold advertisers will be permitted to syndicate the page in their own areas.

Louisville. — Dick Noble, WAVE staff announcer, moved to the NBC announcing staff Monday (31). Auditioned for the Chicago job last summer. Bob Kay from WTAX, Springfield, Ill., will replace Noble at WAVE.

Nix Free Talent

Continued from page 3

shall constitute a violation of the rule.'

Next day Hersholt got his answer: 'enforcement to the limit.' That set off the pyrotechnics. The Guild got busy and circularized its members against making free appearances. Naturally they couldn't do anything about a studio contractee whose pact carries a clause making it imperative that the player go on the air, for free, to help exploit the picture in which he appears. That was a matter to be taken up with the producers, to impress on them the difference between exploiting pictures and exploiting soup, soap or cereals. Y. Frank Freeman, prez of Association of Motion Picture Producers, was given copies of the correspondence exhange between Hersholt and Kenneth Thomson, exec secretary of Screen Actors Guild. Understood that representations also were made by officers of the Guild for studio cooperation in stamping out a practice that long has been distasteful to radio and agency execs here.

Relief Fund Periled

Crux of the argument against Parsons was that her continuance on the air threatened to deprive Motion Picture Relief Fund of $10,000 weekly they receive from Good Gulf. Col. J. Frank Drake of Gulf was quoted as saying 'if the Parsons show stays on the air there's no use of Gulf continuing to pay $10,000 a week for a Hollywood show.' There was even talk that the price would be cut in two if renewed for next season. The Fund, it was pointed out, could ill afford to have that revenue jeopardized at this time as the $800,000 already paid by Gulf was being used to build a home for aged and indigent workers in the picture industry and considerable more was needed for furnishings, hospital facilities and other necessities.

The pressure was beginning to tell on Parsons. 'Early last Thursday morning (27) she was on the verge of chucking it all but was persuaded by her husband-biz manager, Dr. Harry Martin, and others to stick it out, for the 13 weeks she contracted for, anyway.

Later in the day the principals decided to get together and have it out. Dick Marvin was there for William Esty; Thomson for the Guild; Dr. Martin for LOP, and Danny Danker, Coast head from J. Walter Thompson agency, as an interested observer. The word was soon passed that Parsons would call it quits after 13 weeks, never to come back again with unpaid talent, if the Guild would relax Rule 6 for that period and allow her to complete the Lifebuoy commitment without interference. That was okay.

Spud's Two on MBS

Programs which Spud cigarets (Axton-Fisher) will start on WOR-Mutual early in June will consist of two different 15-minute weekly shows. One will be a variety stanza Monday nights (starting June 2), with Mary Small, a chorus and orchestra. Other, heard only Wednesday nights, will be 'Danger Is My Business,' dealing with risky occupations. It will start June 4.

Both shows will be spotted at 10.15-10.30 p.m. Weiss-Geller, of Chicago, is the agency.

'Help Canada' Angles on Buffalo Stations Pass Without Complaint

Buffalo, April 1.

In this border city one American program is openly plugging monetary aid to Canada to help 'that gallant fight across the sea.'

Series tabbed 'International House Party' on WBEN three nights a week contains heavily-larded urgings for Americans to spend their money 'across the (Peace) bridge.' Constant war-aid plugs have aroused little, if any, resentment from American listeners and plenty of approval from Canadians.

A Canadian brew sponsors the show and commercials are written by Canadian agency. Bought American time, though, because anything a little stronger than birch beer is taboo on Canadian airwaves. Show has been on Buffalo stations, first WGR, then WBEN, for two years.

'Buy in Canada' plugs were started first as sop to Canadian officials. If they had squawked at money spent on American air sponsor could point to what he was doing to bring in trade. Plugs caught on well with Canadian listeners, on whom WBEN booms in clearly. Recent larding of Toronto as a 'convention city' was said to have snared a conclave for the Ontario province capital.

As yet, series has brought no concerted repercussions from Buffalo merchants, and apparently it isn't likely to. 'Buy in Canada' is phrased that it doesn't advise folks to pass up American stores. Mostly, Canadian travel, sports events and the like are pushed heavily in the script, with advice that rate of monetary exchange (average about 15%) makes 'your money go farther in Canada.'

Doc Brinkley and Wife Deny All Financial Links to Station XERA

Del Rio, Texas, April 1.

Bankruptcy hearings involving Dr. John R. Brinkley came to an end here on Thursday, March 27. Creditors have until May 26 to file objections. Hearing concluded with a brief testimony by Mrs. Minnie T. Brinkley, wife of the doc, who also filed an involuntary bankruptcy action in Little Rock, Ark.

Brinkley testified that he was not interested in any phase of the present Brinkley Hospital, Inc., and added that Mrs. Brinkley served only as hostess at the hospital and did some broadcasting on XERA, the giant station at Villa Acuna, Mexico. He further stated that neither have any stock in the hospital.

It was disclosed that he is serving as technical advisor for the International Advertising Agency of Del Rio, giving advice for $250.00 monthly, the type of program to be broadcast from XERA. He added that neither he nor Mrs. Brinkley had any interest in the advertising agency.

He vigorously denied that he or his wife own stock in the Frontier Broadcasting Co., present operators XERA—the successor to the $90,000 station he erected many years ago, known as XER.

Carol Rice of Kansas City, Dr. Brinkley's chief counsel, says that all creditors of Dr. Brinkley's—one's holding just claims—will be paid, but but he won't pay unjust claims.

NORMAN BAKER STILL AT IT

Mexico City, April 1.

Unionized medicos of Monterrey, eastern Texas border industrial center, and other organized members of the medical and allied professions of that city, have protested to the ministry of communications and public works which controls radio in this country, against plans of Norman Baker to establish a radio station in their community, for broadcasts similar to those he has long sprayed from his air plant at Reyonosa, a little north of Monterrey.

The Monterrey doctoring folk told the ministry that they cannot understand why it is that Baker is permitted to conduct his station in Mexico, because, they allege, his practice and advertising methods have been disapproved by both the American and Mexican health authorities. The Monterrey medicos said that if Baker is allowed to establish his station in their city it would embarrass everybody concerned, excepting the alert medical radio plugger.

Credit WRUL With Big Role in Serbian Revolt; Urged Defy to Nazis

Boston, April 1.

WRUL's thrice daily short wave broadcasts to Yugoslavia, urging them to stand firm against the Nazis, influenced Serbs to rebel, it is being said here. Dr. Svetislav-Sveta Petrovich, Yugoslav writer and WRUL commentator, received a dispatch (March 28) from the Department of State in Washington, which in turn had received word from the American legation in Belgrade, saying:

'Everybody has been listening to the broadcasts, which whipped up the hatred against Germany.'

While Prince Paul, former Yugoslavia regent, negotiated with Berlin and his ministers traveled to Vienna to sign the triparte pact, Dr. Petrovitch called to his people to rise and take arms against 'the German oppressors' during his broadcasts.

Serbs, Croats and Slovenes are said to have listened to broadcasts from Boston in cafes and public places and to have been encouraged in part by them to reject the German alliance.

At first these programs were broadcast once daily, but during the last critical days he increased them to three a day, 15 minutes each, Dr. Petrovich explained. He is now at the Park Chambers hotel, New York City, where he will continue his broadcasts.

'I began to broadcast to my people from France when censorship was established in Yugoslavia,' he said. 'There are loud speakers in every cafe, and every rural library in my country, and I could judge the results of my work from the tremendous response I received. My last broadcast from France was on the day of the armistice. I could speak from there no longer, and I came here.

'We began our broadcasts from Boston last December, thanks to the World Wide Broadcasting Foundation of the University Club of Boston. The WRUL station is generally known and listened to in Europe.'

WHEELING
A Fort Industry Market
"OUR TOWN"
Not that we are professional joiners or meddlers in other peoples' business, but we accept our home market of Wheeling as "OUR TOWN."
We know only too well that the better OUR town the better OUR business.
We are humbly proud of our community's recognition of the aggressiveness and push of the WWVA organization. Various members of our Staff hold the following important civic posts in Wheeling:
Chairman Executive Committee Ohio Valley Board of Trade
President Exchange Club
Exalted Ruler Elks
Publicity Chairman Community Fund
Officer in Shrine
Church Vice President
Chairman Red Cross Roll Call
Rotary Club Member
Member on Board of Directors of: Chamber of Commerce, Kiwanis Club, American Red Cross, Community Fund, Wheeling Association
BLAIR Represents Us
FORT INDUSTRY STATION
WWVA
WHEELING, W. VA.

Mexican Workers Use Radio To Combat Active Nazi Spokesmen

Mexico City, April 1.

Oratory, mostly radio, by what will correspond to the 'minute men' speakers who functioned in the U. S. during World War I, is to be used intensively by the Party of the Mexican Revolution to combat Nazi agents who are very active in Mexico. Talks represent swing to the right by the Party as a potent means for neutralizing Axis operatives in Mexico. The Confederation recently sounded a national warning against the spreading number of totalitarian undercover people, and called upon the workers and the general public to back the government's efforts to curb them.

Special radio speeches, short and pointed, are being prepared by the Party for intensive air delivery throughout the republic from its radio stations XEFO (5,000 watts) and XEUZ (100 watts) here as well as from other local federal government stations, XEXA (100 watts), official press department, and XECR (20,000 watts), ministry of foreign relations.

Privately-owned commercial radio stations are being lined up to participate in this campaign, which is to start this month. Regular announcers of the stations and a corps of speakers that is being trained for air spieling are to be employed. The drive will be the first and the biggest of the kind ever waged in this country.

The Party is considering a proposition that cinemas and theatres be asked to cooperate by allowing speakers to function for a few minutes during intermissions.

WILD YOUTHS EDUCATE OLD GOLD

Old Gold had enough of the idea of combining a Benny Goodman broadcast with dancing in front of the bandstand by 6,000 jitterbugs at its first tryout at Manhattan Center, N. Y., Monday night (31) and from now on the audience's participation will be restricted to acting up from auditorium chairs. Before the event was over there was a police squad in action on the outside suppressing a small riot, while attendants in the hall found themselves almost powerless in keeping the cats from swamping the musicians. Program is cleared over WJZ, N. Y.

Excitement started when the doors were opened. The waiting mob rushed by the ticket-takers so that a ticket was collected for every five jive addicts that got in. After 6,000 had been admitted the firemen on duty closed the doors, leaving over 2,000 clamoring outside with most of them holding tickets. A few minutes later there were four squad cars and a cordon of cops on the scene untangling the youths as they sought to force open the doors.

FRANK SILVERNAIL UNDER CARLOS FRANCO

Frank Silvernail has joined the stations relations department of Young & Rubicam and will function under Carlos Franco's direction.

Silvernail was formerly time buyer for the Pedlar & Ryan agency.

Lois Frost to WMCA

Lois Frost, secretary to Dick Voynow, of the Ward Wheelock agency, transfers April 14 to become contract manager of WMCA, New York. Job will be to clear and coordinate all commercial and sustaining contracts for the station.

Before joining the Wheelock agency several weeks ago, Miss Frost was with the Chicago office of Edward Petry, station representative. She was previously with Virgil Reiter, another Chicago station rep, and Transamerican.

Great Expectations

Brice Disque, Jr., scripter of 'Gang Busters,' recently appeared before the Junior League of Elizabeth, N. J., to speak on how to write for radio. At buffet supper in his honor at a Junior Leaguer's home before the affair, an exhuberant local matron rushed up to gush how thrilled she was to meet him, adding that all her friends were terribly envious because she was going to hear and see Dwight Fiske.

With a deadpan, Disque explained the distinction in identities, whereupon the matron, gave him a kind of concentrated look and murmured, 'Oh.'

SOME CONFUSION ON MOVING OF WAVELENGTH

Philadelphia, April 1.

Shuffling of frequencies of Philly outlets had varied effect on the dial-twisters. As a general rule, thanks to a good publicity job carried out co-operatively by the stations, the majority of listeners were hep to the moving up. But there were still a large number who were befuddled by the change, according to the telephone operators on duty at the station when the switch took place.

Some of the listeners had their own ideas about what was happening. One bright lad phoned WPEN and said they couldn't fool him. The real reason for the whole business, he claimed, was to open up channels for broadcasting war propaganda to South America as soon as war was declared.

On top of the questions about the switch-over, there was a report floating around Philly that Mussolini had been shot and the switchboards were flooded with calls checking up on that.

Some stations, particularly WHAT, WPEN, WDAS, received reports they were being heard in areas where previously their signals never reached. KYW and WCAU reported they were being heard with more clarity in certain areas. WFIL and WIP were only stations here not affected, but they co-operated in the educational campaign for the public.

Radio service men did a land-office business adjusting push-button sets.

Fly's Statement

Washington, April 1.

Promise that 'everyone gains and nobody loses' under last week's reallocation of frequencies was made Friday (28) by FCC Chairman James L. Fly. In a speech over both networks of NBC Fly explained to the radio public that effectuation of the North American Regional Broadcasting Agreement—under which some 800 stations were given new berths—would save the broadcasting system from 'the same kind of disruption' which occurred in 1927 when the courts permited anyone to operate a radio station on any frequency.

Washington, April 1.

FCC kept a staff up all night Friday for any possible complications resulting from moving day. Everything went off smoothly, the staff vigil proving largely unnecessary.

Youngstown, O.—Slocum Chapin, formerly with WOC, Davenport, Iowa, has become new local sales director of WKBN, Youngstown. Henry Z. Ungar, formerly with WSPD, Toledo, and WMBC, Detroit, has been added to the sales staff, replacing Herbert Schorr, resigned.

Describe Soccer Game From N. Y. in Portuguese

NBC shortwave division, with much trepidation, irked its first play-by-play sports broadcast in Portuguese last week for benefit of its Brazilian listeners.

Event was soccer match between champ Brazilian team and a picked American aggregation. It was etherized directly from Randall's Island, N. Y., field. South Americans lost.

NOGALES POWER GIANT IS IN WORKS

Mexico City, April 1.

Northwestern Mexico is still further to be put on the map by its most prominent native son, Gen. Abelardo L. Rodriguez, provisional president of the republic for 30 months, 1932 to 1934, who is prominent in the fishing, canning and packing industry of that region. A company Gen. Rodriguez has organized is completing plans for the establishment of a powerful radio station, wattage of which has not yet been determined, at Nogales, Sonora state, from its namesake in Arizona.

Preliminary work on this two-language, two-nation station, which it is said will be one of the most powerful in the world, is scheduled to begin late in May. The station is expected to get going the late fall. The Rodriguez company states it has arranged to invest $1,500.000 (U. S.) for the equipment and establishment of this station which has been granted a concession by the ministry of communications and public works, ruler of air affairs in this country.

NEWS FOR CHILDREN BY DOROTHY GORDON

Program of special news analysis and commentary for children by WQXR, New York, with Dorothy Gordon, writing and reading the material. Series will be heard 5:30-5:35 p.m., Mondays through Fridays, as a sustainer.

Miss Gordon has done a number of children programs on the networks.

Good Reaction in South America To Running Translation of F.D.R.

As a first step of many to come in influencing and guiding cultural relationships with South America, the Nelson Rockefeller committee caused President Roosevelt's speech of March 15 to be handled in a new way. The response since the event has been most enthusiastic according to Don Francisco, the radio director of the committee.

Francisco's group had a translation into Spanish and Portuguese made from an advance text of the Roosevelt speech. These were aired by linguist announcers while the President was speaking, with hi voice English audible in the background, lending authority and dramatic effect.

Committee early in the afternoon of the day of the talk cabled South American stations asking them if they would be interested broadcasting on long wave the special translation. Committee has since had word from 40 of them that they carried the talk. Many more are believed to have aired it without subsequent confirmation to the Rockefeller group.

Roosevelt speeches in the past have been sent down to S. A. via short-wave, but native stations seldom bothered to rebroadcast because they were naturally in English and their audiences couldn't understand. Summaries were sent down later in Spanish and Portuguese on the regular news broadcasts.

(H. V. Kaltenborn, for one, has previously used the translation device over the speaker's voice in Hitler's broadcasts to this country).

Francisco made no plans to simultaneously translate the President's speech last Saturday (29) as it was primarily for domestic consumption and it is feared that too frequent requests to Latin etherizers for rebroadcasts might dull their interest.

Americana: 1941

Lincoln, April 1.

Globe Laundry Money Melody ran into an unexpected and embarrassing snag this week when conductor Ed Cooper didn't investigate his telephone numbers. Game is played by calling, while on the air, to various people, and if they can produce a laundry bill (Globe), they get $1.

Cooper, an early morning dialling session, got one number, and talked to the sleepy man of the house, eventually finding it to be Bill Messmer, one of his brother KFCR announcers, and pinch-hitter on the program Cooper's days off.

BLURBS WITH SYMPHONIC CLASS

Longines-Witnauer Watch Co. is working on a spot campaign which will try to convey the idea of prestige and old-reliability through recorded programs of symphony music. The series will run at the rate of three quarter-hour programs a week and for five weeks prior to school graduation time in June. The placements will be on evening schedules.

Arthur Rosenberg is the agency on the account.

Renews Bea Wain

Bea Wain has been renewed for another 18 weeks by American Tobacco for its 'Hit Parade' (CBS), effective April 26.

General Amusement Corp. agented.

Minneapolis—With departure of Helen Reis from WCCO to become a bride, Mary Rennie, in publicity department for four years, took over press work. Betty Carlile joined WCCO to fill Miss Rennie's former position.

2nd Newsreel Remote

Cleveland, April 1.

Wayne Mack, commentator for Bond Clothes on nightly news broadcasts via WGAR switches scene of action from station's studio to radio room of new Telenews Theatre.

Move marks second local program now originating from newsreel house. Burt's, Inc., do daily dinner hour forum show via WHK from Telenews radio room.

Theatre is plugging Mack's news airings with trailer inviting patrons to attend the 10:30 p.m. broadcasts.



THE CAMPAIGN that succeeds, whether military or commercial, is based on detailed information covering every phase of the objective to be won. When the objective is SALES in any of our markets, you can look to us for an intimate knowledge of local factors to be considered in planning a successful air-attack.

JOHN BLAIR & COMPANY

National Representatives of Radio Stations

CHICAGO NEW YORK DETROIT ST. LOUIS LOS ANGELES SAN FRANCISCO

LOUELLA PARSONS
'Hollywood Premieres' with Marlene Dietrich, Bruce Cabot, Howard Wilcox, Felix Mills orchestra
30 Mins.
LIFEBUOY SOAP
Friday, 10 p.m.,
CBS Network (not N. Y.)
(Esty)

This variety-dramatic series from Hollywood (not broadcast over WABC, New York, but reviewed off-the-CBS-line in N. Y. for the opening program Friday (28) night) is probably the last of the cuffo talent packages. Screen Actors Guild and American Federation of Radio Artists opposition to anybody, newspaperwomen among them, selling to a sponsor the publicity leverage-created ability to deliver free, or for reduced fees, the big names of filmdom promises that the present Louella Parsons contract for 13 weeks is the wash-up of the whole principle.

As judged on this initial program, listeners won't miss the series' passing. It was a poor show. Through a tie-up with the studios, Miss Parsons does a kind of 'preview' of some forthcoming picture on each program. That provides the angle on which she's able to get name players to appear gratis, since virtually all film contracts carry a clause obligating the actor to appear on the air or elsewhere, if requested by the studio, to help exploit pictures in which they have played.

For her initial 'Hollywood Premiere,' Miss Parsons offered a version of Universal's soon-to-be-released 'Flame of New Orleans,' with Marlene Dietrich and Bruce Cabot. The picture better not be as bad as the broadcast made it sound. For it was not only a transparently-concocted story, but was ineptly adapted, weakly played and made to sound ludicrous by Miss Parsons' over-done intro and 'interviews' with the stars and producer Joe Pasternack. Show deteriorated as it went along.

Miss Parsons, of course, is a phenomenon of show business-journalism. She obviously has a following and is undeniably a personality and a power in the film industry. Introduced here as 'The First Lady of Hollywood,' she dished the gush as usual.

Miss Dietrich, usually curiously expressionless and flat via radio, was wooden, while Cabot merely did the best he could under dire circumstances. Felix Mills' musical backgrounding was almost the only workmanlike aspect of the program.

Lifebuoy's blurbs used virtually all the current commercial-writing twists, including personal testimonials, a health angle and even the old fear appeal (body-odor). Stressed the product's 'fresh' qualities, plugging such phrases as 'zephyr-fresh' and 'as fresh as a breeze from the pine woods.'

Incidentally, spotting this shot at this Friday night time is a strange kind of programming, as it places three half-hour dramatic shows in succession—the new Philip Morris series of adaptations of plays and films, the 'Campbell Playhouse' adaptations and originals and now this Lifebuoy stanza of film adaptations. Even if CBS doesn't mind, it's odd that any or all of the three sponsors involved don't object.

Hobe.

HOWARD AND SHELTON
Transcriptions
5 Mins.
ROYAL CROWN COLA
M-W-F, 10:50 a.m.
WTRY, Troy, N. Y.
(Newell-Emmett)

Howard and Shelton transcriptions, turntabled thrice weekly over a string of stations, carry vigorously presented comedy as well as equally vigorous advertising. There is nothing quiet or subtle.

Gags are from burlesque and copy from the cultural equivalent in advertising.

Jaco.

'THE STORY OF BESS JOHNSON'
With Charles Cantor, Tom Tully, Mitzi Gould
Serial
15 Mins.
PALMOLIVE
Daily, 4:30 p.m.
WABC-CBS, New York
(Ward Wheelock)

Last week Bess Johnson was the heroine of 'Hilltop House,' a successful serial which was and still is owned by the Ed Wolf freelance production office. But that was last week. This week she's in 'The Story of Bess Johnson.' This is entirely different, as any lawyer will testify. The time is the same, so is the network, the sponsor and the central figure. It doesn't matter that the script sounds the same and seems to pick up on Monday where 'Hilltop House' left off on Friday, or that nobody said it was going to be different. The title is different, so that makes it different.

The story opens with Bess Johnson driving down the road in her car, burning up concrete, headed for the next state, leaving Ed Wolf and royalty and 'Hilltop House' far behind. She had lost 'Hilltop House' anyhow in the plot and was pretty disturbed about it in the new Ward Wheelock script on Monday as she put space—that precious healer of all kicks in the shins—between her and the past.

This was a clever bit of Monday afternoon literary magic. For the mad ride of the heartbroken getting-away-from-it-all Miss Johnson was the opening of a life of newer and finer good deeds by the lovable lady of CBS at 4:30.

She began these pronto in a courtroom to which she was taken for speeding. There she stood waiting for change from a $20 bill to pay her fine when two kids came in with a marriage license and wanted to be hitched. She stepped in and stopped the nuptials. The frustrated bride, a wilfull miss, flung a curse and a promise of chapters to come at the migratory lady crusader for good. The opening chapter of the entirely new story with the old star and the old sponsor and the old time and the old network ended in a fine upswell of threats to get even. The girl's.

It was well done. It was clear. It was engrossing. It was good 4:30 drama. Miss Johnson can troupe. So can Charley Cantor, who played a lovable, mellow justice of the peace. So can Mitzi Gould, who made it evident that she had the character and that the boy groom was just a goop. Tom Tully as the well-mannered arresting officer who pulled Bess Johnson over to the curb, ending the final lapdisolve on 'Hilltop House' and sounding the 'Places please' on the new story. Diana Bourbon directed the first installment for Ward Wheelock.

Trade question: does the last C.A.B. on 'Hilltop House' get merged with the first C.A.B. on 'The Story of Bess Johnson' in order to arrive at a rating?

Land.

'SUGAR AND SPICE'
With Vera Holly, Tiny Schwarz, Bob Armstrong Ensemble
15 Mins.—Local
W. T. GRANT STORES
Sunday, 6:45 p.m.
WBEN, Buffalo

Neat combo of suave and swing vocals, backed by soft rhythm group, is production pattern here. Informal throughout. It's an easy-to-listen-to show that gets local hearers. Vera Holley is a polished chanteuse who holds down the swing end against ballads by Schwarz whose 6 ft. 4 in. stature earns him nickname of 'Tiny'). Novelty each time is one tune, sung sugary by him, then swung by her. Nicely matched rhythm combo shows of Charlie Wullen's vibraharp and Bill Jors' wired guitar.

Top-heavy corney commercial plugs, which go overboard on sponsor's products. Ed Reimers nicely narrates a will-o'-the-wisp script.

Betz.



Follow-Up Comment

Elizabeth Wayne, an American correspondent in Batavia, Netherlands East Indie, is now broadcasting from there on Saturday night (E. S. Time) over Mutual. Background, voice and delivery combine to make her reports from that danger spot distinctly listenable.

Paul Martin's suave rhythms from KGO, San Francisco, over WJZ-NBC late Sunday afternoons, is one of the neatest half hours on the air. Martin is another who can make his material take on extra values, whether it's just another BMI or a Latin tempo. The instrumentation is dulcet and unobtrusive, getting plenty out of the tunes in hand.

Alec Templeton's vocal interpretation of 'When You and I Were Young Maggie,' as Jerry Colonna would sing it, was one of the bright spots on the Alka-Seltzer hour on the NBC red Friday, 8:30 p.m. Versatility of gifted blind pianist is a constant source of surprise. He came through with another showstopper Sunday afternoon where he played piece from 'Greig's Piano Concerto' with the orchestra. Vass Family, four girls and brother Frank, did 'Georgia on My Mind.' A long drawn out Wolf story slowed program considerably.

Elsa Lanchester (Mrs. Charles Laughton) appeared as a guest expert on the Information Please' stanza Friday. Normally thoroughly self-possessed the film star sounded ill at ease and slightly nervous at the beginning. Later grew more accustomed to her surroundings and Clifton Fadiman and scored two or three times with correct answers, a particularly baffling one being name of ship on which Captain Bligh of the 'Bounty' made his second trip.

Larry Robinson, 11-year-old legit and radio actor, pulled an ad-lib on the Fred Allen program last week that almost left Fred out of the studio. Appearing on Allen's 'roundtable forum,' the youngster said he was in 'Life With Father' and, when Allen asked why he wasn't at the Empire Theatre, in that night's performance, said he was no longer in the play. He explained he had grown out of the part and then had ad-libbed the remark, 'They didn't want to buy a new pair of pants, so they got a new actor.' Gag drew three distinct laughs—the first howl, then, when Allen was ready to go on with the show, another and then another. Whole program was one of the funniest Allen has offered in many weeks. He wound up with a riotous burlesque of radio giveaways, in this case being unable to dispose of a mouse. Offered to what he claimed would grow hair, mend furniture or taste good on pancakes. Minerva Pious did a hilarious bit on the show, a so very, very suave young product of a finishing school, Consuelo Warburton, who was expressing herself by writing poetry. Piece she recited in a just too, too utter voice was called 'I'd Like to be the Olive in the Middle of One Bottle.' It was a new characterization for character comedienne Pious.

'THE VILLAGE SCHOOL HOUSE'
With Gene (Carroll), and Glenn (Rowell), James Follard
BOND BREAD
WBZ, Boston
(Newell-Emmett)

Against Kraft Music Hall and Major Bowes at same time, Gene and Glenn run a refreshing quiz travesty locally. Program showed audience-participators woefully lacking in local sports knowledge, but script had punch and was loaded with giggles provided by Cal De Vol.

Gene Carroll played 'Lena,' school teacher, and also 'Jake,' the janitor, while Glenn enacted role of principal. Both fire questions, for three characters. Studio audience reaped most entertainment from Carroll's props while switching personages, but script held up for radio listeners as well.

Biggest laugh from audience came when they learned one contestant was minister and asked a question, 'What two famous race tracks are located in New England?' Minister knew answers and was good-natured about whole matter.

Humor was of homespun type for which Gene and Glen are known. An example: 'What kind of a game should two fellows with mustard plasters play?' Answer was 'Strip poker or 'Draw poker' with girl contestant coming through correctly with resulting howls.

When a person failed on a question, Gene asked 'What team known as 'Lena's Bloomer Girls' lost a game last week?' Cash prizes supplemented by red flannels, chickens, mops, brooms, but each received loaf of Bond Bread to start with.

Gene and Glenn gave contestants perhaps too much time to answer questions, but their ad libbing kept the program moving well.

On musical end, they sang duets of 'Say When,' in which Gene's 'Jake and Lena' accounted for some rapid-fire humor, and straight on 'My Old American Home.'

At least, it's not merely another quiz show. Should go well.

Paul.

'AS THE TWIG IS BENT'
With Barbara Terrell, Carl Swenson, George Coulouris, Henry M. Neely, Effie Palmer, Tom Shirley, Charles Paul
Transcribed
15 Mins.
GENERAL FOODS
Daily, 11:15 a.m.
WOAI, San Antonio
(Young & Rubicam)

Another soap opera. This one tests for Grape Nuts and Grape Nuts Flakes in several markets.

Scripts are written by Don Becker of Transamerican and deal with the story of a young school teacher in a strange community battling reaction, bigotry and frustrations. Coming as it does on the heels of others based on widows, doctors and the lives of families, it is different and makes for pleasant listening. Its main message is to mothers of school children. It tends to bring out the fact that the school teacher, too, after all, is human, and she, too, would like to be treated as a human, and above all, as a woman.

Story is laid in a small community called Beachmount. Story opened with a meeting of the school board and of its actions in disengaging a teacher due to her straying from path that has been set for her by the board. During its discussion to find a replacement the name of Andrea Reynolds is mentioned. She is called for an interview and finds that the chairman of the school board, Frank Harrison, played by George Coulouris, dislikes her, due to the fact that she is young and good-looking. With the aid of Effie Palmer, who plays the role of Miss Blakely, the conscientious but thwarted school principal, she persuades Harrison to give her an opportunity.

Andrea, played by Barbara Terrell, then finds out the fact that she has replaced a teacher who has left with a cloud of scandal, with the result that her own life is expected to equal that of a plaster saint. The fact that she is young, charming and brilliant tends to create small-town-ish prejudice. Her struggle to step into her first teaching assignment, her meeting with the other members of the faculty, the philosophical janitor, played by Henry M. Neely, and of the music teacher, young (and also pert-ish) inside, played by Carl Swenson, constituted the first week's unspooling. Acting is all able and plot realistic and believable.

Organ backg ound is handled by Charles Paul in nice fashion.

Andy.

'LATITUDE ZERO'
With Lou Merrill, Jack Arnold, Howard Duff, James Eagles, Edwin Max.
30 Mins.—Coast
Tuesday, 6 p.m.
KFI, Los Angeles

From the fertile mind of Ted Sherdeman was hatched this meller of 'five men against the world.' Piece has a Buck Rogers flavor and reels off into fantastic tangents. NBC is hopeful of landing a summer sponsor for the program, having given it a good mounting and letting Sherdeman go the limit on talent and effects.

Tale puts to sea with five men in a fishing boat, who soon come upon the crew of a submarine. Once inside they find a heap of dead and Captain McKenzie, mysterious skipper of the craft. When asked where he's from he intones in his best Oxford, 'Latitude Zero.' That doesn't make sense to the five adventurers nor does little else he says. His slave bodyguard has a bullet hole in his chest but that heals in a couple of hours. That's the tip-off in the first installment of what's to be expected, or what's to be believed in the dialog of tongue-in-the-cheek Sherdeman. 'And that's only the beginning,' he grins.

For those who are not too prissy about facts and conventions, airplay may carry an appealing note. Taken seriously it will bring only snickers. Cast is made up of sturdy stock players, including Jack Arnold, onetime of 'Myrt and Marge.'

Modest budget qualifies it for summer duty, even though it's a little heavy for the hot nights to come. With the air certain to be filled with music and quiz shows, it may prove a diverting respite as escapist fare.

Helm.

'THE MYSTERY MAN'
15 Mins.
WHEATIES
Daily, 2:15 p.m.
WEAF-NBC, New York
(Knox Reeves)

As part of the Gold Medal span for General Mills this new 15-minute stanza, sandwiched in between 'Light of the World' (religious theme) and 'Ballant Lady' will just about maintain a batting average in line with overall appeal-level of the hour. For the rest, it amounts to a conventional chiller melodrama based on well-known mystery stories by famous authors. Each story will run its course over a period of weeks, presumably depending on how much the material can be drawn out.

Just where all the talk about human nature and philosopher-friend buildup about 'The Mystery Man' fits in remained a mystery after the first installment. The Mystery Man, as presented, appeared to be nothing more exciting or stimulating than a narrator who spoke of making every day living easier and pleasanter, about the things in human nature that interest most folks. From this introduction program might have conceivably led into a philosophical routine, especially when stress was laid on proposed analysis of why human nature remains a riddle, and why people do change, terrible things you'd never believe possible in 1,000 years.

These mystery stories are guaranteed to make the listener gasp. Opening program, based on Mary Roberts Rinehart's story 'Window at the White Cat,' depended largely on sounds of rain and thunder for suspense, and a few words from the narrator contrasting the boiling storm outside with the warmth of the old-fashioned, high-ceilinged dining room at Belwood House where four people were dining.

Leading characters are two old maids known respectively as Aunt Letitia and Aunt Jane, a girl, Marjorie Fleming, and Jack Knox, young attorney.

They all went down into the cellar to get the family pearls, one of which was to be given to the girl as a wedding present. Aunt Letitia counted 89 pearls. There had been 98 only an hour earlier. From this the young attorney shrewdly deducted that whoever purloined the jewelry was still in the house. At this point the window banged to the accompaniment of appropriate shrieks, thunder and rain. The case then rested until the following installment with the mystery of what happened to the nine pearls still unsolved.

Mori.

'BARREL OF FUN'
With Charlie Ruggles, Benny Rubin, Verna Felton, Margaret Braden, Leo Crary, Guardsmen Quartet, Lurene Tuttle, Lou Forbes Orch
30 Mins.—Transcription
FALSTAFF BEER
KTSA, San Antonio

Falstaff Brew is presenting a series of transcriptions prepared especially for brewers throughout the land by Brisacher, Davis & Staff of San Francisco. Production is in charge of Van Fleming. It's plausible amusement.

Question will be asked, which came first, 'Barrel of Fun' or 'Duffy's Tavern' being aired over CBS for Schick Razor. Both are identical in pattern. In this waxed opus Ruggles is mine host of the Barrel of Fun Tavern. Benny Rubin is Armand. Waldo, the head waiter, is Leo Crary. Lulu Belle, is enacted by Margaret Braden.

First airing dealt with the building of a ladies lounge to the tavern which is being bankrolled by a Mrs. Davenport played by Verna Felton. There were several good comedy scenes with Ruggles in usual style. Show moved along at a fairly fast pace with music batoned by Lou Forbes, vocals by the Guardsmen Quartet and Lurene Tuttle.

There were several commercials stressing the fact that Falstaff is the choicest of the brewer's art. These were on a separate transcription and were turntabled in one instance while the vocalist was singing.

Transcriptions themselves as heard seemed not up to best as to mechanical reproduction.

Andy.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap - 99 44/100% pure
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
WABC—5:15-5:30—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Crawford Clothes Aims at Easter Trade Via WMCA, WNEW Stanzas

Signs of spring were apparent in Gotham buying the past week, with Crawford Clothes angling to interest the men in new duds, while Stumpp & Walter started chirping about flower seeds. Several pen companies with an eye on that June diploma, are plugging fountain pens for the graduation gift.

WMCA: Crawford Clothes, Inc., through Al Paul Lefton, contract for 12¼ hours of time weekly, divided into 25 quarter-hour programs weekdays, one-hour program on Sunday, five hours spotted throughout Saturday's schedule, sponsorship includes Lester Bromberg, Rise and Whine, News, Art Green and Music, The Old Refrains and Crawford Jubilee Musical Programs, two-week contract with option for two-week renewal; American Cigarette & Cigar Co., Inc. (Pall Mall cigarettes), through Ruthrauff & Ryan, 36 one-minute announcements weekly, 13-week contract; Famous Furriers, through Mid-Town Advertising Agency, 12 quarter-hour programs weekly, sponsorship includes Art Green and Music, News, 'Doc Sellers' —recorded serial, 13-week contract; Hotel Sutton, New York City, three quarter-hour remote programs weekly, featuring 'Variety Interviews' conducted by Joe Sullivan from the hotel; Catholic Laymen's Committee, through Arthur Kudner, Inc., announcements; Sall Greenberg Retail Jewelry Store, through Mason-Relkin Co., announcements, 13-week contract.

WNEW: Waltham Pen Co., through United Advertising Co., weekly half-hour program 'Small Fry Club,' quarter-hour period three times weekly, one announcement on 'Music Hall' five times weekly; Chamberlain Aircraft Training Division, through Burke - Dowling - Adams, seven quarter-hour periods, 13-week contract; Canadian Fur Corp., 17 quarter-hour periods and five 10-minute periods weekly Crawford Clothes, Inc., through Al Paul Lefton Co., quarter-hour program three times weekly, 13-week contract; American Cigarette & Cigar Co., Inc. (Pall Mall cigarettes), through Ruthrauff & Ryan, Inc., 36 announcements weekly.

WOE, WQXR Biz

WOR: Delaware, Lackawanna & Western Coal Co. (Blue Coal), thorugh Ruthrauff & Ryan, Inc., one-month extension on 'The Shadow'; Richfield Oil Corp. of N.Y. (Richfield oil & gas), through Hixson-O'Donnell Advertising, renewal 'Confidentially Yours—with Arthur Hale,' quarter-hour program, three times weekly, 39-week contract; Griffin Mfg. (shoe polish), through Birmingham, Castleman & Pierce, renewal, 'Who Knows,' weekly quarter-hour program 52-week contract; North American Accident Insurance Co., through Franklin Bruck Advertising, 'Sidney Walton Music,' weekly quarter-hour program, three-week contract; and Transamerican News with Joe Bier,' five-minute period three times weekly; Blue Moon Foods, Inc. (Blue Moon cheese), direct, 'Bessie Beatty,' quarter-hours program five-times weekly, 52-week contract; L. E. Waterman (fountain pens), through Charles Dallas Reach, 'Bessie Beatty,' 52-week contract; Olson Rug Co., through Presba, Fellers & Presba, Inc., participation in 'Ed Fitzgerald,' six times weekly, six-week contract; Decorative Cabinet Corp. (E-Z-Do Products), through Reiss Advertising eight-week contract; Blackstone Products Co., Inc. (Aspentone), additional quarter-hour period for Johannes Steel, 44-week contract; General Baking Co., through Newell-Emmett Co., one-minute live announcements for four days; Bathasweet Corp., through H. M. Kiesewetter Advertising Agency, four tempature reports per week, 52-week contract; J. L. Prescott Co. (Dazzle), through Monroe F. Dreher, Inc., one-minute E. T.'s four times weekly, 13-week contract; Johnson & Johnson (Tek toothbrushes), through Sperry-Hanly Co., daytime station breaks, daily except Sunday, 11-week contract; Perfection Stove Co., through McCann-Erickson, one-minute E. T.'s 'Farmer's Digest,' 16-week contract.

WQXR: Classified Broadcast Ads, Inc., through Norman D. Furman, Inc., 'Reward for Listening,' half-hour program five times weekly; Stumpp & Walter Co., through William Irving Hamilton, Inc., 'Garden Journal of the Air,' five-minute period three times weekly; Seeman Brothers (White Rose Consomme Madrilene), through Charles W. Hoyt, temperature reports 21 times weekly for five weeks; American Cigarette and Cigar Co., Inc. (Pall Mall cigarettes), through Ruthrauff & Ryan, Inc., two spot announcements daily, six days weekly; M. J. Breitenbach & Co. (Gude's Pepto-Mangan), through Morse International, Inc., spot announcements five days weekly for five weeks; The American Mercury, through Franklin Spier & Aaron Sussman, Inc., ten spot announcements for one week.

FEENAMINT½HR. QUIZ RENEWED ON MUTUAL

San Antonio, April 1.

Network totals took a decided drop this week as the Metropolitan Opera broadcast sponsored by the Texas Co. bowed out over the NBC network. Other units remain at an even keel.

George Johnson, general manager of KTSA, off on a biz trip to Dallas. Cy Casper of St. Louis a visitor at KTSA. KABC's Dave Young to Dallas to attend the regional Knox Reeves baseball announcers' conclave.

WOAI: Renewal, Galveston-Houston Breweries, for Southern Select beer, through Ruthrauff & Ryan, for one year of the noon newscasts by Henry Guerra, Monday through Saturday; Studer Photo Co., renewal, two announcements per day for one year, direct; F. Schumacher & Co., for Waverly Fabrics, through Anderson, Davis & Platte, three 75-word announcements on the Leona Bender Women's Page of the Air'; Dodge Division of the Chrysler Corp., through Ruthrauff & Ryan, seven one-minute announcements; Dr. W. B. Caldwell & Co., for Dr. Caldwell's Laxative Senna, through Sherman & Marquette, eight one-minute announcements per week.

KABC: Renewal of the Texaco Star Reporter, Monday through Friday on the Texas State Network for the Texas Co.; renewal of Wythe Williams commentary twice per week for 13 weeks over Mutual network for 'American Safety Razor Co., through Federal Advertising; 'Double or Nothing' for Feenamint renewed through Wm. Esty, aired for a half hour each Sunday through the Mutual web; Sterchi Furniture Co., 30 spot announcements, direct; San Antonio Seven Up Co., cosponsorship of local baseball games, through Coulter-Mueller-Grinstead; Keller Ice Cream Co., five five-minute programs per week; Hora Nacional, new Mexican commercial hour to be aired daily for one hour and a half; Askins Stores, announcing opening of the new Menter Store, total of 34 announcements; Interstate Theatres, two quarter-hour programs and 10 spot announcements heralding Paramount's 'I Wanted Wings' and one quarter-hour program for 'The Amazing Mr. Smith'; Majestic Man's Shop, one announcement per day; Bendix Washing Machine, two announcements per day; Gaile Variety Stores, one announcement per day; National Thrill Shows, eight announcements Friday and Saturday (29 and 30); Joske Bros. Store, total of 20 spot announcements; Sol Frank Co., one transcribed spot per day.

Comparative Unit Count

	March 29	March 22	% of change
Network ...	6,240	6,440	—3.1
Local	9,185	8,731	+5.2
Nat'l Spot.	1,820	1,815	+0.3
Total	17,245	16,986	+1.5

(Included: KABC, KMAC, KONO, KTSA, WOAI)

Perennial Ex-Lax

It's renewal time for Ex-Lax in the spot field.

Beth Black, time buyer for the Joe Katz agency, has been busy for the past week ironing out the details.

Ward Baking Buys Blurbs on WNAC For Tip Top Bread

Boston, April 1.

Business continued good here.

WNAC: I. J. Fox Furriers, series of 36 one-minute transcriptions between 8:25-8:30 a.m. local news daily except Sunday, April 7-May 17, plus a similar series following Yankee Network news daily except Saturday, at 11:12 p.m., April 6-May 16, through David Malkiel agency; H. P. Hood & Sons, Inc. (milk and ice cream), 'The Original Yankee Swapper' for a series of nine broadcasts, April 5 to May 31, scheduled over WNAC, WEAN, WTAG, WFEA, Saturdays, 6:30-7 p.m., renewal, through Harold Cabot; Johnson & Johnson (Tek toothbrushes), 55 30-word announcements, April 7 to June 20, through Ferry-Hanly; Ward Baking Co. (Tip Top bread), 312 30-word announcements, four daily except Sunday, March 21-June 19, through Sherman K. Ellis; Narragansett Racing Commission, 18 125-word participations in 'Musical Rendezvous,' April 9-April 29, through Chambers & Wiswell; Kelvinator Corp. (electrical equipment), 52 one-night transcriptions in 'Musical Rendezvous,' April 1-June 27, through Geyer, Cornell & Newell; The Moxie Co., 120 one-minute transcriptions following Yankee Network news at 8:13 a.m., through Alley & Richards; Forty Fathom Fish Co. (Bay State Fishing Co.), 15 one-minute transcriptions following Yankee Network news at 8:15 p.m., through Alley & Richards; Dodge Motors, seven one-minute transcriptions in 'Musical Rendezvous,' March 26-March 31, through Ruthrauff & Ryan; Little Tree Farms (American Forestry Co.), 52 100-word announcements at 1:01 p.m. on Saturdays preceding Yankee Network news, April 5, 1941-March 28, 1942; Richfield Oil Corp. (gas and oil), 117 15-minute programs, April 1-Dec. 27, Tuesday, Thursday, Saturday, with Arthur Hale, renewal, through Hixson O'Donnell; Bayuk Cigars, 78 15-minute programs, June 30-Dec. 26, Monday, Wednesday, Friday, WNAC, WEAN, WICC, WTAG, WTIC, WLBZ, 'Inside of Sports' with Jack Stevens, renewal through Ivy & Ellington.

WAAB: I. J. Fox Furriers, series of 42 30-word cut-ins, April 6-May 16, 36 one-minute transcriptions during 'Eight Bells' program, Mondays through Saturdays, April 7-May 17, 18 one-minute participations in news service, April 6-May 14, through David Malkiel; Sharaf's, Inc. (restaurant), five 100-word participations in news service, April 14-18, through David Malkiel; First Federal Savings & Loan Association, 17 100-word announcements, extension, April 7-25, Doremus & Co.; Little Tree Farms (American Forestry Co.), 156 100-word participations in news service, April 2, 1941-March 30, 1942; Clinton Clothing Mfg. Co., 20 100-word participations in news service, March 26-April 22, through Bresnick & Solomont; Boston Globe, two one-minute transcriptions in news service, March 27, through BBD&O; T. M. Sayman Products (soap and salve), 117 15-minute programs, 'Katherine Turney Garten,' March 31-Dec. 26, through Kelly, Stuhlman & Zahrndt; American Can Co. (Keglined), 52 30-minute programs over Colonial network stations WAAB, WELI, WSPR, WNBH, WATR, WSAR, WLLH, WBRK, WCOU, WNLC, WSYB, WLNH, Mondays, 8-8:30 p.m., April 7, 1941-March 30, 1942, 'The Amazing Mr. Smith,' featuring Keenan Wynn, pick-up from Mutual, through Young & Rubicam.

WEEI: Little Tree Farms (American Forestry Co.), three five-minute garden talks per week, through John C. Dowd, Inc.; John E. Cain (mayonnaise and condiments), three 50-word time signals per week through Chambers & Wiswell; Thompson's Spa., Inc., 100-word participations in E. B. Rideout weather forecast, through Ingalls-Miniter; Thayer McNeil Co. (women's shoes), three five-minute musical programs, 'Foot Notes,' per week, through Ingalls-Miniter; Bowdoin Square Garage, 100-word participations E. B. Rideout weather service, through John C. Dowd, Inc.; Hi-Da-Way (restaurant), one-minute announcement participations in Caroline Cabot shopping service, through L. B. Hawes; I. J. Fox Furriers, one-minute announcement participations, E. B. Rideout weather service, through David Malkiel; Reid Murdoch & Co., (Monarch foods and groceries), renewal of special daytime package of time signals, for 52 weeks, through Rogers & Smith; Wm. Filenes Sons Co. (department store), three five-minute programs per week, through John C. Dowd, Inc.; J. L. Prescott Co. (Dazzle Bleach, Shu-Milk, Bulldog Blue), one-minute daytime transcriptions, through Monroe Dreher, Inc.

BLDG. MANUAL ON ALL BALTO STATIONS

Baltimore, April 1.

Nice spurt here, particularly in national spot count, which upped total units. All station buying by Simon & Schuster for their home building manual, and May Co., in advance of their ambitiously promoted May Day Sale, an imposing factor.

WFBR: Simon & Schuster, through Northwest Radio, five minutes across the board; Gardner Nurseries, through Northwest Radio, seven five-minute airings a week; Manhattan Soap Co., through Franklin Bruck, three quarter-hour news programs a week; Peter Paul (Mounds candy bars), through Platt-Forbes, three five-minute news programs a week; Griffin Mfg. Co. (shoe polish), through Birmingham, Castleman & Pierce, six quarter hours a week for a year.

WCAO: Beech-Nut Packing, through Newell-Emmett, 39 p.m. spots to be used three a week; Simon & Schuster, through Northwest Radio, three five-minute airings a week; Hendler Ice Cream, through Jacob Moses, seven spots a week; Finfera Flying Service, 100 a.m. clock announcements.

WBAL: Simon & Schuster, through Northwest Radio, three five-minute airings a week; Gardner Nurseries, through Northwest Radio, five minutes across the board; All State Insurance Co., through E. H. Brown, 36 early a.m. quarter-hour programs; Utz Potato Chips, through George Penniman, 101 announcements; Ex-Lax, through Jos. Katz, renewed 132 one-minute announcements; Pittsburgh Institute of Aeronautics, through Leon Golnick, 101 spots.

Comparative Unit Count

	March 29	March 22	% of change
Network ...	9,150	9,070	+0.9
Local	4,624	4,638	—0.3
Nat'l Spot.	2,038	1,873	+8.8
Total	15,812	15,581	+1.5

(Included: WBAL, WCAO, WCBM, WFBR)

WSIX Sells Hillbillies; Baseball Pact Held Up

Nashville, April 1.

Reubens Furniture Co. is latest local advertiser to take up a hillbilly show. A 15-minute six-day-a-week commitment is with WSIX for its Cowboy Songsters.

WSIX baseball games broadcast not been settled to date. Reason for delay was death of Fay Murray, club owner. If and when station gets go ahead signal from club, Holsum Bakers, sponsors last year, have an option on half the games.

DES MOINES IDLES

Brackets Show Little Change—Local Units Best

Des Moines, April 1.

Biz continues quiet here. Local units mustered a bit of action, but not enough to boost the total appreciably.

Comparative Unit Count

	March 29	March 22	% of change
Network ...	7,730	7,971	—3
Local	3,093	3,062	+1
Nat'l Spot.	3,038	3,030	+0.3
Total	13,861	14,068	—1.5

(Included: KRNT, KSO, WHO)

Avalon Cigarettes Signatured For 1,820 Transcribed Spiels on KNX

Los Angeles, April 1.

Local biz showed the only gain the past week, enough to show a plus in the total. Other units were on the down side, but not enough to cause any concern.

KHJ: Bohemian Distributing Co., 26 half-hour periods, through Brisacher, Davis; Blackstone Products, 52 quarter-hour programs, through Raymond Spector; Aubrey Lee, 13 quarter-hour programs, through Lisle Sheldon; Burke's Diamond Co., 312 announcements, through Sidney Garfinkel; California Milling Co., 30 spots, throug. Theodore Creamer; Earl Carroll's nitery, 305 spots, through Theodore Creamer; Kendall Dog Food, 30 spots, through Scholtz Adv.; Pope Laboratory, 52 announcements, through Street & Finney.

KNX: Avalon cigarettes, 1,820 announcements, through Russel M. Seeds; Studebaker, 39 quarter-hour periods of 'Champions,' through Roche, Williams & Cunnyngham; Morton Salt, 60 participations in Fletcher Wiley combination, through Blackett - Sample - Hummert; First Federal Savings, 26 10-minute periods of Bob Garred newscasts, through Mayers Co.; Ford Dealers of Southern California, 21 time signals, through McCann-Erickson; Calava Growers, 12 participations in Wiley combination.

KFI; Paul Hoffman (Studebaker), 11 one-minute transcriptions, through Dana Jones; Smart & Final Co., 39 quarter-hour periods of 'Johnny Murray Talks It Over,' through Heintz Pickering.

KECA: Coast Federal Savings, 15 participations in 'Homer Griffith's Scrapbook,' through Robert Dennis; C. H. Baker shoes, 157 one-minute transcriptions, through Sidney Garfinkel; Calavo Growers, 10 participations in Mildred Van's 'House Party,' through Lord & Thomas; Paul Hoffman (Studebaker), 3 one-minute transcriptions, through Dana Jones; Associated Druggists, 26 half-hour periods of 'Little Red Schoolhouse,' through Sidney Garfinkel.

Comparative Unit Count

	March 29	March 22	% of change
Network ..	13,118	13,143	—0.2
Local	9,014	8,792	+2.5
Nat'l Spot..	1,422	1,488	—4.4
Total	23,554	23,423	+0.6

(Included: KECA, KFI, KFWB, KHJ, KNX)

SAN FELICE CIGARS' POLISH QUIZ ON WJBK

Detroit, April 1.

Strength continues to manifest itself here, the Detroit group of six stations rolling up some major gains last week in both local business and the national spot category. While some of the buying was seasonally short, hooked to the Easter shoppers, more important from the station standpoint were the longer term contracts.

Latter buying, both locally and nationally, was taken as indicative by the sales staffs that the additions are following in the wake of the big munitions orders for which plants here have been tooling up, and which is expected to be pouring out millions to workers as production starts soaring within the next month or two. Few salesmen have been missing the important angle that Detroit is being flooded with 'boomers,' the area expected to tuck better than 100,000 to its population before this summer is done.

WJBK: Cunningham Drug Stores, five-minute newscasts, 25 per week, year's renewal, through Simons-Michelson Agency; Deisel-Wemmer-Gilbert Corp., San Felice Cigars, half-hour 'Polish Quiz,' once weekly, 13 weeks.

WJR: Kroger Grocery & Baking Co., Tender-ray Beef, music and drama transcription, 'Hearts and Harmony,' 15 minutes, five weekly, 52 weeks, Ralph H. Jones Agency.

WXYZ: Commercial Credit Company, 15-minute newscasts, three weekly, 13 weeks, through O'Dea, Sheldon & Canaday Agency; Candler Roofing Co., six spot announcements weekly, 13 weeks.

Comparative Unit Count

	March 29	March 22	% of change
Network	9,484	9,7	—2.3
Local	13,143	12,752	+3.1
Nat'l Spot..	4,594	4,475	+2.7
Total	27,221	26,937	+1.1

Public Service Broadcasts Waxed For Outside Re-Use Via Council

Denver, April 1.

Extension Division of the University of Colorado has established a transcription library service which will make recorded versions of public service broadcasts available to schools, clubs and other groups in the Rocky Mountain region. Idea for the project came from the Committee on Use of Radio and Transcriptions in Schools of the Rocky Mountain Radio Council and the services which will be operated under the general supervision of the Council, is supported by the Rockefeller Foundation.

Library already has a catalog of 150 discs whose subjects deal with news, medicine, Latin-American, defense, government, and economic and social problems. Included will be all the 1940-41 broadcasts of the CBS 'School of the Air of the Americas.' Groups using the service will be required to pay only the transportation and handling costs.

Mass. Broadcasters Oppose Regulation By State Laws

Boston, April 1.

Massachusetts radio stations are opposing legislation for state to regulate broadcasting. Harold E. Fellows, WEEI general manager and chairman of the Massachusetts State Broadcasters' Committee spoke before a legislative committee considering two bills:

(1) Extension of the laws relating to libel to cover radio broadcasts, whereby under a new statute the liability would be limited to the person making the broadcast or his agent.

(2) Prohibition of liquor advertising over air.

Frank W. Grinnell, secretary of the Massachusetts Judicial Council, and former Rep. Philip Bowker, of Brookline, filed a radio libel bill of similar nature in the session of 1939.

On the liquor advertising bill, introduced by Thomas McMahon, of Hyde Park, several ministers, executives of civic and temperance leagues spoke to taboo liquor on radio. Fellows said:

'This bill is discriminatory, unnecessary, poorly drawn and not properly within the province of State legislation. The effect would merely be to divert advertisers to newspapers, magazines, billboards, etc. It would not decrease the total amount of alcoholic beverage advertising, but merely change the form of a very small portion of it.

'If there were no other reason to defeat it, this bill should be killed because it is special legislation grossly unfair to one of several competitive businesses.'

The following station representatives were present at hearings: A. S. Moffett, of WMAS, Springfield, and WLLH, Lowell; E. E. Hill, WTAG, Worcester; Mildred Stanton, WORC, Worcester; John Matthewson, WHDH, Boston; A. N. Armstrong, WCOP, Boston; Roy Harlow, Yankee and Colonial networks; I. E. Rogers, WLAW, Lawrence; David Jones and Van Sheldon, WESX, Lynn; Quincy Brackett, WSPR, Springfield; Allan T. Dresser, WMEX.

Dallas 100-Watter Plea Denied in Present Form

Dallas, April 1.

The application of the Chilton Radio Corp. of this city for a new radio station has been dismissed by the Federal Communications Commission. Application of the Chilton group and an application by V. O. Stamps were received at the same time. Both requested 1370 kilocycles with a power of 100 watts at unlimited time. A consolidated hearing was to be held but in the meantime Stamps died. The Chilton group applied for and petitioned the FCC to reconsider and grant its plea.

FCC requested the Chilton group to amend its request and to specify a new frequency. An amendment was filed and then dismissed.

'Referees and Razors'

Cleveland, April 1.

Tie-ups become more and more involved. A WHK program, 'Referees and Razors,' has Jack Craney and Pinky Hunter of the staff assigned to interview barbers and customers at shop in WHK building on the subject of baseball for the benefit of I.T.S. rubber heels.

Rubber heel dealers will get free shaves and a chance to master mind the Cleveland Indians.

Westinghouse Has Separate Operating Corp. for Stations

Philadelphia, April 1.

Westinghouse has set up a wholly-owned subsidiary, Westinghouse Radio Stations, Inc., for the operating of all its broadcasting properties. Stations included are KDKA, Pittsburgh; KYW, Philadelphia; WBZ, Boston; WBZA, Springfield; WOWO, WGL, Fort Wayne, Ind.; the Boston international shortwave station, WBOS; and the two F-M outlets, W1XK, Boston, and W1XSN, Springfield, Mass.

Officers of the new operating set-up are G. H. Bucher, prez; M. W. Smith and Walter Evans, v.p.'s; C. W. Pomeroy, secretary; L. H. Lund, assistant secretary; and L. W. Lyons, treasurer. Lee B. Wailes heads the executive staff, which includes Joseph E. Baudino, technical manager; George Harder, publicity and advertising manager; Gordon Hawkins, program supervisor; and E. P. Nelson, manager of international shortwave activities.

BROMO QUININE READYING FOR '41-42

J. Walter Thompson agency is working on a heavy campaign in Bromo-Quinine's behalf for the fall. It is still in the process of lining up stations.

Same agency is also going in for wide expansion of Shell spot placements, using five and one-minute transcriptions. Time buying is done locally or through agency. Contracts are for 13 weeks and up.

WFCI Joins Colonial

Boston, April 1.

WFCI in Pawtucket-Providence, R. I., joins the Colonial network as 20th link on April 5, President John Shepard, 3rd, of network, announced last week.

Station will carry Mutual programs also. It is operated by Frank Crook, Pawtucket business man, with Paul Oury as general manager and Ted Allen, commercial manager.

Station operates on 1000 watts day and night on 1420 K.

COMMISSION SUIT OVER WMCA'S SALE

Alexander J. Jacoby seeks $117,500 from Knickerbocker Broadcasting Co., Inc., and Donald Flamm, former owner of WMCA, N. Y., and $21,250 from Emile Z. Weinberger. Defendants filed on Wednesday (26) in the N. Y. supreme court for a bill of particulars which was argued yesterday (Tuesday). Action claims breach of agreement to pay commissions for securing a purchaser for Knickerbocker, which operates WMCA, N. Y.

Plaintiff claims he entered into an agreement with Flamm in June, 1935, to secure a purchaser, and to receive 5% on any amount up to $1,500,000, and 10% over $2,000,000. Weinberger was to act as broker with him and split the commissions. He alleges that a purchaser was secured who would have bought WMCA for $1,500,000 but Flamm declined. Damages of $75,000 are asked on this count, and Weinberger is made a defendant for refusing to join as a plaintiff.

In 1941 Weinberger secured Edward J. Noble who bought the station for $850,000. Plaintiff states he is entitled to $42,500 on this transaction which should be split with Weinberger, and seeks $21,250 from the latter for failing to split with him. Answer general denial of all charges.

Ease FM Need To Give Full Starting Service

Washington, April 1.

Relaxation of certain rules pertaining to FM stations was okayed last week by the Federal Communications Commission in order to 'stimulate development' in certain areas. Washington, Houston, St. Louis and Kansas City were mentioned as cities which, temporarily, will be allowed to serve less than the basic trade area but 'at least the metropolitan district of the city in question.' Special showing will be necessary for such authorizations, it was pointed out, and grants will be subject to the condition that the Commish may in the future require the licensee to serve the entire basic trade area.

Three frequencies presently allocated for cities with a population of less than 25,000 were made available to stations in 'cities having a greater population located in and adjacent to metropolitan districts having a population greater than 1,000,000.'

In addition, it was indicated that the Commish would reserve 'three such channels for communities outside the principal city of the basic trade area . . . although under Section 3.226 (b) of the Rules 11 channels are available for any particular basic trade area.'

Augusta, Ga.—C. H. Canafax and J. M. Smedley are new additions to WGAC's sales staff. Loren L. Watson, Jr., formerly with WIS, Columbia, is doubling from publicity to a special news assignment.

300 Entries for Ohio State Awards

Entrance Fee No Deterrent—Judges Begin Weeding of Discs

Columbus, April 1.

Twelfth Annual Institute for Education by Radio, sponsored by the Ohio State university, will be held this year May 4-5-6-7 at the Deshler Wallick hotel. Preliminary judges went to work this week on some 300 entries in the Fifth American Exhibition of Radio Programs, one of the outstanding features of the Institute. Inasmuch as an entry fee was charged for first time the fact that the number of entries top all past exhibitions is particularly impressive.

Finalist judges will be: Philip Cohen, Chief of the Radio Project, Library of Congress, Washington; Paul C. Reed, Director Department of Radio and Visual Education, Rochester (N.Y.) Board of Education, and Parker Wheatley, Radio Director, Northwestern university, Evanston.

KGLO UPS EVERYTHING INCLUDING THE RATES

Mason City, Ia., April 1.

Station KGLO, local CBS outlet, began operation Saturday (29) under power of 1,000 watts day and night, an increase from its former power of 250 watts. Owned and operated by the Mason City Globe-Gazette, it is the only station in Mason City and the only major network outlet within a radius of 125 miles.

Effective April 15, the rate schedule will be revised. Basic rate will be $125 per night time hour, instead of the present rate of $100 per night time hour.

PULSE OF AMERICAN RADIO

(As Exemplified by the VARIETY Sample)

	% of Change Compared to— LAST WEEK	YEAR AGO
NETWORK	—1%	+15%
LOCAL	+1%	+4%
NATIONAL SPOT	+1%	+8%
TOTAL	0	+10%

Active National Accounts

ACCOUNT	AGENCY	TIME PURCHASES
Absorbene	Ross-Gould	Announcements
American Cigarette & Cigar (Pall Mall)	Ruthrauff & Ryan	Announcements
American Encyclopedia	First United Broadcasters	¼ Hours
American Mercury	Franklin Spier & Aaron Sussman	Announcements
Axton-Fisher Tobacco Corp.	McCann-Erickson	¼ Hours
Bank of America	Charles Stuart	Announcements
Bathasweet	H. M. Kiesewetter	Temperature Reports
Beech-Nut Packing	Newell-Emmett	Chain Breaks
Beech-Nut Packing	Newell-Emmett	Station Breaks
M. J. Breitenbach (Gude's Pepto Mangan)	Morse International	Announcements
Calavo Growers of California	Lord & Thomas	Participations
Campbell Cereal Co.	H. W. Kastor	Announcements
Campbell Cereal (Malt-O-Meal)	H. W. Kastor	Announcements
Cats Paw Rubber Co.	S. A. Levine	Announcements
Charms Co. (Charm Pops)	Sheck Adv.	10-Mins.
Chemicals, Inc. (Vano)	Botsford, Constantine & Gardner	Participations
Colgate-Palmolive-Peet	Ward Wheelock	Announcements
Cudahy Packing	Erwin, Wasey	Chain Breaks
D. L. & W. Coal Co.	Ruthrauff & Ryan	½ Hours
Dubble Bubble Gum	N. W. Ayer	Announcements
Durkee Famous Foods	C. Wendel Muench	Announcements
Ford Motors	McCann-Erickson	Announcements
Fred Fear & Co. (Chick Chick & Presto Easter Egg Dyes)	Menken Adv.	Participations
Flamingo Nail Polish	Milton Weinberg	Announcements
Garfield Tea Co.	Jasper, Lynch & Fishel	Announcements
General Baking	Newell-Emmett	Announcements
General Foods (Post Toasties)	Benton & Bowles	¼ Hours
Gilmore Oil	H. W. Kastor	Announcements
Gordon Baking (Roman Meal Bread)	Barton A. Stebbins	5-Mins.
Gordon Baking (Silver Cup Bread)	Barton A. Stebbins	5-Mins.
Hartz Mountain Products	Geo. Hartman	¼ Hours
Johnson & Johnson (Tek Toothbrushes)	Ferry-Hanly	Announcements
Kellogg Co.	Kenyon & Eckhardt	Station Breaks
Kellogg Co.	Kenyon & Eckhardt	Announcements
Kellogg Co. (All Bran)	J. Walter Thompson	¼ Hours
Knox Gelatine	Kenyon & Eckhardt	Announcements
Life Savers	Young & Rubicam	Announcements
Marlin Firearms (razor blades)	Craven & Hedrick	Announcements
Mason, Au & Magenheimer (Mason Mints, Black Crows)	Applied Merchandising, Announcements, ¼ Hours	
Meadowgold Ice Cream	Leon Golnick	Participations
Mobilgas	Smith & Drum	Time Signals
John Morrell (Red Heart Dog Food)	Henri, Hurst & McDonald	Announcements
Nehi Corp. (Royal Crown Cola)	BBD&O	Announcements, 5-Mins.
North American Accident Insurance	Franklin Bruck	5 Mins, ¼ Hours
Nu Enamel	Wm. Blair Baggaley	Announcements
O-Cedar Corp.	H. W. Kastor	Announcements
Olson Rug	Presba, Fellers & Presba	Participations
Peter Paul (Mounds)	Platt-Forbes	Announcements
Perfection Stove Co.	McCann-Erickson	Announcements
Pond's Face Cream	J. Walter Thompson	Announcements
Quaker Oats	Sherman & Marquette	½ Hours
Quaker Rugs	BBD&O	¼ Hours
Quaker State Oil Co.	Kenyon & Eckhardt	Announcements
Reader's Digest	BBD&O	Announcements
Rit Dyes	Earle Ludgin	Announcements
Royal Crown Cola	BBD&O	5-Mins.
Safeway Stores	J. Walter Thompson	Announcements
Sayman Soap	Kelly, Stuhlman & Zahrndt	¼ Hours
Seeman Bros. (White Rose Consomme Madrilene)	Charles W. Hoyt	Temperature Reports
Seiberling Rubber	Meldrum & Fewsmith	¼ Hours
Seven Up	Raymond Keane	¼ Hours
Shell Oil Co.	J. Walter Thompson	Announcements
Southern Pacific Railroad	Lord & Thomas	½ Hours
Studebaker Corp.	Roche, Williams & Cunnyngham	¼ Hours
Sweetheart Soap	Franklin Bruck	¼ Hour News
Swift & Co.	J. Walter Thompson	Announcements
Swift & Co. (Vigoro)	J. Walter Thompson	Announcements
Union Pacific Railroad	Caples Co.	Announcements
United States Lines	J. Walter Thompson	Participations, Time Signals
U. S. Playing Card Co.	J. Walter Thompson	Announcements
Walker Remedy Co.	Weston-Barnett	Announcements
Waltham Fountain Pens	United Adv.	5 Mins, ¼ Hours
Waltham Pen Co.	United Adv.	½ Hours
Ward Baking	Sherman K. Ellis	Chain Breaks
Ward Baking	Sherman K. Ellis	Station Breaks
L. E. Waterman (fountain pens)	Charles Dallas Reach	¼ Hours
Wilson & Co. (Ideal Dog Food)	U. S. Advertising	5-Mins.
Wm. H. Wise (books)	Northwest Radio	5-Mins.

Coast Band Marks Tumble to Kyser's $42,000 on Seven One-Night Stands

Hollywood, April 1.

Leaving behind a trail of records through the northwest, Kay Kyser and his band are back in Hollywood for a breather before setting out on another tour of one-nighters through Texas and intermediate points. Intake of coin and attendance figures chalked up by Kyser's crew are unheard of in this section of the country.

In seven one-night stands Kyser played to 37,035 payees for total take of around $42,000. Topping the tour for coin and turnout were the figures at Vancouver. Scaled up to $2, the auditorium was packed with 6,200 customers, who paid $9,136. Kyser's share was over $5,000, which is believed to be some kind of an all-time record. Bandman's cut ranged from 60 to 70% at all stops.

Tour was initiated at a concert in Civic Auditorium, Portland, Ore., March 21, to 4,200, who paid 55c to $1.65. That night the band moved out to Jantzen Beach for a pickup of $4,422 from 4,622 hoofers. Kyser's take on the day was $5,300.

Next stop was Spokane's, Wash., where 4,877 packed Natatorium Park at $1 a head. Phil Harris' old record of $2,737 was left far behind. Seattle's Trianon yielded $5,940 from as many paid admishes at $1. The old record was bettered by $1,352. Another high was set at the auditorium in Bellington, on the border, where $2,080 overflowed the till. This considered sensational biz inasmuch as war restrictions prevented Canadians from crossing into this country for the hop. However, the Vancouverites had their night later as attested by their record turnout. Tacoma (Century ballroom) helped swell the week's total with $4,278, realized from 3,423 admissions at $1.25 a head. Two dances at University of Oregon at Eugene netted $5,256 from 6,006 paid.

$9,136 in Vancouver

Vancouver, April 1.

Kay Kyser set Vancouver record at Forum Thursday (27) when 6,200 paid for terrific gross of $9,136 at $1.50-$2. Maestro was made mayor of the city for the day.

MRS. KRAMER DELAYS UNTIL AFTER EASTER

Mrs. Maria Kramer will shut down the dining rooms in the Lincoln and Edison hotels, New York, during Holy Weekend. Lincoln's room shuts for two days on Holy Thursday and Good Friday and the Edison suspends for just the latter day. They'll be open each night for dinner only.

Reason for the rooms going dark is that Tony Pastor's band, now at the Lincoln, pulls out April 9, day before Holy Thursday and Mal Hallet at the Edison exits the following day. Operator figures there's no point in bringing in replacement bands to open on nights when poor business can be expected. Blue Baron replaces Hallet, but the band to follow Pastor at the Lincoln has not been set.

SUES WESTERN UNION

Musician Alleges Non-Delivery of Telegram Cost Him Job

Cleveland, April 1.

Because of a lost telegram, which he claims cost him a $70 per week job, John Popa, saxophonist, is suing Western Union Telegraph Co. for $7,866 damages. Case was transferred from his home-town of Canton, O., to Cleveland by the Stark County common pleas court.

Bandsman's petition says that he was auditioned by Ted Fio-Rita last year and told to report for work Jan. 8. On Jan. 4, he says, the bandmaster wired him to join his outfit in Chicago immediately. Telegram was not delivered by Western Union, charges Popa, who reported to the Windy City Jan. 7 as per original instructions only to find job had been filled by a Chicago musician.

Sax-tooter is asking $50 for transportation expenses, $16 for hotel bill, $20 for meals in Chicago, $280 for four weeks' unemployment and $7,500 punitive damages.

Muggsy Spanier's New Bunch to Consolidated

Muggsy Spanier's new band, in rehearsal for the past week, has been signed to Consolidated Radio Artists for bookings. No job has been set for the band as yet.

Men who will man the new group are: Ralph Kessler, Jerry Brooks, Frankie Bruno, trumpets; Tommy Rio, Vernon Brown, trombones; George Koenig, Nick Ciazza, George Berg, Larry Molinelli, Benny Goodman (sic), saxes; Mel Powell, piano; Bob Casey, bass; George Wettling, drums. Dean Kincaid is doing arrangements.

JUKEBOX TARIFF LOOMS IN MASS.

Boston, April 1.

Jukeboxes would be taxed $50 each under proposed bill of Rep. Francis W. Nyhan, of Roxbury. So far no opposition to the bill.

Nyhan claimed, 'these electrical phonographs are each grabbing a minimum of $50 weekly in the poorest locations and even more in better spots, so that their owners could afford one dollar per week as taxes.'

He stated that hundreds of musicians have been put out of work by the machines.

Eddie Sherman Sets Dorsey, Lombardo, Others at Steel Pier, A.C.

Steel Pier, Atlantic City, booked by Eddie Sherman out of New York, has already set its name attractions for all the holidays this coming season.

Tommy Dorsey's orch and John Boles will co-headline Easter Sunday (13); Guy Lombardo's orch will go in May 30, with Benny Goodman the following day to take care of the Decoration Day weekend; Orrin Tucker-Bonnie Baker are set for July 4, with Jimmy Dorsey for July 5-6, while Glenn Miller's crew will play the three-day Labor Day weekend Aug. 30-Sept. 1.

In the Wax Works

(VARIETY each week will list material currently being recorded by various bands to familarize readers with numbers awaiting release. Tunes listed below were recorded during the past week. Only those hyphenated are to be coupled on lease. Others are not definite.)

Andrews Sisters (Decca), 'Music Makers' (special lyrics by Don Raye).

Jimmy Dorsey (Decca), 'Green Eyes'-'Maria Elena'; 'My Sister and I,' 'Things I Love,' 'Once and For All,' 'Minnie from Trinidad.'

Ella Fitzgerald (Decca), 'My Man,' 'Keep Cool, Fool,' 'Melinda the Mousie,' 'You Took Advantage of Me,' 'I Got a New Kind of Love.'

Benny Goodman (Columbia), 'Intermezzo,' 'Amapola,' 'Fiesta in Blue,' 'Cherry.'

Sammy Kaye (Victor), 'Daddy,' 'Friendly Tavern Polka,' 'North of South Carolina,' 'Two Hearts That Pass in the Night.'

Frankie Masters (Okeh), 'Dolores'-'You're in the Army Now.'

Vaughn Monroe (Bluebird), 'Music Makers,' 'Somewhere in England,' 'Goodbye Now,' 'Vesti la Giubba.'

Tommy Tucker (Okeh), 'I Love You,' 'Number 10 Lullaby Lane,' 'Dog House Polka,' 'Tain't No Use to Worry Anymore,' 'Jenny.'

Coin Films Invade

Boston, April 1.

This section is becoming excited over influx of coin film-machines with rivalry already setting in since some machines take nickels and others dimes.

Casa Manana was first night club to install one in lobby, while a few restaurants and taverns were quick to follow.

Roosevelt-Mills 'Soundies' will have to hurdle obstacle of electric current before placing machines in downtown Boston, which operates on direct current, while the boxes require A. C.

Local newspapers gave much free space to Cleveland Circle Grill, Brookline, for its 'Phono-Vision' outfit.

Pennsylvania Demands Band Bookers Take Out State Licenses Pronto

Philadelphia, April 1.

Anthony C. Sharkey, state agent in charge of enforcement of the booking licensing law, last week tackled a new field in his campaign against illegal ten-percenters. This time Sharkey's target is band-booking and observers say he is running head-on with the age-old franchising system of the American Federation of Musicians.

Sharkey teed off by sending a letter to Ray H. Hartenstein, operator of the Sunnybrook Ballroom, Pottstown, Pa., which books leading name bands through the big New York offices. The letter warned Hartenstein that unless he booked through licensed Pennsylvania bookers he would be held liable and would be charged with 'aiding and abetting a law violation.'

Similar warning letters were sent to other ballrooms and night spots which employ out-of-town bands.

Said Sharkey: 'These offices think that an A.F.M. franchise gives them the right to book in this state, and they're badly mistaken. I'll haul in every violator that I find and I'll press the charges to the limit. That means everyone that's a party to it—the bookers, the bandleader and the one hiring them.'

Up to now Sharkey had concentrated his fire on agents booking performers. Band-booking was thought to be exempted under the state statute.

BIG, NEW BALLROOM SETS BARON, BUSSE

Minneapolis, April 1.

New $250,000 Prom ballroom, midway between Minneapolis and St. Paul and just opened, will book at least one name band a week, according to present plans. It already has Blue Barron for April 2; Henry Busse, April 11, and Cab Calloway, April 23.

Ballroom's 1,200 square feet dance floor is largest between Chicago and west coast and next to the Trianon in the Windy City. Only soft drinks are served at its 72-foot bar.

For its opening ballroom had two bands, Paul Moorhead from Omaha, and Royce Stoenner from Kansas City. Carl J. Fox is the owner and Earl Harding the resident manager.

Delivery of Contracts Held Up For Better Offer (Maybe), or So Do Theatre Bookers Think of MCA

Campus Best Sellers

(WILLIAMS COLLEGE)

Williamstown, Mass., April 1.

Six best record sellers on this campus:

1. *'Amapola' (Jimmy Dorsey).*
2. *'Oh, Look At Me Now' (Tommy Dorsey).*
3. *'Bewitched' (Benny Goodman).*
4. *'Perfidia' (Jimmy Dorsey).*
5. *'Dolores' (Tommy Dorsey).*
6. *'Anvil Chorus' (Glenn Miller).*

PAULEY STILL TIFFS WITH CAMPUS

Lincoln, Neb., April 1.

R. H. Pauley, Turnpike Casino head man, again found himself at odds with collegiates this week when, signing contract for Woody Herman (30), nearly six weeks away, he was jumped by Joyce Ayres, of the Student Union, who said that would run afoul of the booking of Ray Noble for a student anniversary that night.

Pauley had already given the University agreement to stay away from the five major party nights of the school year, so the kids would have a chance to come out on the names which come to them with prices hopped double as a rule. This new squawk asks a pullout for a sixth night, and he's cold shouldering.

Ayres says Noble is coming for $1,250 to the school job, which, oddly enough, won't be held at the student union building at all, but in the coliseum. He was offered to Pauley at a pre-haggle price for the same date at $800, which Pauley is using to illustrate what he means by being able to save money for the school if he were allowed to book their dates for them.

NEW CARL J. FOX BALLROOM OPENING

Minneapolis, April 1.

New $150,000 'Prom' ballroom, located midway between Minneapolis and St. Paul, opened March 26 with two bands—Paul Moorhead from Omaha and Royce Stoenner from Kansas City. Admission, 55c per person.

Ballroom is owned by Carl J. Fox, Sioux Falls, S. D., who also has de luxe ballrooms in other spots. Earl Harding from the Surf, Clear Lake, Ia., will be resident manager.

Postmaster and Ballroom Operator

That's Just Part of the Business Enterprise of Earl Manning at Burress, Nebraska

Lincoln, Neb., April 1.

In most operations of ballrooms advertising is almost as big an item as the band. One operator who has this charge satisfactorily whipped is Earl L. Manning, who has the small town dancery in Burress, Nebraska.

Manning has a finger in everything. He has a filling station, garage, general merchandising store, and is the village postmaster, in addition to his stomp parlor biz. In other words, he retails to the countryside its food, its automobiles, its gas and oil, gets out the mail, and delivers the weekly goodtimes.

But the ad situation is intriguing to most operators who look on him. He uses only one kind—direct mail. His plugs on bands go out each time to 800 addresses in his territory, and he usually has his hall filled.

Direct mail may be costly to most ballroomers, but it's a cinch for Manning. His postoffice is one of the fourth class variety, for which payment to the postmaster for his services is on the basis of stamp cancellations at that office.

In other words, he can do all the direct mailing he wants, and at the end of every month, Uncle Sam returns him the money in his salary.

Theatre bookers in New York are expressing dissatisfaction with the continued practice of Music Corp. of America in delaying the signaturing of contracts for name bands up to the last minute. Bookers claim MCA's purpose is to hold out for the possibility of a better booking coming along.

Theatre band-buyers meanwhile are held out on a limb, not knowing at times whether a band is definitely booked until only two or three days before the actual opening. Advertising and publicity are often held up as a result, and there have been times when the bookers were faced with getting a substitute attraction at the last minute—because MCA had spotted the orch more advantageously in some other spot.

Bookers claim MCA the only band agency maintaining such practice. It's pointed out that this resulted in the brief but violent peeve against MCA by Warner Bros. some time ago, with the circuit barring MCA bands from its theatres for a time because Orrin Tucker's and Horace Heidt's bands were 'sold away' from the Strand, N. Y. At that time WB claimed that MCA, among other things, stalled the bookings and incited competitive bidding until it received better offers elsewhere.

CRA ANALYZES MUSIC SCRIPTS FOR FEE

Consolidated Radio Artists is making bid for radio scripts from either pro or amateur authors which may lend themselves to revision whereby bands can be tied in for commercial airers. New department for script analysis has been started in Chicago offices of CRA, headed by Barbara Anthony, former publishing house reader, and staff of five.

CRA is chiefly interested in finding script shows that can be built into musicals but may also build dramatic programs for radio on occasion where suitable scripts are discovered.

Display space is being used currently by CRA in Saturday Review of Literature, Writer's Digest and Author and Journalist inviting scripts for analysis on a fee basis.

Ft. Worth Spot Reopens With Kyser April 19

Fort Worth, April 1.

Lake Worth Casino will open its 15th annual season Saturday, April 19, kicking off with Kay Kyser's orchestra. Since last season the Casino, formerly known as Casino Park on Lake Worth, went through bankruptcy. All concessions along the boardwalk were torn down and nothing but the dance casino, greatly improved for the opening, remains with George Smith, former Casino Park manager, in charge.

Kyser musicians on the same afternoon will play a concert at Municipal Auditorium — no dancing. Matinee admissions will be 75c and $1—night $1.50 per person.

Kyser's other engagements of the Southwest are: El Paso, April 17; Dallas, April 20; Houston, April 22; College Station, April 23; Austin, April 24; Amarillo, April 25, and Tulsa, Okla., April 26.

The band will leave Los Angeles Wednesday, April 16, for the Southwestern tour.

O'Keefe Reps Fred Martin

F. C. (Corky) O'Keefe returned to New York Monday (31) from the Coast in a contract making him Freddie Martin's personal manager.

Martin's band is currently at the Cocoanut Grove, Los Angeles, and it will remain there until Sept. 1.

Bands at Hotel B. O.

(Presented herewith, as weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Clyde Lucas	Biltmore (300; $1-$1.50)	0	550†	550
Leighton Noble	Waldorf (375; $1-$1.50)	10	1,200	12,850
Lani McIntire*	Lexington (300; 75c-$1.50)	10	1,375	12,175
Guy Lombardo	Roosevelt (500; $1-$1.50)	24	1,050	30,825
Woody Herman*	New Yorker (400; 75c-$1.50)	13	1,450	21,200
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	9	2,375	24,725
Tony Pastor	Lincoln (225; 75c-$1.50)	25	675	12,025

Asterisks indicate a supporting floor show, although the band is the major draw. † Four days.

Band Reviews

CLAUDE THORNHILL ORCH. (16)
With Betty Claire, Dick Harding, Bob Jenney
Glen Island Casino, New Rochelle, N. Y.

This is pretty 'advanced' stuff. Thornhill has poured into the moulds of old and new tunes alike a bursting richness of arrangements that makes his band stand out like a sore thumb. Its playing of them marks the outfit as one of the best bands currently available and labels the 16-piece combo the best new group to show its stuff in a long, long time. It shows more taste and musical appeal in five minutes on the stand than most of the present bands do in an evening.

Just about a year old, with most of its early days spent on the coast, Thornhill's group dishes up a menu of interesting and danceable arrangements. There are no lulls while this outfit is on the stand. Every minute brings something to further solidify the impression the band has the markings of future success. And its playing keeps pace with the musical embroidery dreamed up by its leader.

Each section is solidly manned. Band is made up of four saxes, two clarinets, one played by Irving Fazola, who's due to stay here instead of going to Muggsy Spanier's new outfit; three trumpets, two trombones and the usual four rhythm headed by Thornhill's piano. With such instrumentation it's no wonder the band sounds exceptionally full. Apparently the group has been extensively rehearsed. It's sharply clean in all sections.

Thornhill seems to have covered all tempoes and types of music in laying out the crisp and fresh stuff in his books. Band shifts easily from free and easy dance tempoes to hot driving swing to sub-toned waltzes and slowly played standards dominated by the leader's piano. His keyboard runs and breaks stud each work, hanging a recognizable mark on the outfit. Another brand is the unison clarinets, used apart from the saxes.

Betty Claire, sister of Bobby Byne's singer, Dick Harding for ballads and Bob Jenney, Jack Jenney's brother, also a trombonist, are okay on the vocals. Jenney does novelties. Harding's only failing is that he's dead on the selling end, seeming to be a bit shy. He'll get over it.
Wood

BEVERLY TWINS ORCH (14)
Arcadia Ballroom, New York.

This band, a distinct novelty because it's composed of seven sets of twins, was seven years in the making. Beverly Twins, dual leaders, worked that long ferreting out sets of look-alikes with musical talent. It wasn't until recently that novelty doubles troubles were over and the band began to take shape. Band still isn't finished, but interest in the novelty angle of the group should keep it working and give it time to straighten out the rough edges.

As it is now the band isn't bad musically. It's easily on a par with many other semi-name crews now working around and it doubtless will become better with additional time on the stand. One thing that can't help but give it a push is arrangements. Currently the twins are reading a great many stocks, which of course give the outfit no individuality at all. Tailored writings are slowly being eased into the books, some 25 now supposed to be on tap.

Twins figure they have one important angle licked—that of holding on to the men it took them so long to dig up. Plainly, if one individual becomes dissatisfied and leaves, the resignation would start their troubles all over again. To forestall such action the outfit has been made cooperative with each man a stockholder. Result seems to be that the members are imbued with enthusiasm over the band. They all work with a zest not ordinarily found.

To heighten the double angle the men are uniformed in pairs, one set decked out in blue, another in red, etc. Beverlys, who could improve their work up front by not taking everything quite so seriously, are in tails. They do the singing, singly while the other batons, or together. When not huddled around the mike they baton together. Neither play an instrument.

Bandmembers: Myron-Harry Robbins, trumpet, trombone; Bill-Russ Whalen, trumpet-trombone; Jim-Joe McCarthy, saxes; Walter-Sol Brudno, saxes; Roger-Rodney Harmon, guitar, bass; Sol-Ben Marcus, piano, drums. Most of the men double onto some other instrument.

Theme, of course, is 'Exactly Like You.'
Wood.

VAL GRAYSON ORCH (11)
With Diana Paige, Sonny Grayson
Turnpike Casino, Lincoln, Neb.

Unsuited for ballrooms, the Val Grayson combo is steeped too deeply in the tempos of clubs, and too heavily libraried with the South American rhythms which haven't found their way to popularity in the midwest halls. With a trio in every department, reeds, brass and rhythm, the organization is conventional, but lacks, along with other things, the volume to get to the far corners of a spacious ballroom. Novelties are somewhat stilted, indicative of material which would be passable in intimate spots, but lost on a date of this kind.

Carries two soloists, Sonny Grayson, of the trumpet bracket, who is heard from vocally and instrumentally. The girl is Diane Paige, very weak, and not always parallel-ling the band in key.

Here's an outfit which would be much more at home on a small location, especially one with A.K. trade. Its beat is of the Rotary stamp variety.
Art.

EDDY ROGERS ORCHESTRA (10)
With Irene Janis
Hotel Muehlebach, Kansas City

Band is a newcomer in this area, although not new to the hotels on the Eastern circuit. Rogers is a former house director for NBC in Radio City, but took to the bandstand some four or five years ago. He brings in a band which is typical in style to the many suited to this type of dance room, yet with a difference or two that sets him apart. On the smooth and sweet side Rogers music is heightened by his own fiddle playing and by arrangements done in rhythm cycles which affords him the basis for labelling his output the 'music of dips.'

Arranging is handled by Joseph Lepore of the sax section and by Rogers, and crew carries a large book that delves into oldtimers as well as the newest of pop songs. Besides his featured fiddling Rogers is also adept at the piano and occasionally fills here between sets. Personnel lists Rex Sittig, Hal Raft and Norman Rost in reeds besides Lepore; Irving Dahlgren and Emil Elias on trumpets; Frank Yakola, piano; Billy Hanson, drums, and Bill Foley, bass. With Rogers at the violin on nearly every number this lists ten pieces and arrangements are all standard at ten pieces. Rogers makes a special attempt at accomplishing fullness, although limiting himself to nine instrumentalists besides himself.

In the vocal department Irene Janis receives the major assignments for her full throated singing with which she registers satisfactorily, her best work being over the air. In all band is wholesome and generally standard for hotels.
Quin.

Sonny Dunham Bluebirding

Sonny Dunham band will record for the Bluebird label on a contract set last week. Outfit has its first date April 9.

Dunham's crew is currently at the Roseland Ballroom, Brooklyn, and is scheduled for a 12-week buildup at Meadowbrook, Cedar Grove, N. J., opening late in July. Prior to that it comes to New York Roseland for a month.

On the Upbeat

Archie Tarshis opened Friday (28) at Yacht Club, Pittsburgh, replacing Herman Middleman outfit. Tarshis is a former sax player for Middleman.

Al Marsico band celebrated second anniversary at Nixon Cafe last week (26) and birthday-gifted at Pittsburgh spot by a six-month contract extension.

Clyde Knight opened return engagement at Casino, Pittsburgh, Saturday (29), following Paul Pendarvis. Knight stays through April 12, with Everett Hoagland coming two nights later.

Vincent Gonzales received a call to report to draft board, so he handed in his notice as guitarist with Kai Nira's Waikiki Strings at Boston's Club Vanity Fair.

The same night he was back on the job. He lacked one-half inch of being five feet and so was turned down.

Newt Perry opened a five-week engagement (March 31) at Wayside Inn, West Springfield, Mass., with the privilege of playing college dates in the vicinity. April 19, Vassar, Poughkeepsie, N. Y.; May 3, Smith College, Northampton, Mass.

The army has taken two of Perry's boys: Carl Flak, lead sax, and Bill Winick, trombone, who were replaced respectively by Dan Martin and Roy Smithers, from Russ Andree's band.

Fred Joseph, of Club Lido, Youngstown, O., drew a suspended fine of $25 and costs when he admitted lack of a dance license at his place. Suspended fine was recommended by prosecutor's office after Joseph showed he had obtained a dance license since his arrest.

Eddie Varzos to the Providence Biltmore April 14 after two seasons at the Hotel St. Moritz, N. Y.

Dick Rogers crew has been rebooked for Roseland Ballroom, New York. Goes back June 6 for the entire summer.

Lehman Engel has been signed to baton Gene Autry's radio program for eight broadcasts cowboy star will make in east during his spring rodeo tour.

Buddy Maleville Orchestra to Empire Room, Hotel Utah, Salt Lake. With Maleville is quartet composed of Easton Willie, Henry Beguire, Dan Snell and Lino Landi.

Bill LeRoy pacted for entire series of Saturday Candlelight Dances at Pines, Pittsburgh, until May 29 when outdoor Sunken Gardens opens with Howard Becker's band.

Joe Villella band hit six-month mark at Balconades, Pittsburgh, and has been renewed for another similar stretch.

Teddy Black is being held over at the Belvedere Hotel, Baltimore, through May 15.

Bunny Berigan has made two replacements: Charlie Arlington, lead alto sax from Segar Ellis band for Joe DiMaggio, who went to Teddy Powell on third alto; Truman Quigley, who was with Berigan two years ago, on second trumpet from Clyde Lucas for Ray Krantz, who shifted to Al Donahue.

Eddie Bertolatis joined Sam Donahue's band, replacing Kenny Haughey on trombone, who went home to Detroit.

Mart Kenny en route to the Banff Springs hotel, Banff, Alta., after a season in Ontario, will play a series of one-nighters along the way. Regina, Sask., date is April 15 at the Trianon Ballroom under Kinsmen Club auspices.

Leigh Knowles, ex-Glenn Miller trumpeter, has his own band at Seven Gables Inn, Milford, Conn.

Richard Himber follows Russ Morgan into the Palladium, Hollywood, April 3.

Anson Weeks and George Hamilton bands have been added to the Frederick Bros. agency list.

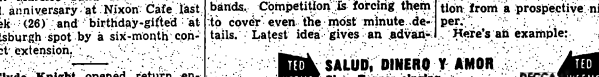
Jan Savitt makes his first recordings for Victor Records tomorrow (3) in Chicago. He'll cut four sides.

(Continued on page 36)

Special Jitney Slot Ticket

Band promotion and exploitation men aren't missing a trick in helping to sell bands and records of those bands. Competition is forcing them to cover even the most minute details. Latest idea gives an advantage to Ted Weems in jukeboxes. His publicity agents have developed a type of tag which fits into juke box title slots and draws instant attention from a prospective nickel dropper.

Here's an example:



Coin-Catching Records

Bob Chester 'My Sister and I'—Slow Down' (Bluebird 11088)

Much is expected of the 'Sister' tune, a fine melody. Chester's version should fit into its course easily. It's heavily done, at slow speed with a ponderous, but neat, Bill Darnell vocal. After a dozen maybe-we're-wrong spinnings no untoward excitement could be worked up over the depressing theme, but if it finds favor, Chester's side will click. It drips with commercialism. 'Slow Down' is an interesting original, vocalled by Betty Bradley. Dick Jurgens' swing at 'Sister' (Okeh 6094) is lighter in arrangement and slightly faster in tempo with a Harry Cool vocal. He treats as a good time rather than as a tear jerking set of lyrics. It's backed by a filler titled 'Pardon Me for Falling in Love.' Buddy Moreno vocals.

Kate Smith 'Little Church in England'—'All Comes Back' (Col. 36015)

This'll go all around. Miss Smith's release of Irving Berlin's creamy melody is strong for any use. She does it with production background of music and choral work. 'It All Comes Back to Me Now,' a BMI pop, is well done.

Sammy Kaye 'Montague, the Terrific'—'Horse and Saddle' (Victor 27361)

Two pleasant novelties. They're good examples of the stuff Kaye likes to ferret out. First, in Latin tempo, is similar to same band's 'He's a Tough Hombre.' Backing is a western ballad smoothly done and sung by Jimmy Brown. Marty McKenna and chorus vocals first.

Ella Fitzgerald 'Muffin Man'—'Lonesomest Gal in Town' (Decca 3666)

'Muffin' side is a good piece of material. It's solidly dressed in rhythm by the band and the singer's outstanding vocal style. Machine candidate. Reverse is neat once Miss Fitzgerald gets into the chorus, but the band at the outset and in the bridges doesn't par with her. From vocal angle only it's okay.

Les Brown 'Hotchkiss Corners'—'Celery Stalks Midnight' (Okeh 6098)

Brown's bunch is one to keep an eye on. It's moving forward at a fast clip in playing effectiveness. These two are solid arrangements of tunes used in past by other bands. Brown burnishes 'em. 'Celery' is a shade better. Doris Day vocals both well.

Tony Pastor 'Maria, Marie'—Wigwam Stomp' (Bluebird 11087)

Another group assuming important status. First side here is a neat few minutes with a clean, strong band. Work hops smoothly and makes good machine fare. Pastor's vocal helps. Coupling, an original, rouses little interest.

Clyde Lucas 'Intermezzo'—'When Buddha Smiles' (Columbia 36017)

There are only a few of the expected avalanche of releases on this fine tune out so far. Lucas' side is most appealing to date. It's smooth and pleasantly arranged, violins dominating. Backing is average, a bit monotonous.

Bea Wain 'You Can Depend on Me'—'Do I Worry' (Victor 27353)

Contrasting tempoes, both listenable vocals. First is lively, rhythmic and easy to listen to. Coupling, a ballad, is a good tune nicely turned out.

Glen Gray 'Margie'—'Bye Bye Blues' (Decca 3639)

Done in similar slow tempo, neither of these two awakens much interest. Both are played under muted, sub-tone or low-register instruments which are likeable at the kickoff, but become tiresome quickly. Kenny Sargent vocals both rather dully.

Dinah Shore 'No. 10 Lullaby Lane'—'For All Time' (Bluebird 11084)

'Lullaby Lane' is a capable tune and Miss Shore does it justice. Her warm voice, by now solidly set with machine patrons, makes it good listening. Reserve is a musical weakie despite her vocal appeal.

Bing Crosby 'Dolores'—'De Camptown Races' (Decca 3644)

Both sides good. 'Dolores,' a film tune, with Crosby backed by the Merry Macks and Bob Crosby's Bob Cats, is an extremely competent version of the ballad. Coupling swings to the lively side with the King's Men and unusually good Victor Young musical backing.

Tommy Tucker 'Rose of Rockies'—'Two Squirrels' (Okeh 6082)

Tucker makes a habit of digging up unusual tunes. 'Squirrels' is a cute piece of novelty which may be good for machines in some sectors. Amy Arnell, Don Brown and Tucker do vocal. Reverse is a smartly grooved ballad, quietly but effectively turned out. Ensemble interprets lyrics.

Tommy Dorsey 'Everything Happens'—'Whatcha Know Joe' (Victor 27359)

Contrasting sides. Teeoff is an acceptable tune nicely handled by Frank Sinatura, but his vocal is too long, covering the entire side. Tune isn't worth that much. Backing jumps and is okay relief from the slow tempo. It loses some of its appeal on the ride-out last chorus. Pied Pipers vocal.

Xavier Cugat 'Amapola'—'Can Can Conga' (Columbia 36013)

First side is weak, in colorless Latin tempo. It gets nowhere beyond the appeal of the tune itself even after repeat playings. Carmen Castille vocals. After many tries Jimmy Dorsey'e Decca version is still tops. Coupling is in conga beat and little else. It gets tiresome fast.

Inkspots 'We'll Meet Again'—'You're Looking for Romance' (Decca 3642)

Spots' followers will find the 'Meet Again' side a nice dish. It's a good tune and suitable for machines as well as private spinning. Coupling is okay, but not as strong in comparison.

Joe Reichman 'Toy Piano Minuet'—'Wise Old Owl' (Victor 27360)

Nice work by another newcomer getting strong. Reichman features his own piano more on these two. First, catchy material, makes good listening. Reserve is a machine side. 'Owl' seems to be catching on, and this version, studded with leader's piano breaks, will find play. It's fairly fast in tempo. Marion Shaw vocals.

Harry McClintock 'Hallelujah I'm a Bum'—'Bum Song' (Bluebird 11083)

Novelty appeal may carry, but numbers are colorlessly and monotonously sung. Second is best, though first is better known.

4 One-Niter Records; Berigan $3,915, Busse $6,166, Heidt 2G, Kaye $3,250

Benny Berigan (Totem Pole B., Auburndale, Mass., March 28-29). Seems records are made to be broken fast here. Berigan topped Al Donahue's Friday mark of 2,600 by culling 2,800 at $1.35 a couple, then went on to drag in capacity 3,000 Saturday at same prices. Two day gross, $3,915.

Henry Busse (Palace theatre, Fort Wayne, Ind., 28-30). Busse cracked three-day mark here at 33c-44c admish. Drew $6,166 in three days.

Bobby Byrne (Valley Dale, Columbus, O., March 30). Byrne got a 'satisfactory' draw of 1,250 tabs at 75c advance and $1 at gate for $1,100.

Al Donahue (Metropolitan theatre, Providence, R. I., March 28-30). Donahue's corraled fair $5,000 in three-day hitch. Record here is $10,000 in three days set by Tommy Dorsey last week (21-23).

Sam Donahue (Roseland-State B., Boston, March 29). On third successive Saturday here Donahue drew 950 hoofers at 44c-55c, 150 better than previous week.

Tommy Dorsey (Bucknell College, Lewisburg, Pa., March 28). Dorsey pulled $2,500 through the gate with 493 pairs of dancers at $5 and $5.50 a couple.

Benny Goodman (Lyric theatre, Bridgeport, Conn., March 30). Goodman played here month ago and got $3,600 gross with 7,000 admissions. This trip he pulled 5,500 which equaled $2,900 at the b.o.

Erskine Hawkins (Grand theatre, Evansville, Ind., March 21-24). Hawkins did well for Lenten season, drawing 12,700 in four days for $3,950. Prices ranged 20c-27c mats, 30c-40c evenings.

Horace Heidt (Municipal Aud., Worcester, March 28). Heidt topped his previous mark here and set season's mark with $2,000 in the till from 2,000 hoppers at $1.

Harry James-Dick Rogers (Raymor-Playmor B., Boston, March 25). Coupled in twin danceries James and Rogers got big 1,900, biggest Tuesday night in months. Grossed $1,140 at 55c-65c.

Sammy Kaye (Waldemeer Park, Erie, Pa., March 25). Kaye got nice 1,000 response at $1 head here. At Lakeside Park, Dayton, O. (28), he scattered records, drawing 3,000 admissions at 75c per for gross of $2,250.

Jimmy Lunceford (Ritz B., Bridgeport, Conn., March 30). Lunceford pulled 2,119 customers at 77c for a take of $1,631.

Dick Rogers-Newt Perry (Raymor-Playmor B., Boston, March 28). Rogers and Perry got nice 1,750 admissions at 55c-65c, biggest Friday in four weeks. Gross $1,050. On Saturday (29) Rogers hooked with Gene Marshall, local, and drew 2,200 for big $1,320.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Amapola (3) (Marks)	Jimmy Dorsey	Decca
2. There'll Be Changes Made (6) (Marks)	Ted Weems	Decca
	Vaughn Monroe	Bluebird
	Benny Goodman	Columbia
3. Frenesi (13) (Southern)	Artie Shaw	Victor
	Woody Herman	Decca
4. Stardust (12) (Mills)	Tommy Dorsey	Victor
	Artie Shaw	Victor
5. One I Love (5) (Forster)	Tommy Dorsey	Victor
	Ella Fitzgerald	Decca
6. May I Never Love Again (4) (BMI)	Ted Weems	Decca
	Bob Chester	Okeh
7. San Antonio Rose (4) (Berlin)	Bing Crosby	Decca
	Gray Gordon	Bluebird
	Bob Wills	Okeh
8. Memory of a Rose (4) (S-B)	Sammy Kaye	Victor
	Jimmy Dorsey	Decca
	Glenn Miller	Bluebird
9. It All Comes Back to Me (2) (BMI)	Eddy Duchin	Columbia
	Gene Krupa	Okeh
10 I Understand (1) (Feist)	Jimmy Dorsey	Decca

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Hello Ma, I Done It Again (Robbins)	Bea Wain	Victor
	Ella Fitzgerald	Decca
	Mitchell Ayres	Bluebird
	Orrin Tucker	Columbia
Sorrento (Southern)	Woody Herman	Decca
Oh, Look at Me Now (Embassy)	Tommy Dorsey	Victor
	Woody Herman	Decca
Dancing in the Dark (Chappell)	Artie Shaw	Victor
Music Makers (Paramount)	Harry James	Columbia
Dolores (Paramount)	Bing Crosby	Decca
	Tommy Dorsey	Victor
	Bob Chester	Bluebird
Perfidia (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
	Benny Goodman	Columbia
Band Played On (P. D.)	Guy Lombardo	Decca
	Jesters	Decca

BENNY GOODMAN TO DIRECT DELL SYMPH

Philadelphia, April 1.

Benny Goodman will be guest-conductor of the Philly Orchestra at the Robin Hood Dell on July 31. Will give the beat for symphonic arrangements of swing music.

Goodman also skedded to perform at least one classical concerto for clarinet and orchestra on his licorice stick.

KYSER'S TEXAS DATES

Dallas, April 1.

Kay Kyser and his orchestra have been signed by Joe Landwehr and Dick Wheeler, owners and operators of the Plantation Clubs here and at Houston, to play string of one-night stands in this territory. Dallas date is penciled in for Sunday, April 20.

Dates for Houston, Beaumont and New Orleans have not been announced. Kyser is scheduled to appear here for concert and a dance performance.

Victor Dealer School Meets in Manhattan

Victor Records ran off one of its annual 'dealer schools' in New York last week. Company maintains a staff of instructors who traipse the country holding such meetings to educate dealers in the best methods of merchandising Victor product and to relay latest wrinkles in promotion. Several hundred dealers from the area surrounding New York attended.

For entertainment NBC supplied Ted Cott and his 'So You Think You Know Music' radio quiz show.

Band Bookings

Charlie Barnet, April 25, Franklin-Marshall, Lancaster, Pa.; 26, Lawrenceville School, Lawrenceville, N. J.

Count Basie, April 25, week, Apollo theatre, New York; May 17, U. of Rochester, Rochester, N. Y.

Will Bradley, May 9, Villanova College, Villanova, Pa.

Del Brissette, April 16, Hotel Bancroft, Boston; 18, Town Hall, Hingham, Mass.; 24, St. Anne's, Leominster, Mass.; 25, private party, Worcester, Mass.; May 5, Rotary Club, Lexington, Mass.; 7, Police Ball, Medford, Mass.

Henry Busse, April 16, Meadow B., Topeka, Kan.; 19, Frog Hop B., St. Joseph, Mo.

Bobby Byrne, April 4-5, Citadel, Charleston, S. C.; 7, Tobacco Warehouse, Columbia, Tenn.

Cab Calloway, April 4, U. of Michigan, Ann Arbor; 5, Eastwood Gardens, Detroit.

Bob Chester, April 4, Men's Gym, Athens, O.; 5, Lakeside Park, Dayton; 6, Myers Lake Park, Canton; 8, Metropolitan theatre, Morgantown, W. Va.; 10, GM Aud., Detroit; 12, Aud., Saginaw, Mich.; 13, Valley Dale, Columbus, O.; 15, Coliseum, Greensburg, Pa.

Larry Clinton, April 4-5, Totem Pole B., Auburndale, Mass.

Del Courtney, April 21, St. Louis U., St. Louis, Mo.

Al Donahue, April 5, Nu-Elm B., Youngstown, O.; 6, Valley Dale, Columbus, O.

Tommy Dorsey, May 1, U. of Pittsburgh; 2-3, U. of North Carolina, Chapel Hill; 6-7, U. of Tennessee, Knoxville; 9-10, VPI, Blacksburg, Va.; 16, U. of Pennsylvania, Philadelphia; 17, U. of Rochester, Rochester, N. Y.

Duke Ellington, May 28, Aud., Kansas City, Mo.

Earl Hines, April 11, Moonlight Gardens, Canton; May 12, Olympia Park, Pittsburgh.

Ina Ray Hutton, April 20, Rivoli theatre, Rutherford, N. J.; 18, Washington-Lee U., Lexington, Va.

Harry James, April 7, Astor hotel, New York; 9, Basle theatre, Washington, Pa.; 10, New River State College, Montgomery, W. Va.; 13, Trianon B., Cleveland; 14-15, Memorial Aud., Buffalo; 25, Withrow Court, Oxford, O.

Gene Krupa, April 12, Sunnybrook B., Pottstown, Pa.; 13, Lyric theatre, Brideport, Conn.; 14, Mecca Temple, Scranton, Pa.; 15, Coliseum, Washington, D. C.; 16, Johns-Hopkins U., Baltimore; 18-20, Metropolitan theatre, Providence.

Enoch Light, May 2, College of New Rochelle, New Rochelle, N. Y.

Vincent Lopez, April 6, Commodore hotel, New York; 7, Rialto theatre, Lewistown, Pa.; May 7, State Armory, Westfield, Mass.

Jimmie Lunceford, April 4, week, Earle theatre, Philadelphia; 13, Renaissance Casino, New York; 14, Armory, Orange, N. J.; 15, Lincoln Colonade, Washington, D. C.; 16 Teachers' College, Winston-Salem, N. C.; 18-19, Emory U., Atlanta, Ga.; 20, Augusta, Ga.; 21, Planters' Warehouse, Martinsville, Va.; 23, Memorial Aud., Buffalo, N. Y.; 24, Trianon B., Toledo; 25, week, Royal theatre, Chicago.

Red Nichols, April 11-12, Totem Pole B., Auburndale, Mass.

Will Osborne, April 26, U. of Arizona, Tucson.

Leo Reisman, April 19, Iowa State C., Ames; 25, Butler U., Indianapolis

Dick Rogers, April 4, Shoreham hotel, Washington, D. C.; 5, Empire B., Allentown, Pa.; 6, Ritz B., Bridgeport, Conn.,; 7, Astor hotel, New York.

Joe Venuti, April 6, Trianon B., Cleveland.

Paul Whiteman, April 22, Carolina theatre, Durham, N. C.; 24, Maxwell House hotel, Nashville, Tenn.; May 3 Elks Club, Dubois, Pa

Barnet, $50,000, Spivak's 2d, 35G, Both Hot in N.Y. Bandfilmers; Will Bradley $35,000 Chi Click

(Estimates for This Week)

Charlie Barnet, New York — (Paramount; 3,664; 35-55-85-99). With 'Nice Girl' (U) as the picture and, on the stage, Dinah Shore and others. Combination pull of the Barnet band and the rostrum display, together with the Deanna Durbin film, is spelling smart gate action. The first seven days $50,000, very fine. Second week begins this morning (Wed.).

Will Bradley, Chicago — (Chicago; 4,000; 35-55-75). With Allan Jones, and 'Lady Eve' (Par) on screen. Very strong combo started off slowly, like most other loop attractions this week. Saturday-Sunday speed-up, however, should help toward $35,000, okay.

Ray Herbeck, Minneapolis — (Orpheum; 2,800; 28-44-55). With 'Truth or Consequences' and Mary Jane Brown and Virginia Austin on stage, and 'Come Live With Me' (M-G) on screen. Strong all-around bill is pulling $13,000, good for Minneapolis. Radio program is drawing the cream of the exploitation and deserves major credit for the money. This is Herbeck's first visit here, and he is being well received.

Ted Lewis, L. A. — (Orpheum; 2,200; 30-44-55). With 'Man Betrayed' (Rep) on screen. Lewis' revue is the drawing card here, the film not figuring much in the swell $19,000 take.

Clyde McCoy, Boston — (Boston; 3,200; 33-44-55). With stage show and 'Sleepers West' (20th) on screen. Okay $14,000 anticipated. This figure is perhaps $3,000 or $4,000 over what the house normally has taken in with dual bills and vaude on a split-week arrangement. McCoy largely responsible. All told, the gross is satisfactory, though far from a record-breaker.

Ray Noble, Indianapolis — (Lyric; 1,800; 30-40-50). With 'Man Betrayed' (Rep) on screen. Looks like fair $8,500, with the price slightly tilted to make the admish come out even money. Film is B product, so Noble gets the nod. The gross is no great shakes, but it's an improvement over what has previously gone into the Lyric cash-register under the band-film policy. Also in fairness to Noble it should be recalled that Indianapolis has lately been a very poor fill town from the b.o. viewpoint.

Ciro Rimac, Chicago—(State-Lake; 2,700; 28-44). With Blackstone magic act, and 'Maisie Was a Lady' (M-G). Fine $18,000 sighted, but Blackstone gets most of the credit.

Charlie Spivak, New York — (Strand; 2,767; 35-55-75-85-99). With 'Sea Wolf' (WB) on screen. In second week and holding up stoutly for $35,000 or not far from it. Band figuring importantly at the b.o. though shade the best on the draw is believed to be the Edward G. Robinson film. Holds over a third week starting Friday (4).

Hartford Theatre Will Try Summer Dates

State theatre, Hartford, Conn., name band stand, will try to remain open through the summer this year due to the installation of a cooling system. House usually folds for the hot stretch. Cooling system or no, however, operator Doc Harris will lock the doors if business goes bad.

State is not a steady operation. It works anywhere from three to five days a week depending on the length of time it can secure any one band. Rest of the week it shutters entirely. It uses vaude acts in support of the bands.

"Best Band in Years"



"This is a new Paul Whiteman. It's perhaps his best dance band in years. It's as modern as 1941. New blood, fresh arrangements, peppery rhythm and thoroughly solid in every respect. Proving that neither time nor tide can dim the King of Jazz."

Abel, VARIETY, Feb. 5, 1941.

Solid Business Everywhere!

MIAMI $12,000—A RECORD!

Standing Room in Every Theatre Played in the South!

8,000 People at the University of Alabama!

A Complete Sellout in Chattanooga!

Everything New but the Rhapsody in Blue

PAUL WHITEMAN

and his All-American orchestra

(Designed for the Dancing Youth of America)

ON TOUR

Direction WILLIAM MORRIS AGENCY

Writers Claim Witmark Should Have Gotten More for Song's Pic Rights

Suit by Joseph Meyer and B. G. deSylva, songwriters, was revealed Monday (31) in N. Y. supreme court against M. Witmark & Sons when note of issue was filed for trial. Action seeks $50,000 damages claiming Witmark failed to sell a song at a proper sum to 20th Century-Fox.

In 1923 the plaintiffs wrote 'California, Here I Come' and gave it to Witmark to publish. It is claimed that the screen rights to the song were sold by Witmark to 20th last year for $150 for use in 'Rose of Washington Square.' Plaintiffs claim that the song could have been sold for a far greater sum. Hays, St. John, Abramson & Schulman represent plaintiffs.

14% Payoff Plan Proposed in U.S. Record Co. Reorg.

A plan of reorganization for the U. S. Record Corp. was submitted to referee Irwin Kurtz in N. Y. federal court yesterday (Tuesday) which calls for the payment of approximately 14% to general unsecured creditors. Claims have now been reduced to about $43,000, with $68,000 filed claims clipped off. Approximately $6,400, in addition to the $43,000, has not been filed, but will be allowed.

The plan will be sent out tomorrow (Thursday), and a hearing will be set before Judge Vincent L. Leibell on April 21, at which time objections to the plan may be aired. Referee Kurtz will sit in on the hearing with the judge.

The plan will be administered by officers and directors of U. S. Record, who include Charles M. Hemenway, Eli E. Oberstein, Lowell A. Mayberry, Sidney Newman, Raymond Pruitt, Mortimer Gordon, Wesley Simpson and Samuel Ungerleider. These men will purchase all the assets of U. S. Record and will assume the mortgages of the Pilgrim Trust Co. and Hemenway. These total $21,307. All administration expenses and preferred claims of taxes, wages and salaries will be paid as well as the 14% to general creditors.

The total of this is expected to be approximately $15,000 all told.

WOODY HERMAN'S NEW DEAL WITH DECCA CO.

Woody Herman orchestra renewed its recording contract with Decca Records. New agreement went into effect day it was signed last week and supersedes Herman's old contract which had until May to run. Rewritten binder calls for the band to do a minimum of 48 sides a year at an increase per side over what it had been drawing.

Herman is currently at the New Yorker hotel, New York, until April 10 after which he hits the theatre and one-night trail. Band's set for a stand at the Sherman hotel, Chicago, in July, and another at the Palladium, Hollywood, beginning Aug. 7.

Frankie Carle Needs More Nerve Recuperation

Worcester, April 1.

Frankie Carle, Horace Heidt's piano player, rejoined orchestra last week after eight-week layoff due to nervous breakdown, but he stayed for only one night.

Maestro figured he was far from physically fit yet and told him to take it easy for an indefinite spell.

Shep Fields' Operation

Shep Fields underwent an operation for the removal of a cyst at the base of his spine last week. Cutting was done at Mt. Sinai hospital, New York, and the leader came out of it with no difficulty.

Fields' band is on location at the Gay White Way, George White's N. Y. nitery.

Gil Bayek's $100 Prize

Hartford, April 1.

Gil Bayek, mikeman at WDRC, has been awarded a $100 first prize in the Associated Music Publishers songwriters contest for lyrics to the tune 'My Love Is Gone.'

Music was written by Dr. Leo Ascher, refugee Viennese composer.

Sues Satevepost For Using Copyright Lyrics In Sports Article

Milwaukee, April 1.

Attorney Robert A. Hess this week filed a suit in Judge F. Ryan Duffy's Federal court here for $5,000 damages from The Saturday Evening Post, as legal rep for Eric Karll, local composer.

It is alleged in complaint that the weekly magazine 'lifted' a copyrighted brainchild of his client without payment or permission, and should therefore be penalized in the amount named.

According to the allegations in the complaint, The Saturday Evening Post in its issue of Nov. 30, 1940, published a story by Russ Davis entitled 'And a Little Town Shall Lead Them,' depicting the rise of the Green Bay Packers in the professional football field. Part of the story was devoted to the Packers' theme song 'Go, You Packers, Go,' written by Karll, and the chorus of the number was printed in full.

Therein lies the infringement claimed, and the Satevepost must defend the suit.

Pinch BMI Song Book Peddlers; Sue N.Y. Cops

Charlton Publishing Corp., publishers of 'Prosperity Big Book,' a 32-page monthly magazine dealing with music, filed suit yesterday (Tuesday) in N. Y. supreme court against Lewis J. Valentine, commissioner of police of N. Y. City, seeking to restrain him from arresting its distributors. Charlton claims that the police made arrests on March 20 for peddling without a license.

Plaintiff claims that newspapers and periodicals are exempt from this ruling under the N. Y. City Administration Code. It says its book contains musical comment and lyrics of jazz, semi-classical and classical selections. It states that it paid Broadcast Music, Inc., $15,000 for the right to publish its music during 1941 and, in the present issue, has some 300 songs, only a small part of which belong to BMI. Monthly sales are in excess of 300,000, it is claimed.

Coslow's 'Make-Believe Is.' Suit vs. Robbins

Sam Coslow, songwriter, filed suit Friday (28) in N. Y. supreme court against Jack Robbins, Miller Music Inc., one of his firms, Elise Grosz, administratrix of the estate of Wilhelm Grosz, and Charles and Nick Kenny, charging plagiarism of the song, 'Panorama Island,' written by Coslow in conjunction with Grosz, by the defendants' 'Make-Believe Island.' Damages of $25,000 are asked as well as an injunction and an accounting of profits.

In July, 1937, Coslow and Grosz wrote the lyrics and music to 'Panorama Island.' Coslow wrote all the lyrics, and part of the music. The song was presented to Robbins who turned it down. The defendants are accused of having gotten Nick and Charles Kenny to write the lyrics to a song called 'Make-Believe Island' in which Grosz's music to 'Panorama Island' was used, with different lyrics. Since Coslow wrote part of the music and is getting no credit or royalties, the action was started. Fitelson & Mayers represent Coslow.

Joe Cook

Continued from page 1

nearby Earle theatre in the same city.

Cook role will be played in the show, tabbed 'Cook Book,' by a student, Leo Brady. He collabed on scripting the book with an instructor, Walter Kerr, who is also staging it. Music, prepared by another student, Frank Spitzig, includes excerpts from such Cookiana as 'Fine and Dandy,' 'Rain and Shine,' the various 'Vanities' and 'Half Past Eight.' Last is the one of the earliest George Gershwin musicals. Little known, it opened and closed in Rochester, N. Y., without ever getting to Broadway.

Show, with a cast of 40, is in 14 scenes, tracing the orphan boy, Joe Lopez, later Joe Cook, from childhood in Indiana to top billing in vaude and legit.

Cook is negotiating for an extended run at Mike Todd's Theatre Cafe in Chicago after the Washington date, instead of doing a vaude tour as originally planned.

WB's Cagney as Cohan

George M. Cohan biog which Warner Bros. will put before the cameras this spring or early summer is its second for 1941-42 based on a show business personality. It recently announced a pic modeled around the life and songs of the late George Gershwin, with the composer's brother and erstwhile lyric collaborator, Ira, collating the material.

Jimmy Cagney will play the Cohan role in the film to be tagged 'Yankee Doodle Dandy.' Cohan himself is expected to move into Hollywood within the next month to look over material and confer with Jack L. Warner and Hal B. Wallis on the treatment, which will be prepared by Robert Buckner. However, the Cohan collaboration is not official as yet.

Inside Stuff—Music

Walter G. Douglas, chairman of the Music Publishers Protective Association, last week asked the MPPA members what stand they wanted to take on the terms of a bill introduced by Congressman James Ramsey which seeks to make the U. S. Secretary of the Treasury the trustee of royalty payments due foreign countries from American nationals. A similar bill was passed by Congress during the last World War. Present measure comes up for hearing before the House Patents Committee April 15.

Under Representative Ramsey's bill American publishers and performing rights societies will have no course but to turn such royalty payments over to the Federal treasurer if any foreign government refuses foreign exchange to its nationals for money due American copyright owners. Also that such payment to the treasurer will constitute a full discharge of the American's obligation and that Americans with claims against foreign sources can call upon this fund for payment of these claims, providing the amount held by the secretary of the treasury under the bill is sufficient.

Advent of 'I'll Be With You in Apple Blossom Time' among the current sheet best sellers illustrates another case of a tune being made strictly by a phonograph record. 'Apple Blossom,' published by Broadway Music Co., an ASCAP affiliate, has had only one source of plugging and that's the version made by Decca with the Andrews sisters. Latter have included the song also in their stage appearances. Another like instance is that of 'San Antonio Rose' (Berlin) which with but phonograph records to plug it is figured in the trade to be set for the top of the best seller list. Others coming up along the same route are 'I Understand' (Feist) and 'Dolores' (Paramount). 'Apple Blossom' was originally published 20 years ago.

Publishers now rate any potential song sellers as their 'possible first hit since ASCAP went on the air.' Such is the excitement around Feist with 'I Understand,' which Kim Gannon and Mabel Wayne wrote, and which Jack Robbins thinks is the Big Three's first such possible click, excluding 'Yes My Darling Daughter,' which, too, rates as a non-radio-made hit.

Inside Stuff—Orchestras

Ben Selvin's last birthday on March 5 was a sequence of surprises and climaxes, starting with an early a.m. 'congratulations' over the phone from an Associated Music Publishers' top exec. Thinking it referred to his natal day, Selvin brushed it off and didn't learn until later in the morning that he had been elected a v.p. and director of AMP which is the parent of AMP Studios and Muzak. Heretofore, Selvin was recording chief of Muzak primarily.

Climaxing the March 5 events was a curt invitation from James C. Petrillo, AFM president, to be at the executive offices that afternoon. Selvin, like all mechanical-music execs, got his facts and figures together hurriedly to prove, if that was why he was invited by Petrillo, that all union scale and other requirements had been fully met. Instead, Petrillo engaged Selvin at a fancy fee to 'probe' the wax recording business, on behalf of AFM, and become its 'coordinator.' Selvin's findings must be in by June 1, in anticipation of the June 10 AFM national convention Seattle. As an ex-recording artist and executive, the other companies are pleased that it is somebody with Selvin's understanding who is in charge of this investigation, instead of someone less privy to their problems and whose sympathies might be more inimical.

Martin Block is devoting a portion of his radio time on WNEW, New York, each week, to following suggestions for programs sent in by listeners. Little while ago Block complained on one of his resultant shows that listeners gave him no rest, that one would write and say he was favoring one band and another would inform him that wasn't devoting enough time to the same outfit. To call a halt he asked dialers to make up their own ideas of what records and by whom he should use in each 15-minute portion of his three and a half hours a day of broadcasting.

He got 6,000 replies among which were complete formulas for airing recorded shows, some even marking out interludes for blurbs, etc. He selected six and is using them this week as a contest to determine the best one. Winner will get an evening in New York, dinner, show, etc.

Worth Kramer, conductor of 'Wing Over Jordan' program (CBS) has written to various name band leaders protesting against what he terms their 'irreverent rendition' of Negro spirituals. Kramer, who originates his colored choir from WGAR, Cleveland, pointed out that 'these folk songs are based upon the religious emotions of a God-fearing group of our American citizens' and that the jiving they have given such compositions since the beginning of the ASCAP-radio war has developed an element of disgust. Kramer, who himself is white, asks that in the interests of national unity, inter-racial goodwill and respect for the religious rights of others the bands refrain from playing dance arrangements of spirituals.

Shep Fields is currently making plans to revamp his orchestra, changing its style to one he has been developing during the past several months. There is no indication of what style the outfit will follow, but it will use flutes and soprano saxes.

Fields is currently at the Gay White Way, New York. He'll leave there soon at which time the new plans for the band will be put into practice.

Boston music circles are buzzing with report that General Amus. Corp. dangled a Meadowbrook roadhouse (Cedar Grove, N. J.) offer in front of Vaughn Monroe, hoping he would switch from William Morris to GAC. Monroe referred GAC to Willard Alexander. Monroe band currently at Hotel Statler, Boston.

On the Upbeat

(Continued from page 34)

two pops and 'Manhattan Sunrise' and 'Wang Wang Blues.' Band goes into Sherman hotel, Chicago, same day.

Eddie Kusby, trombone, and Clayton Cash, trumpet, ex-Hal Kemp men, join Skinnay Ennis' band when it opens tonight (Wed.) at Wilshire Bowl, Hollywood.

Tommy Dorsey has cut a 12-inch record of 'For You' and 'Without a Song' for Victor.

Herbie Fields, Raymond Scott's tenor saxist who was drafted, will guest star with Scott Saturday (5) on the band's hour sustainer from Meadowbrook, Cedar Grove, N. J. Fields is stationed at Fort Dix, N. J. Scott goes into Meadowbrook Friday (4).

Lee Castaldo, trumpet, replaces Joe Weidman with Will Bradley.

Bobby Burns, road manager for Tommy Dorsey, has left that band again.

Snooky Lanson took over vocal work with Ray Noble from Larry Stewart. He comes from WSM, Nashville, and was heard on the air by Noble.

Mel Marvin, currently at Blue Gardens, Armonk, N. Y. with his band is entered in National Table Tennis Championships April 2-4 at Manhattan Center, N. Y.

Bob Chester opens Hershey Park, Pa., dancery May 3. On May 10 he battles Harry James' band at Green Key Ball at Dartmouth College, Hanover, N. H.

JIMMY DORSEY FORGIVEN

Philadelphia, April 1.

Jimmy Dorsey last week was taken off the C.I.O.' 'unfair list' here when he sent word he would respect its picket lines hereafter.

Dorsey and his band were blacklisted when they crossed the C.I.O.'s Hotel Workers pickets at the Penn Athletic Club two weeks ago to play a one-nighter.

'AY, AY, AY' SUIT

Number Long Thought in Public Domain Draws An Action

Latest instance of an infringement suit being filed on a composition which the publishing industry regarded as strictly in the public domain concerns 'Ay, Ay, Ay,' which was written by the late Osman Perez Freire. Alfredo Phillip and Marta de Phillip, who describe themselves in the complaint as assignees of the next to kin to the deceased composer, have brought their action in connection with 'Ay, Ay, Ay' in the N.Y. federal court and named Amsco Music Co. as the defendant. Special arrangement of the number have been published by over 20 firms in this country. All these have considered the composition to be without protective copyright because as required by the U.S. copyright law of 1909 Freire failed to register his work in Washington at the time he copyrighted and published it in Buenos Aires in 1912.

What gives this case its many ramifications is the circumstance that three American firms published and copyrighted the number long before Freire took such action for himself and that Freire waited 10 years after the 1912 action in Buenos Aires to copyright the work, and only in manuscript form, in the U. S. Freire died in April, 1930.

Bernard L. Miller, counsel for Amsco on the case, declares that he has dug up data showing that there were two copyrights filed on the number in France in 1920. The three copyrights registered in Washington prior to 1922, the date of Freire's copyright, were those of Oliver Ditson, G. Schirmer and Hunziger & Doolittle.

Laws Not Reported Out

Boston, April 1.

Early reports had legislative Constitutional Law Committee ready to report on three anti-ASCAP bills on March 25, but didn't. Bills aim to regulate and tax performances in this State. Committee desires further information and has referred this matter to one of its members.

Next Wednesday (9) the committee will listen to reps of Society Against Copyright Abuses.

FLAT FEE FOR ASCAP GAINS

ASCAP Distributes Royalties

$350,000 Added to Previous Advances for Quarter Make Total of $1,100,000

ASCAP board of directors last Thursday (27) voted to distribute in royalties for the first quarter of this year the same amount, namely, $1,100,000, that the organization did for the like quarter of 1940. The checks going out this week to writer and publisher members will in the aggregate total but $350,000, since the other $750,000 had already been divvied up among the membership at the end of December. The members were informed at the time of the $750,000 distribution, made for tax reasons, that this money would be deducted from their next quarters' shares.

In authorizing the melon cut last week the board at the same time ordered some $800,000 be withheld for distribution at the end of the next quarter (April-June). It is estimated that with this money included the Society will be able to split up an amount equal to that distributed for the second quarter of 1940.

John G. Paine, ASCAP general manager, last week disclosed that the returns from 186 stations with ASCAP licenses showed that their commercial payments were far above what they had been for the like period of 1940 even though they are now paying 3% as compared to the 5% fee which prevailed under the old contract. Paine attributed this material boost to the circumstance that these small stations found both a listener and an advertiser asset in their continued use of ASCAP music. It was the one thing, according to Paine's viewpoint, that made these stations different from their competitors and local advertisers, realizing this, were more inclined than ever to play along with the ASCAP-licensed outlets.

Witmark, Spier (ASCAP) Inform BMI Two Tunes Regarded as Lifts

Two more ASCAP firms have served notice on Broadcast Music, Inc., that it is licensing tunes which allegedly are infringements of numbers controlled by them. The complainants are Witmark and Larry Spier, Inc.

Witmark, part of the Warner Bros. group, claims that the melody of 'An Old Cathedral in Rio,' published by Southern Music Co., a BMI affiliate, is a lift on 'Lullaby of Broadway,' which Witmark published in 1935. Latter tune, written by Harry Warren, is from the score of 'Gold Diggers.'

Spier's notice is also directed at the Regent Music Corp., owned by Benny and Harry Goodman. Spier charges that Regent's 'I Close My Eyes,' a recent release, has much in common with the music of 'I Want You Only,' which McKinley Music Co. later acquired by Spier, published in 1936.

Bregman, Vocco & Conn's Gordon-Warren Score

Bregman, Vocco & Conn, Inc., will publish the next score that Mack Gordon and Harry Warren turn out for 20th Century-Fox, with which the writers renewed their contract for another year last month. B-V-C's deal with Gordon and Warren is for a year with an option for a second.

This agreement entitles B-V-C to everything the team writes from now on. Gordon and Warren have already turned over to 20th Century their score for 'Sun Valley,' and which score finishes their obligation to the Metro-Robbins publishing group.

'RELUCTANT DRAGON'

BMI Publishing Title Song of Walt Disney Feature

Following negotiations over a period of several months BMI has signed contract with Walt Disney Studios to publish and exploit title song of the next Disney full length feature, 'The Reluctant Dragon,' scheduled for release May 1.

No other numbers in film are to be published under current agreement, 'Reluctant Dragon' is from Kenneth Grahame's 'Dream Days.'

BMI will also publish 'Madame Will Drop Her Shawl,' from 'South of Panama' (Producers Releasing Corp), and several numbers in the forthcoming Judy Canova production, 'Puddin' Head.'

BMI ALLIES WITH ASCAP IN OHIO

Columbus, O., April 1.

Broadcasters who have been harassing the American Society of Composers, Authors and Publishers for the past several years with anti-monopoly bills introduced in state legislatures now find themselves per conditions allied with ASCAP in fighting such measures. This curious situation has made itself dramatically evident in the opposition that is being offered before the Ohio House of Representatives' judiciary committee, which last week opened hearings on a bill which would bar any one from agenting for two or more copyrights. Since Broadcast Music, Inc., in which hundreds of broadcasters hold stock, would be barred from Ohio under the terms of this bill, local broadcaster interests are slated to fight the bill as bitterly as ASCAP.

ASCAP's spokesmen, in the persons of John G. Paine, general manager, and Louis Frohlich, general counsel, had their say on the bill last Thursday (27). The delegation from BMI is due to make themselves heard before the same legislative committee tomorrow (Wednesday).

The bill is being advocated by the tavernkeepers of the state, while the independent theatre owners have already gone in record as being opposed to it.

Hotel-Inspired

Columbus, April 1.

Future of Ohio's anti-ASCAP bill will be decided tomorrow (2) night when the house judiciary committee of the legislature hears final arguments. Measure, properly known as House Bill 616, was written by Herschel Mowrey, executive secretary of the Ohio Hotel Association. Bill differs from similar measures in other states inasmuch as it deals with one point only, that the contract system of licensing engaged in by ASCAP is actually a monopoly contrary to good public policy.

At the initial hearing last Thursday Edward Hotz, special assistant to the Attorney General of Nebraska, spoke in favor of the bill. He was appearing for the hotel organization. Although ASCAP is not mentioned in H.B. 616, Mowrey made it known that his organization was responsible for the action because it objected to the licensing arrangements of the society. However, as the bill is now written, BMI would be equally guilty.

Milton Drake has set eight songs with Columbia pictures and is the co-writer with Ben Oakland and Artie Shaw on another, 'If It's You,' which Metro has accepted for the forthcoming Marx Bros. picture.

MAY APPORTION LIKE MUSICIANS

Now Seems Likely That First Real Progress Toward Music Peace Is in Sight—Mutual Talks Continue

ASCAP WILLING

Negotiations between ASCAP and radio for the basis of a new licensing deal began to take on some momentum yesterday (Tuesday) when the ASCAP radio committee called in its board of directors to mull over a per program formula which the former had worked out. Conferences held recently between this committee and Mutual Network spokesmen have brought out evidence that Mutual is strongly inclined toward making a blanket deal but that it would not enter into serious discussions on such a proposition until ASCAP had first made available what it (Mutual) termed 'the mechanics of a per program basis.'

Impression in both Mutual and ASCAP is that once the per program formula, as provided for under the U. S. government's consent decree, is tossed on the table the negotiations can be brought to a relatively speedy conclusion. With this alternative proposal at hand the two camps could then start talking about a flat annual sum that is to be guaranteed ASCAP under a five-year, or even 10 year, contract.

Like A.F.M. Deal

Idea of making a flat deal with ASCAP has always been a strong one within the broadcasting industry and there is now no small leaning in the same direction among the ASCAP directors. Radio industry has had several years of experience of operating under a similar blanket guarantee of expenditure and that's the employment plan of the American Federation of Musicians. No exact quotations have been made on either side what the stipulated annual payment should be between ASCAP and the radio industry. ASCAP took in around $5,000,000 from the broadcasting industry for 1940 and it is expected that the starting level of the new contract will not be less than that sum since the networks are required under the consent decree, and for the first time in ASCAP-radio relations, to make payments directly on hookup programs.

The indications within ASCAP are that no move will be made to resume conversations with the committee of 15 appointed by National Association of Broadcasters until a deal has been worked out with Mutual. At the preliminary meeting between the two factions two weeks ago mention was made from the broadcaster contingent about a blanket arrangement but ASCAP's radio committee was advised at the same time that it would have to submit along with such a proposal a per program formula before the other program could get any intelligent consideration.

Peter Maurice of England Incorporates in N. Y.

Albany, April 1.

Peter Maurice, Inc., has been chartered to conduct a music publishing business in New York, with a capital stock of 100 shares, no par value.

Bernard L. Miller, of New York, is filing attorney and a director.

Maurice makes the latest of British publishers to set up a corporation in this country to facilitate the handling of royalty interests. The directors will consist also of Maurice, his London general manager, Jimmy Phillips, and Louis Bernstein, head of Shapiro, Bernstein & Co. Latter firm will serve as the exclusive sales agent for the Peter Maurice works in this country.

Al Dubin and Arthur Schwartz doing the music for 'Navy Blues' at Warners.

Music Law Adds Vital Decision In 'Irish Eyes' Renewal Case

Hailed by oldline publishers as one of the most significant victories for them in recent years is the opinion which Judge Edward A. Conger, of the N. Y. federal court, rendered last week in the contest between M. Witmark & Sons and the Fred Fisher Music Co. over the renewal rights to 'When Irish Eyes Are Smiling.' For the first time a U. S. court has held that the assignment of a renewal right made by a writer more than a year before the renewal can become effective is binding on the writer so long as the latter is alive when the renewal becomes due. Judge Conger on the other hand expressed the doubt that such a transfer is enforceable upon the writer's heirs or estate.

Judge Conger went into an exhaustive analysis of all the legal and historical sources introduced at the trial of the case. Even though, as this jurist saw it, the Congress which passed on the renewal section of the copyright law was intent upon giving the writer the exclusive right to renew his copyright it (Congress) had not set up any bar to prevent the writer for assigning his future rights to any one and at any time. Judge Conger also couldn't see why a transfer of this sort would be against public policy.

Pressed for Cash

Evidence was introduced at the trial that after George Graff, Jr., one of the tune's writers, had given Witmark two assignments of his renewal rights he made a similar deal with Fisher. Both Fisher and Graff were represented in the litigation by John Schulman, who is also counsel for the Songwriters Protective Association, which as an organization is strongly interested in having vacated assignment renewals made by songwriters years ago. Schulman proposes to appeal from Judge Conger's findings.

The decision, if upheld, is figured to affect many valuable old copyrights, since it was a common procedure among the oldline publishing houses to obtain renewal assignments from writers when the latter, pressed for quick money, would often sell out their future rights to get it.

500 MUSIC RACKS ADDED DESPITE BIZ DECLINE

Even though the pop sheet music business in general is about 50% off from what it had been a year ago the International Circulation Co. has continued to expand its placement of music racks among stationery, drug-stores, icecream parlors, etc., in the hinterland. It has just added 500 more racks to its distributing list, making a total of over 3,000 such racks on hand with stores serviced by the ICC.

These racks contain the first 20 best sellers and an initial order by International on a displayed song is 15,000 copies.

BMI's Coast Haul

Hollywood, April 1.

Broadcast Music landed the title song of Walt Disney's 'The Reluctant Dragon' for publication and planted four numbers by its own writers in the next 'Dr. Christian' picture for RKO. 'Dragon' was written by T. Hee, Charles Wolcott and Ed Penner of the Disney staff.

'Christian' numbers are by Jack Owens, Claude Sweeten, David Gregory and Al Moss.



Unit Reviews

Hollywood Gold-Diggers of '41

(PALACE, CLEVELAND)

Cleveland, March 28.

Gautier's Bricklayers, Sue Ryan, Helene Denizon, Lew Hoffman, Carter and Holmes, Gordon Trio, Lee Kelson, Betty North, Kozloff's Line (44); 'Footsteps in Dark' (WB).

Dayton got the break-in date for Harry Howard's new unit, but it's been revamped here, with a couple of new acts added, and is shaping up as a large-scaled flash show that goes big for pulchritude and flag-waving. Looks like a strong money puller, with lavishly done numbers woven around good standard acts and a timely flavor.

What gives it sock here is the runway the Palace built over orchestra pit, plus stairways to upper boxes, to display 44 peacherinos in the line. Lee Kelson lets out a warm baritone in 'Beautiful Lady' for first beauty parade.

It builds nice background for vivid girl-tossing adaglo work by the Gordon Trio, who tighten up the spectacular opening. Lew Hoffman gets a tough following spot, but his affable mugging and juggling of gags and falls earn okay laughs. Neat novelty is Gautier's trained pups doing amusing knockabout takeoff on Willie, West and McGinty in a house-wrecking bit. Flying trapeze wind-up in which dogs go sailing through air, had every kid in the house yipping hysterically for an encore.

Carter and Holmes waste some time on juggler burlesque, but their clowning approach to several deft gymnastic stunts adds freshness. With only an impressionistic goldfoated tree for a bare setting, Helene Denizon's graceful toe-twirling doesn't impress at first, but her firebird spinning dance, backed by fine musical accompaniment, is more imaginative and better received.

Betty North is out for just a brief spell, handling the vocals satisfactorily in an American Indian ensemble. A punchy break in tempo comes when Sue Ryan sails into her song caricatures on prima donnas and jitterbugs. Her sense of satire is as sure as her sharply comic, noisy impersonations, and the girl's vitality in living 'Back to Bach' shakes them out of their seats.

Kozloff's unusually large troupe of dancers is fast on its feet in a saucy can-can, besides having eye-opening figgers and a splendid ward-robe. In finale they take a bow to flags of all the Allies, with girls bobbing out from behind them in smart costumes.

Somebody impersonating George Washington then appears in an upper box to read his famous lines about protecting these shores. 'Abe Lincoln' also rises in the opposite box to recite a condensed version of his Gettysburg address. They are frankly so corny in makeup that some guffaws burst forth from Saturday's (29th) audience but the unfolding of a huge American flag that hangs from the top flies to the runway makes it the most extravagant and spectacular patriotic finish seen hereabout since George M. Cohan's Yankee Doodle days.

Biz strong. *Pullen.*

Bare Facts and Figures

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, N.C., March 21.

Myles Bell, Nan Bedini, Golden Gate Trio, Brother Slim Williams, Mia Miles Trio, The Rolands (2), The Myrtle Walston Girls (10), Ardell & Delores, Frank Smedick's Band (5); 'Diamond Frontier' (U).

Although this show had been out less than a week when caught, it moved with speed and precision and drew heavy in the laugh and plaudits department, with its smartly-paced, talent-studded acts. Chief factor in the success of the show is emcee Myles Bell, who works hard to sell each act and then comes on in a single to wow 'em with his clever patter and clowning. Add to this his pleasing stage personality and a nice singing voice, the effect being socko.

Working with a doll as a prop, Bell does a take-off on 'Sonny Boy,' a la Jolson, that drew big laughs. He also scores heavily again working with songstress Nan Bedini, who pipes 'The Nearness of You' and 'What is It.'

The Golden Gate Trio, made up of tenors Ernie Rich and Herman Hunt, plus Tom Murray, bass, sell their harmonizing neatly. They open with a nice rendition of 'Down By the Old Ohio,' follow with a standard spiritual and leave 'em yelling for more with their Scotch version of 'Roaming in the Gloaming.' Trio come back to score nicely, harmonizing as each does a different ditty.

The Mia Miles Trio, adagiotts including Mia Miles, William Watson, and George Lette, open the show with a turn marked by grace and precision and enhanced by excellent musical accompaniment. The Rolands, brother and sister dancing act, are on twice. Their first is a standard terp turn, while they come back later to please with some torrid tapping and boogie-woogie gyrations.

Bell introduces 'Bundles for Anybody' number, which serves as a setting for a double strip number in which Ardell and Delores shed their ruffles and sillies and drop them in the bundles box. The Myrtle Walston girls (10) are pleasing in three standard appearances. Bell assists on a Mex rhumba turn, piping some risque lyrics between the torso wriggings, and the girls ring down the curtain with a spirited can-can. Producer Dan Fitch lives up to his rep for picking good-lookers for his line, with this one sporting its quota. Smedick's band (5) backs the show nicely from the stage.

Brother Slim Williams, blackface vet, scores pleasingly with his parson monolog. Williams, whose blackface experience dates back to the Delmar circuit and Al G. Fields days, is a strong laugh-puller with his slightly blue patter. His stuff is fairly current and he goes heavy for Americanism. Simple crack: 'It's better to pay higher taxes than to be under the Axis.'

Good biz on show caught. *Just.*

Diosa's Hotel Spot

Diosa Costello and Conga Revue, with Jesus Martini band, follows Winter Ice Carnival into the Terrace Room, Hotel New Yorker April 11. Bobby Byrne orchestra succeeds Woody Herman at same time.

Revamped ice show returns to the Terrace May 1.

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Worcester Sun. Vaude Resumes Easter (13)

Worcester, April 1.

Sunday vaudeville in Municipal Auditorium will be resumed Easter Sunday (13) after a lapse of several months, under direction of Frank Duffy, local dance promoter.

Ben Bernie and four acts have been lined up for opener. Duffy plans top of 75c, two-bits less than formerly.

SEEK MIDWEST HOME FOR INDIGENT ACTORS

Chicago, April 1.

Show Folks, Inc., organization of former and active members in show biz, is aiming for the establishment of a home in Chicago to be known as Actors Haven, which would care for aged performers in the midwest.

Organization will start its drive with a meeting tomorrow (Wednesday) in the Hotel Sherman. Officers of the organization are Peggy Richards, Jean Cook, Irene Coffey, Queenie Kleven and Mae Love Levy.

N. Y. Nitery Follow-Up

D'Artega's new band at LaMartinique, N. Y., is a neat setup of two brass, three reeds and three rhythm with the maestro doing some accordioning on brief occasion, although it's chiefly a personality baton job. He does a good show accompaniment for Masti and Hari, with their unique and somewhat zany terp impressions and for the holdover Danny Kaye who, however, relies mostly on his spouse, Sylvia Fine, for piano accomp. D'Artega is no novice at dansapation and does a neat location job here. Herbert Curbello's Latins continue with their sock brand of congarhumba tempos.

Mildred Bailey is making the swank Ruban Bleu on East 54th street (N. Y.) almost a jive joint, calling out quite a few of the 52d street disciples with her brand of sweet rhythm-singing. At the same time she's an especially strong interlude here with the white tie trade that Herbert Jacoby's class bistro usually attracts. Miss Bailey's rhythmic versions of 'Lover Come Back to Me,' 'Nobody Knows the Trouble I've Seen,' 'Bee Gezint,' 'Downhearted Blues,' 'When That Man Is Dead and Gone,' with a piano-guitar-string bass background, make for solid appeal.

Holding over are the Delta Rhythm Boys, vocal quartet whose piano-arranger masterminds their unique vocal harmonics. They are indubitable faves here. Hope Emerson is a returner with saucy songs which, somehow, don't click. Must be her material as she's registered to much better effect in the past, both here and elsewhere. *Abel.*

Saranac Lake

By Happy Benway

Saranac Lake, April 1.

In a letter recently received from Sir Harry Lauder, in Strathaven, Scotland, Sir Harry states that he has a $5 bet on 'us' to win the war.

Dr. George Wilson, medico-in-chief of the Will Rogers, has worn out a pen signing go-home reports. Among those officially skedded to leave are Tudor Cameron, Val Gueral, Max Smallens, Sylvia Cohen, Peggy Kensella, Bede Fiddler, Bill Plunkett and Frances Diamond.

Rev. Alvin B. Gurley takes time out to direct a Sunday afternoon Bible class at the Will Rogers. Turnout is S.R.O.

Since the Hotel Saranac has shuttered its orchestra and floorshow, hotel's biz has been off. Hennessey's Grill now only spot in town that has entertainment and band.

Patricia Edwards took the phrenic operation and is doing O.K. Harry Clifton got a slight reaction and is held in bed.

Anna May Tesslo was hopped up by the unannounced visit of her mother.

Harry Martin (Stuart) got his first 'you're-doing-good' report. He immediately wired his agent, 'after 26 weeks on this circuit I got a good report, see if Eddie Sherman can use me.'

Frank Moran, ex-blackface comic from Boston, here for a checkup. Medico pronounced him okay.

Thanks to Steve Forrest, Joseph Vaughey, Bobby Graham, Tommy Vicks, Harry Leyton, Charlie Mack, Jimmy Lake, Jack Hirsch, Grant Cane, Fred Doringer, John Clancy, Richard Flournoy, Weaver Bros. and Elviry, Polly Jenkins and her Plowboys, Bryce Lavign for their greetings and reading matter sent to this Colony.

Write to those who are ill.

Night Club Reviews

Minnesota Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, March 22.

Ran Wilde Orch (12), Robbins Bros. and Margie (3), LePaul, Doraine and Ellis; week-day minimum, $1; Saturdays, $1.50.

Playing his third engagement in this swanky spot, Ran Wilde and his small but first-rate orchestra again deliver dance and show music of a brand that has made the aggregation popular locally. It's plenty swingy and listenable, but not too loud, not hard on the establishment's bankroll. A strong floor show, also not overly costly, is extremely pleasing.

Two trumpets, three tenor saxes, two violins, one saxe, two pianos, a bass viol and the drums give forth smooth rhythm. Because of his broadcasts from the Terrace, Wilde goes in largely for BMI numbers, including 'No Fooling,' 'Here's My Heart' and 'Walking by the River.' Arrangements are neat, if not especially striking. Outfit has no novelty or comedy pretenses, but confines itself to danceable music and, inasmuch as dancing enjoyment is the main guest inducement here, it fulfills its function well. Playing of the show is faultless, too. As for Wilde himself, he pianos nicely, most of the orch's arrangements bringing out his keyboard work. He also does a good job of conducting and emceeing and his personality is pleasing. For vocalists the band has picked up the Three Clark Sisters, a local trio, who were not caught at this show.

The two Robbins brothers and Margie are acrobatic dancers who provide thrills. One of the boys goes into a spinwheel that's socko and the precision and backward somersaults also land solidly.

LePaul, sleight-of-hand artist, produces a live canary from a seemingly empty newspaper page and then devotes himself to clever tricks with cards. He infuses comedy touches into his manipulations which evidence plenty of skill.

Very youthful and personable, Doraine and Allen, girl and boy singers in musical comedy costumes, warble such numbers as the 'Italian Street Song,' 'Vienna Dream,' etc. Their voices blend nicely and they put plenty of dramatic fire into their efforts. The customers seemed unable to get enough of them.

During the early show Wilde plays the old-time songs and invites the customers to join in singing them. There are also the Arthur Murray dancers who illustrate the newest steps and teach them to the guests, with the most apt pupils winning bottles of champagne.

Room well filled at late show caught. *Rees.*

Beachcomber, Prov.

Providence, March 28.

Chico Simone's Congarhumba Band (6), Cheena DeSimone and her Congarhumba dancers (6), George Escudero, Pearl Dionne, Eddie Edwards' Continentals (4).

Informality seems to be the note at the Beachcomber, with little change from the pattern established at its opening show. Bill generally calls on for congarhumba dances, Spanish singer, pop-girl singer and rhumba lessons. Customers are also given a chance to fulfill what for some may be a lifelong ambition, that of leading a band.

Chico Simone's congarhumba band, batoned by Bill Venti, provides a pulse-beating rhythm. George Escudero, Spanish singer, has a pleasing personality and does a nice job of putting oomph into his Spanish numbers. Pearl Dionne, American pop singer, fits in nicely with more modern melody.

Cheena De Simone introduces an innovation in the current floor show, and joins her troupe in what she calls conga-boogie. Dance has conga rhythm basis plus boogie-woogie Looks like a page out of a voodoo dance and provides plenty of opportunity for contortions galore. Bill Morton, house press agent, emcees the spot. Eddie Edwards' smooth Continentals work the relief for more sedate dance tunes. *Malo.*

Vocal Coach Puts On Streamlined Audition In N. Y.

Possibly on theory that there should be a first time for everything, Joe Stewart, voice coach, last Friday (28) presented what he termed a streamlined 'atmosphered' audition of nitery talent for the enlightenment of all those Broadway agents who cared to attend. Professor Stewart fondly referred to his periment as 'Vocal Futures.'

Giggle water was planted on the reception table, mentioned in the program billing and handed around by hostesses. A bulber took flash photos of the acts. Sprinkling of newspapermen were in evidence gandering the proceedings. There were scouts from the Morris office and Music Corp of America. The Nola Studio, in building housing station WMCA, rented for the occasion, was jammed.

Lineup of embryo femme nitery talent, all dressed up in their best bibs, appeared on a slightly raised stage. Baby spots, a gilt backdrop and Bob Pattern's orch combined to give girls chance to work under favorable conditions.

Agents were regaled with numbers such as 'Last Time I Saw Paris,' 'Yes My Darling Daughter,' and other pop melodies, presumably because they presented least difficulty for the performers, some of whom had only a few weeks vocal training. Among those presented were Madeline Holmes, introduced as daughter of Taylor Holmes (brother Philip in films), who tried with torch and comedy numbers.

Professional audience appeared to be in a receptive mood, perhaps substantiating Stewart's theory that 'atmosphere' conditions inspire new talent to give better performances.

Geo. Church Bankrupt

George L. Church, dancer at La Conga nitery, N. Y., has filed a voluntary bankruptcy petition, listing no assets and $1,423 in liabilities.

Among creditors are Joe Whitley, owed $240 for publicity from Jan. 1-March 1, 1941, and Dan L. Blank, manager and agent, owed $218 in commissions from February, 1940, to February, 1941.

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JACK McCOY

Rep.: BILLY DELL

N.Y. BILL AIMS AT AGENTS

Optioning Acts Seasons in Advance Becomes Practice Among Bookers

A new practice is evidently taking hold in vaude booking circles, i.e., optioning name acts for seasons in advance. Thus Eddie Sherman, indie booker, has already signed the Ralph Edwards unit, 'Truth and Consequences,' the Ink Spots and Andrews Sisters for dates at the Hippodrome, Baltimore, next fall and winter. Sherman, incidentally, leaves today (Wednesday) for a short visit on the Coast with Abbott and Costello, whom he personally manages.

Idea behind the far-in-advance booking is insure the house getting certain name acts at their current salaries, thus forestalling the possibility that prices might rise shortly because of certain acts' growing popularity.

A similar practice has been followed for some time by Harry Kalcheim, booker of the N. Y. Paramount, with bands. Via this method Kalcheim repeats certain bands until they become standard names for the Par, especially newer orchs which are given their first Broadway stage opportunities by the Paramount's booker. Kalcheim, however, in his options usually stipulates raises in salaries for subsequent appearances.

MPLS. NITERY OP GUILTY ON PHONEY COIN CHARGE

Minneapolis, April 1.

Eddie Firotto, owner and operator of the Cleft, after-hours night club here, was found guilty, along with three Chicago men, in federal district court of possession and sale of counterfeit money on three counts and is awaiting sentence. The principal witness against him was a 22-year old girl, who testified Firotto gave her counterfeit money to pass. Maximum penalty is 15 years in prison and a $5,000 fine for each of the three counts.

The lid was clamped down here again after Cedric Adams stated in his Star-Journal column that several hundred unlicensed after-hour niteries were running hog wild and a blowoff was due.

A bill was passed in the state legislature requiring all niteries and saloons to have a state permit, which would be revoked if any slot machine was found on the premises. During the debate one of the senators charged that a brother of a county attorney controlled the slot machine privilege.

Sun. Vaude-Orch Policy For Malden, Mass., Aud

Malden, Mass., April 1.

A big Sunday name show policy begins here April 13, patterned after the successful ones in Lowell, with bookings being arranged by Ben Ford cooperating with Ray Galvin's Eastern Orchestra Service. Shows will be under auspices of Malden Elks Christmas Cheer Fund, and will be held at Malden high school auditorium.

Set-up will include one or two name personalities weekly, six acts of vaudeville, one name and a local orch. The four shows per Sunday will be scaled at 40-60c afternoons and 60-85c evenings.

Anita Louise was set to start first show (13), but has been called back to Hollywood. Thus far, Louis Prima and Blanche Calloway orchestras are set with Tony, Juanita and Buddy, WBZ hillbilly trio.

Isabel Jewell is set for April 20 with Larry Clinton and Fenton Bros. orchestras, Adrian O'Brien and Alice O'Leary, local radio and nitery favorites.

Equip State, Hartford, For Ice Show Policy

State, Hartford, operated by the Martin Bros., is installing a permanent ice plant for the purpose of presenting at least five ice shows yearly as part of its regular stage show-films policy.

Four pro shows, at least, will be presented, possibly produced by the theatre itself, and one presentation made up of local amateur skaters.

State's ice plant is the first permanent one in a theatre with the exception of the Center, in Radio City, N. Y., which reopens Friday (4) with a new version of 'It Happens On Ice.'

CHICAGO AGENT GROUP OKAYS AGVA TIE

Chicago, April 1.

General meeting of the Entertainment Managers Assn. was held in the Sherman hotel last week for ratification of the proposed agreement with the American Guild of Variety Artists. EMA, which includes practically all the bookers and agents operating in Chicago, passed the resolution unanimously, with each of the bookers and agents present affixing personal signatures to the agreement.

Those who signatured the agreement are:

Allied Music and Entertainment Service, Associated Orchestras, Benn Theatrical Agency, Chicago Artists Bureau, Joe Cody Attractions, Consolidated Radio Artists, Inc., Joe Coffey Amus. Co., William C. Heimback Sr., Henshel Thompson Amusement Booking Enterprise, Kennway Corp., Metropolitan Booking Office, Nadel Brothers, David P. O'Malley, Donna Parker-Peter Piper Productions, Alma Clausen, Riley & Goss, James A. Roberts, General Amusement and Spamer & Associates.

Also, Phil Tyrrell, Inc., Reginald Voorhees Music & Entertainment, Young Productions & Management Corp., Marion Garner Griffith, Tommy Sacco Theatrical Mart, Gus Sun Agency, Block & Hyman, Guy Perkins Agency & Marcus Glazer, Central Booking, John King Enterprices, Frank's Theatrical Agency, Thos. Butchill Agency, Sammy Clark, Charles E. Hogan, Sam Roberts, Seymour Shapiro Agency, Halperin & Greben, Sam Herman Agency, John Benson, E. B. Sligh, Affiliated Booking Agency, Edward M. Morse, Marty Bloom Entertainment, Max Landau Theatrical Agency, John H. Billsbury, Artists Casting Bureau, Fitzsimmons Theatrical Enterprises, Performers Consolidated Attractions, Milton Schuster, Hal Lawrence Theatrical Exchange, Duke Yellman, Barnes-Carruthers Fair Booking Assn.

Associate members: Wade Booth, Mort Infield, Danny Graham, Wally Weiss, Howard Schultz, Doris Hurtig, Jack Russell, John Mullaney, Ray Lyte, Hal Blake Cowles, Sidney K. Wormser, Paul Marr, Jack R. Stewart, Mrs. Fred Rosenthal, L. N. Fleckles Jr., Floyd F. Shaw, George W. Konchar Sr., Alexander Marney, George W. Konchar Jr., Bert Howard, Marvin Welt, John J. Donovan, Robert W. Pursell, Ruth Racette, Mike Levy, Harry E. Sigman, Edward C. Hayman, Bill Parent, Lillian LeHaye, Georg. Hall, Nicholas M. Boila, Mike Tuffin, M.rty Whyte, Alpha ... Demaree, Sidney J. Page and George A. Laadt.

Jerry Wayne, baritone with the Bobby Byrne band, leaves that outfit just before it goes into the New Yorker hotel, New York, April 11.

1 YEAR AS LIMIT ON COLLECTIONS

Assemblyman Ostertag's Proposed Statute Would Amend N.Y. State Labor Law in Relation to Employment Agencies—Commissions Would Be Held Down to 5%

PROTESTS TO ALBANY

A new bill proposed by Assemblyman Harold Ostertag in Albany to amend the State's labor law, in relation to employment agencies, is fraught with obstacles for theatrical agents, not the least of which is the limitation to 5% in commissions and only one year's collections on performers receiving salaries totalling more than $3,000 yearly. Bill is now before the rules committee of the Assembly.

The Artists Representatives Assn., of N. Y. City, via counsel I. Robert Broder, Monday (31) wired protests against the passage of the bill to Oswald Heck, Speaker of the assembly and chairman of the Rules Committee, and Abbott Moffatt, chairman of the Ways and Means Committee. It was pointed but to them that the measure would work great hardship on all agents in the show business. American Federation of Radio Artists also wired protests against the bill to Albany yesterday (Tuesday).

Besides the limitation of commission to 5% for all agents, except those who personally manage only one particular artist and no others, and the limitation of collections to one year on salaries over $3,000, the bill also provides for doubling of employment agency fee in all cities of 1,000,000 or more population. This means that a license in N.Y.C. would cost $50 instead of the current $25. Bill also calls for doubling bonds required from employment agencies, viz., $2,000 instead of the $1,000 bond required currently.

Time Limit

The time limit for collection of comissions would work a particular hardship on picture and radio agents, who often set performers for termers running over a period of years, and at times on legit agents, when they are fortunate in landing a player in a long-running show, such as 'Tobacco Road,' 'Hellzapoppin,' 'Life With Father,' etc.

Measure, which contains specific provisions on theatrical employment agencies and theatrical engagements, defines the former to mean and include:

'The business of conducting an agency, bureau, office or any place for the purpose of procuring or offering, promising or attempting to provide engagements for circus, vaudeville, theatrical and other entertainments or exhibitions or performances, or of giving information as to where such engagements may be procured or provided, whether such business is conducted in a building, on the street or elsewhere.' Term, 'theatrical employment agency' also shall include and apply 'to any person who sells, manages, produces, supplies, presents or furnishes entertainment other than his own personal services at any function, banquet or social affair for hire and pay.'

It also is to include 'an artist's or performer's representative or manager, or any person engaged by an artist or owner of an act or theatrical enterprise to obtain employment or engagements or to represent him in any negotiations for such person's engagements, appearances, etc., in any branch of the theatrical, amusement, motion picture, radio, operatic or concert field.'

Ann Corio to Oriental

Ann Corio has been inked by Mike Todd for week of May 2 at his Oriental, Chicago.

Stripper is said to be grabbing $1,500 for the date.

Disappointing Response to Filing Nominations for AGVA's National Voting Brings April 12 Extension

The executive committee set up several months ago by the Associated Actors and Artistes of America to administer the American Guild of Variety Artists has postponed AGVA's national election because 'the response from the locals was disappointing.' As a result, there's an extension for filing nominations to the national board to April 12—March 22 was the original deadline—and ballots will be mailed April 19, with voting terminated by 2 p.m. on Saturday, May 3. It was originally proposed to end the balloting April 17.

According to the Four A's executive committee, which is supervising the election, the locals not only were delinquent in filing petitions for nominations but failed in some instances to follow rules laid down for the procedure of the election. In a statement to all of the locals, the committee, in fact, referred to the response as 'deplorable.' It was pointed out that it's 'the real purpose of the Four A's to conduct a proper and truly national election.'

Reps' Chances Better

It is again stated that due to the maximum quota of 45 for the national board, locals may find it possible to land more than one or two representatives. While it is figured that each local having 100 paid-up members or more is entitled to two members on the national board, with locals under that membership figured for one rep, all vacancies not filled will be culled from defeated nominees in direct order of the number of votes received, so long as he gets a vote equal to at least 25% of the local's paidup membership. Thus, certain locals which sent in only one or two nominating petitions now have the opportunity to file more.

Up to March 22 the original deadline, only 11 officially accepted nominations had been filed, when at least 100 or more were expected. Of these, Boston accounted for two; Cincinnati, six, and San Francisco, three. New York filed 16 petitions subject to check for standing of members signing; Philadelphia sent in six, of which two are subject for check of membership signing, while four did not contain the requisite number of 25 signatures for the nominee.

Three locals, Chicago (2), Los Angeles (2), and Detroit (6), sent in petitions late, but these will now be checked and accepted if okay, while other locals merely sent in excuses. Cleveland, for instance, stated that it was holding a nomination meeting March 30, 'only time members can appear,' although deadline was March 22.

Mpls. Safeguards Aud Against Non-Payoffs

Minneapolis, April 1.

Under terms of an ordinance introduced in the city council here, no show or attraction of any sort can come into the municipal Auditorium without posting a deposit or bond to insure payment of rental and of possible creditors.

Measure is intended to safeguard city and local tradesmen and comes as result of recent departure of Larry Sunbrock, leaving $4,000 in unpaid bills incurred by his Hollywood thrill show.

TA CITES BOREO, 13 OTHERS IN CONTEMPT

Theatre Authority has cited Emile Boreo, Henry Theron and the Merriel Abbott Dancers (12), floorshow of the Latin Quarter in Miami, for appearing last Tuesday (25) at an unauthorized benefit in Nassau sponsored by the Duke and Duchess of Windsor. In a meeting with Lou Walters, operating the Miami nitery, prior to the show's sailing, Bert Green, TA's Miami rep, had informed him that the performers should be paid and that if the performers worked gratis it would be in violation of rules.

The show had already closed at the Latin Quarter before sailing for Nassau and the special performance.

It's not yet known what the American Guild of Variety Artists, a member of TA, will do, but Equity, as a result of the performers' disregard of TA's ruling, will not permit Boreo or Theron to play in legit. If booked in a show coming within Equity's jurisdiction, they would face trial by the actors' union and probable fine, with the latter often being very stiff.

Nixes Cash for Benefit

Miami, April 1.

Lew Walters, operator of the local Latin Quarter nitery turned down booking at the Olympia theatre (Par) here in order to play a British War Relief benefit in Nassau (27).

He flew his entire bill, including Sally Rand, over at his own expense. Show scored a smash hit.

Philly Nitery Folds Holy Week, Gets Church Praise

Philadelphia, April 1.

For the first time in local history a nitery will shutter during Holy Week. Frankie Palumbo yesterday announced he would close his spot in the Latin Quarter from April 7 to April 12. The action was applauded by church groups, who are seeking to have other niteries follow suit.

Palumbo's club is reputed to be the oldest nitery in the world. It has been operating on the same location since 1884.

LARRY PAGE, AGENT

Larry Page, of hoofing trio Page, Dodge and Page, has left act to go into agency biz.

Peter Page continues as a single.

EVANS TIRED OF PAYING 40% TO AGENT VINER

Chicago, April 1.

Through attorney Ben Ehrlich, ventriloquist Bob Evans, currently in the Empire Room of the Palmer House, has instituted suit against Joe Viner, who allegedly has a management contract with Evans calling for 40% of the performer's salary.

This contract, signatured a couple of years ago, is for a period of 10 years and Evans has appealed to the courts to break it as unfair.

Esquire Beats Nitery

Miami, April 1.

Esquire Club, operated by local syndicate, has been ordered to change its name and remove from its walls all decorations of 'Esky,' bulbous-eyed, copyrighted wack publicized by Esquire magazine.

Ruling by judge John W. Holland was result of an equity suit brought against the nitery by Esquire Publishing Co., for alleged copyright infringements.

Variety Bills

WEEK APRIL 4

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (3)
Louis Armstrong O
Billie Holiday
2 Zephyrs
Big Time Crip

WASHINGTON
Capitol (4)
Tommy Dorsey Ore
Frank Sinatra
Pied Pipers
Conny Haines

Paramount

NEW YORK CITY
Paramount (2)
Charlie Spivak Ore
Dinah Shore
Rose Wyse Co
Wences

CHICAGO
Chicago (4)
Knight Nie
Fitchmen
Sarah Ann McCabe
Marty May
ZaSu Pitts
Patsy Kelly

STATE LAKE (4)
Latin Quarter U
MIAMI
Olympia (3-6)
Dean Murphy
Sophie Tucker
Betty Bruce
Cass Daley

ROCKFORD
Coronado (9-10)
Inkspots
Moke & Poke
Mr. Paul
Orpheum (4)
Major Bowes Co

RKO

BOSTON
Keith (3-6)
Carlello Co
Smith Rogers & E
Rose Marie
Gene Sheldon
2 Greys
(27)
Clyde McCoy Ore
Bob Howard
Ruthie Barnes
Rose & Stone
CLEVELAND
Palace (4)
Erskine Hawkins O
Chuck & Chuckles
Ada Brown
Congaroo Danc
(28)
Al'wood Goldd'gers
CINCINNATI
Shubert (4)
Stars Over H'wood
(28)
Bernivici Co
Pan Amer Follies
COLUMBUS
Palace (28)
Orrin Tucker Ore
Bonnie Baker
Stapletons
Walter Dare Wahl
DAYTON
Colonial (4)
Bernivici Co
Pan Amer Follies
(28)
Stars Over H'wood
SYRACUSE
Strand (4-6)
Major Bowes Co
(28)
Erskine Hawkins O
Stump & Stumpy
Congaroo Danc

Warner

NEW YORK CITY
Strand (4)
Charlie Spivak Ore
Evelyn Farney
Emmett Oldfield Co
Rufe Davis
PHILADELPHIA
Earle (4)
Jimmy Lunceford O
Bill Robinson
(28)
Edith Fellows
Wilson Rogers
Martha Raye Rev
Cristianis
W & G Ahearn
Johnny Woods
3 Swifts
PITTSBURGH
Stanley (4)
Blackstone
(28)
Earl Carroll Co
Georgia Gibbs
Rosemary Dandall

Bert Wheeler
Beryl Cameron
Williams & R Dust
Virginia Maples
Frakson
Artie Rice
Judson Fraher
3 Biltmorettes
Reginald Craig
Leslie & Ilsley
READING
Astor (4-5)
Ray Kinney Ore
WASHINGTON
Earle (4)
Martha Raye Rev
Cristianis
W & G Ahearn
J & M Mulcay
3 Swifts
(28)
Gae Foster Gls
J & J McKenna
Maxay & Brach
Flower's Models
Gene Archer

Independent

NEW YORK CITY
Music Hall (3)
Edwina Eustice
Hayes & Armstrong
Selma Kaye
Loren Hollenbeck
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (3)
Larry Adler
Al Bernie
Weldon Barr
12 Esquires
Ann Dupont
Paul Ash Ore
Wings (3)
Streets of Paris
BROOKLYN
Flatbush (3)
Ina Ray Hutton Ore
Helen Morgan
Frances Faye
Block & Sully
BALTIMORE
State (6-9)
DePorres
George Niblo Co
(3-5)
Evelyn Brooks
Rogers & Morris
Bartell & Wms Co
Hippodrome
Sammy Kaye Ore
Royal
Deep River Boys
Una Mae Carlisle
Bogash & Bardine
CAMDEN
Towers (4-6)
Thompson Bros & N
Narvella Bros
Harry Rose
Ross & Stone
H'wood Blondes
MASON
State (2-9)
Ella Fitzgerald Orc
Whitey Co
Stump & Stumpy
Bill Bailey
ELIZABETH
Liberty (3-6)
Toyo
4 Melodears
Harry Stockwell

Nelson & Hart
FREEPORT
Freeport (3-5)
Ben Blue Co
Lou Van
Winnie Hoevler Co
(6-8)
Martin & Allen
HARTFORD
State (4-6)
Horace Heidt Ore
NEWARK
Adams (4-6)
Gene Krupa Ore
Johnny Woods
Honey Fam
Gil Lamb
PATERSON
Majestic (8-11)
Tanner & Thomas
Conway & Parks
(Three to fill)
(4-7)
Hello Everybody U
PHILADELPHIA
Carman (4)
Don Hooton
Emerson Co
Chester Doherty Gls
Jack Mackey
Fay's (3)
Large & Morgner
Mon Sisters
Kay Fears
Irene O'Dare
Billy Bryden Co
Ashley & Clayton
15 Lonergan Gls
PITMAN
Broadway (6 only)
DeVorons
Ted Lewis
George Niblo Co
High-Low-Jack Co
PROVIDENCE
Metropolitan (4-6)
Crazy Show of '41
Milt Britton Ore
Lois Andrews
Pat Dorsey
3 Diamond Boys
TORRINGTON
Alhambra (5-8)
Louis Prima Ore
Keller & Edyard

Don Francisco Co
Duke Jr.
WORCESTER
Plymouth (31-3)
Bill Robinson
Dick Rogers Ore
Pat Henning Co
Joey Rardin

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Ore
Pedrito Ore
Jayne Manners

Beachcomber
Michael Loring Ore
Pancho Ore
Lina Basquette
Carmen Amaya

Bill Bertolotti's
Don Silvio Ore
Angelo Ore
Frederica
Dorothy Allen
Laura Deen

Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer

Cafe Pierre
Leo Dryer Ore
Adria'ne Matzenauer

Cafe Society (Midtown)
John Kirby Ore
Eddie Heywood Jr Ore
Hazel Scott
Ammons & Johnson
Golden Gate 4
Jack Gilford

Cafe Society (Village)
Henry Allen Ore
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Willie Bryant
Mae Diggens
Calvin Jackson

Casino Russe
Cornet's Codolban O
Kris Kay Ore
Nina Tarasova
Gypsy Markoff
Dmitri Matvienko
Yanco Borca
Lunia Nesterova
Tina Boleva
Georges Stefanescu

Chateau Moderne
Maurice Shaw Ore
Gabriel
Ruth Richmond
Dick Wade
Sam Grassis
Leo Mantin
Lucille Garrett
Ethel Powell

Club 18
G Andrews Ore
Peter Brent Ore
Hazel McNulty
Jack Winslen
Stella Gayer
Lilyan Dell
Pat Harrington
Francis Lupo

Hotel Edison
Mel Hayes Ore
Madeline Gray

Hotel Essex House
Paul Baron Ore
Grace Morgan

Hotel Lexington
Lani McIntire Ore
Aggie Auld
Napua
Momi Kai
Malee Shaw

Hotel Lincoln
Tony Pastor Ore
Lincolnaires

Hotel McAlpin
Johnny Messner Orc

Hotel New Yorker
Woody Herman Ore
Muriel Lane
Ice Ballet
Erna Andersen
Adele Inge
Ronnie Roberts
Terry Farley
Mark Plant
Bob & B Wade

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Ore
Jose Dominguez O
Jack Williams
Elenore Wood
Hibbert, Byrd Co
Nina Diana
Bunny Howard
Ginger Dale
Sylvia Barry

Hotel Pennsylvania
Jimmy Dorsey Ore
Helen O'Connell
Bob Eberle

Hotel Plaza
Dick Gasparre Ore
Chiquito Ore
Raye & Naldi
Jane Winton

Hotel Roosevelt
Guy Lombardo Ore

Hotel Savoy-Plaza
Bob Grant Ore
Hildegarde
Les Kain

Hotel Shelton
Johnny Johnson

Hotel St. George (Brooklyn)
Dave Martin Ore
Dee Williams
Hank Foster
Dick Fulbright
Bill Dillard

Hotel St. Moritz
Eddie Varsos Ore
Vivian Blaine
Johnny Howard
Claire & Arroyo

Hotel St. Regis
Hal Saunders Ore
Gus Martel Ore
Dorothy Lewis
Beasley Twins
Hazel Franklin

Hotel Taft
Frankie Masters Or

Hotel Waldorf-Astoria

Empire Room
Leighton Noble Ore
Martin Borr Ore
Adelaide Moffett
Stan Kavanagh

Iceland Restaurant
Bobby Norris Orc
Manuel Ovando Ore
Alex Hurd
Kenny Williams
Joe Jacobs
Eileen O'Neil
Betty Langer
Florence Sutan

Kelly's Stable
Lester Young Ore
Maxine Sullivan
Billy Daniels
Clarence Profit 3

La Conga
Jack Harris Ore
Nora Morales Ore
Josephine Del Mar
Tuba Molina
Geo Marsh
Rosita & Pancho

La Martinique
D'Artega Ore
Herbert Gabrielle O
Karen Cooper
Percy & Moro

Place Elegante
Ernest Frans Ore
Bernice Manning
Bill Farrell
Joe Sayaso
Vincent de Costa
Art Tubertini
Tina Dorsey

Rainbow Grill
Barry Winton Ore
Julian & Marjori
Jean Murray

Rainbow Room
Ben Cutler Ore
Virginia Hays
Maggi McNellis
Jane Pickens
James Copp, III

Ruban
Mildred Bailey
Hope Emerson
Delta Rays

Russian Kretchma
Nicolas Matthey Or
Peter Nemiroff Ore
Olga Ivanova
Nasia Poliakova
Marusia Sava
Adia Kuznetzoff
Benia Kaplanoff
Michel Michon
Misha Usatchoff
Arjniak Arafelova

Sawdust Trail
Julia Gerity
Tookie Hunter
Billy Hess
Carroll Sis
Faith Arlen

Blackstone Hotel (Hallstone Rm.)
Dick Rock Ore

Brevoort Hotel (Crystal Room)
Joan Baylor
Mable Scott
Evelyn Dee
Dian Dawn
Bob Billings

Broadmoor
Jackie Sharp
Gene Stockwell
Phyllis Vaughn
June Spachler
Marlene Dale
Suzanne Propst
Ruth Gans
Herb Ridolphs Ore

Chez Paree
Lou Breese Ore
Morton Downey
Frank Libuse
18 Commanders
Lois Wallner
Bienne Sis
Evans Sis

Club Alabam
Tonya
Mickey Dunn
Ann Mac
Virginia Lee
Marian Norris
Allen Cox
Bernie Adler
Effie Burton
Paulette La Pierre
Dan Carell Ore
Dorothy Dale
Eddie Roth Ore

Club Minuet
Helene Carol

Bela Bros
Ruth Wayne
Marshall & Sheild
Alphonse Berg
Anita Lane
Carol Dean
Younger Gls
Eddie Fens Ore

Ivanhoe
Florence Schubert
Al Trace Ore
4 Barrds
Helen Sumner

L'Aiglon
Spiros Stamos Ore
Mona Schlick
Isobel de Marco

Liberty Inn
George Gray
Jean O'Brien
Dottie Owen
Sherry Adair
Connie Austin
Jackie Jerlen
Jimmy O'Neil
Earl Wiley Ore

Morrison Hotel (Boston Oyster House)
Manfred Gotthelf

New Yorker
Billy Gray
Doris Dupont
Joanne Jordan
Russell & Farar
Patsy Kay
Arne Barneti Ore
Al Milton Ore

Old Heidelberg
Irma Cooper
Sally Sharrett
Heidelberg Bns
Louie & Weasel
Hans Menzer

Palmer House (Empire Room)
Eddie Duchin Ore
Eddy Howard
Bob Evans
Maurice & Cordoba
Perez Four
Abbott Dancers
Phil Dooley Ore

Sherman Hotel (Celtic Cafe)
Gene Kerwin Ore
Jaros Sis
(Terrace Room)
Bob Crosby Ore
Cole Trio
Nathan Sis
Hyton Gls
Carl Marx

Silver Cloud
Jackie Richards Gls
Mildred Anderson
Dottie Dayne
Alrite & Blue
Dick Prince
F Quartell Ore

Congress Hotel (Glass Hat Rm)
Johnny Banas Ore

(Pencock Rm)
Joe Vera

Edgewater Beach Hotel (Beach Walk)
Wayne King Ore
Consolo & Melba
Walter Donahue
Dor Dorhen Gls
Herb Poole

Frank's Casino
Harriet Ehrlick
Rocky Ellsworth
Billie Webb
Ann Andrew
Dick Conrad
Bob Tinsley Ore

Gresemere Hotel (Glass House Rm)
Law Story Ore
Marie Lawler
Nord Richardson
Hi Hat
Sid Tomack

Baby Lilly
Adelle Russell
4 Octaves
Bill Bailey
Bill Hughes
Alan Wood

Minstrel Tavern
Ed McGoldrick, Jr.
Ed McGoldrick, Sr.
Madame Iris
Dr Hudsbach
Helen Marriott

Open Door Cafe
Verna
Sunny Rae
Mutt & Jeff
Don Anton Ore

Palumbo's
Mario & Marie
Noel Breese Ore
Fena Raymond
Cirle Mallery
Mary Love
Jos & Jeanne
Helen Jevica
Howard Reynolds O

Roman Grille
Harry McKay
Virginia Lewis
Joyettes
Eddy Rockney
Rol Yorke Ore

Rendezvous (Hotel Senator)
Ara Mayer
Debonairs

69th St. Rathskeller
Mazza Bobby Lee O
Pete Mayes
Pauline Paige
Florence McClain
Harmony Trio
Peggy Barron
Irene Leonetti
Pauline Paige
Warner & Valerie
Ruth Templeton
Bella Belmont
Tampa Boys
3 Casimieras

Silver Lake Inn
Rolando & Reid
Geo Read Polly

Alice Lucey
Frank Hessel Ore

Stamp's
George Marchetti O
Hal Fisher
Bobby Armstrong
Margie Drummond
Dells
Bobby Del Rio
Johnny Welsh
3 Blossoms

Swan Club
Armand & Juliana
4 Falrettes
Marty Bohn
Nancy Lee
Miss Juliana
Irene Kaye
Bill Bailey
Henry Patrick's Ore

20th Century
Men of Rhythm
Mike Fedecin
3 Musical Shades

Warwick Hotel
Ray Morton Ore

Weber's Bar Beau Camelen
Jules Flacco Ore
Curran Bligh
Singing Tones
Balasi & Skaren
Hale Hanson, Jr.
Pan Bannerman
Pat Sullivan
Thea Blues
Dave Peterson
Syd Golden
Rathar Fidoradians

Wilson's
Jerry Taps
Rowe & Raye
Jackie Lee
Julia Cummings
John Reno
Joe Hough
Geo Baquet Ore

Yacht Club
Johnny Leary
Lillian Chaplin
Jacqueline Herman
Cleo Barr
Mary Navis

CLEVELAND

Alpine Village
Peggy Masterson
Manny & Grand
Moriarity & Dell
Bob Cofer
Carl Ravazza
Otto Thurn Ore

El Dumpo
Bob Manners Ore
Sammy Lipman
Antoinettes

Freddie's Cafe
Al Stone
Gale Parker
Carlos Costa
3 Smart Gls

Gourmet Club
E Robinson Ore
Gayle Gaylor

Hotel Allerton
Grant Wilson
Johnny Cowgill

Hotel Carter
Thinton Spreyer
Ambassadors Ore

Hotel Cleveland
Lang Thompson O
Margaret English
Hotel Fenway Hall
Johnny Joyce Ore
Mary Wine

Hotel Sterling
Jimmy Van Osdell
Quinteros

Lester Chafets

Hotel Hollenden
Monroe & Grahm
Grayce & Graham
Billy Dayne
Parker Bros
Sloan & Gary
Sorsill
Sammy Watkins Or

Hotel Statler
Jose Morand Ore
Pancho & Dolores
Dolores Anderson

Jack & Eddie's
Rubertino, Roberta
Babe Sherman
Arlene Rice Ore

La Conga Club
Ramon Arias Ore

Lindsay's Bar
Rose Murphy
Una Mae Carlisle
Pearl DeLucca

Monaco's Cafe
Charles & Celeste
Vici Robere
Barry Bros Ore

Regal Club
Ducky Malvin Ore

Thirty-Seven Club
Pat Dennis
Rogers & Spruce
Diane Bootie
Johnny Lee

DETROIT

Book-Cadillac Hotel (Book Casino)
Maynard Sarsden
Imogene Lynn
Morris King
Eddie & Baron Or

(Motor Bar)
Pete Vera

Bowery
Beverly Roberts
Yvette Dale
Hickey Bros & A
Carl Gray Sis (3)
5 Fonzai Boys
Don Arden Dane
Johnny King
Chas Carlisle
Benny Resh Ore

Casanova
Ann Starr
Vantine & Cazan
Annette & Raoul
Walter Kane
Dick Hughes
Glamor Gls
Lee Wallace Ore

Corktown Tavern
Beef Trust
Good & Goodie
Prof. Cheap
Orlando
Tex Wentz
Jackie Del Rio
Dick Haviland
Les Arquettes Ore

Hudd's
3 Old Timers
Manuel Lopez
London Chop House
Venia Valenti
Ruby Ore

Morocco
Gay Nineties'
Buddy Duray
Joe Fodor Ore

Nebiolo's
Di Giovanni
Frederick & Collins
Phelps & Cullenbine
6 Vanettes
Leonard Seel Ore

Northwood Inn
Moriarty & Dell

Rose Feeney
Pola Montoya
Bubbles Shelby
Grace O'Hara
Keller Sis
Marian Proctor
Evelyn Bradley
Elaine Black
Kay Laverty

Gay 90's Cafe
Phil Wood Ore
Strut Flash
Nat Wilson
May Ann
Ann Fisher

(H Walton Roof)
Glamour Gls
Helen Heath
Phil Roswell
Vera Neva
Arthur Carlton
Jackie Green
Grace Corwin
Lou Morrison
Michael Sandina
Peppino & Carmen
Nell Johnson Ore
Arnaut Bros
Wanda Stevenson
Daniel Saracco Ore

Hotel Philadelphia (Philadelphia Rm)
Carlotta Dale
Ashburne
Dick Wharton Ore

Jam Session
Geo Lutz
Joe Verechia
Billy Kretchmer

Hopkins'Rathskeller
Jimmy Venuti Ore
Ed Searay Gavin
Honey Cole
Cornbread
Helen Wilson
Black Eyes Peas
Agnes Barry

Little Rathskeller
Charlotte Vogue
Peter Sis
Victor Hugo's Ore
Count Boris
Ed Kinley

Manoa Inn
Jack Hitchinson
Smythe & Delores
Dianne Rochelle
Castillians
Edythe Ballade
Frank Cuneo Ore

Mayo's
Gus Johnson Ore
Lenny Ross
Dottie Villard
Paul Kane
Grace Joyce

PHILADELPHIA

Club Bali
Alan Fielding Ore
Ball-lovelies
Xavier Cugat
Gerardo & Helen
Lina Romay
Adel Mann
Miquelito Valdes
Carmen Castillo
Nico Lopez

Ben Franklin
Leo Zollo Ore
Fay & Gordon

Carroll's
Charlie Gaines Ore
Grace Gordon
Ian Laughan
Dixie Sullivan
Cleopatra
Sammy Spear
Bobby Vail
14 Carrollettes
Wilbur Rance
Jean Remington

Club 18
Shandor & Marco
Margie & Baba
Rose Venuti
Joan Rydell

Cosmo's
Lou Ferlano
Kay Trotter
Lloyd Mann
Earl Wilk
Jean Van
Lou Martin
Ruth Mells
3 Jays

Di Pinto's
Babe La Tour
Eleanor
Sunny Allen
Marie Fitzpatric
Vera La Verne
Joe Wayne
Eddie King Ore

Embassy
Geo Clifford
Carolyn Wright
Marquita Rivera
Benton Twins
Jos Cercone Ore
Dolores Del Carmo
Moya Gifford
Carlos Gomez Ore
Curt Weller Ore

Evergreen Casino
MacArthurs
De Mar & Denise
Warren Phillips
Linda Lind
Doris Elliott
Pat Shevlin Orc
Helene Standish
1933 Lassies

Kings of Swing

Rita Ray
Alvira Morton
Ethel Brown
Fillmore Sherman
Art Fischer Ore
Del Estes

Colony Club
Bobby Ramos Ore
Monchita Ore

Colonimos
Tirza
Lew Parker
Sid Gould
Roy Rogers
Zorby & Wiere
Dick Prince
F Quartell Ore

Congress Hotel
(Glass Hat Rm)
Johnny Banas Ore

(Pencock Rm)
Joe Vera

Edgewater Beach Hotel
(Beach Walk)
Wayne King Ore
Consolo & Melba
Walter Donahue
Dor Dorhen Gls
Herb Poole

Frank's Casino
Harriet Ehrlick
Rocky Ellsworth
Billie Webb
Ann Andrew
Dick Conrad
Bob Tinsley Ore

Gresemere Hotel
(Glass House Rm)
Law Story Ore
Marie Lawler
Nord Richardson
Hi Hat
Sid Tomack

PHILADELPHIA

Club Bali
Alan Fielding Ore
Ball-lovelies
Xavier Cugat
Gerardo & Helen
Lina Romay
Adel Mann
Miquelito Valdes
Carmen Castillo
Nico Lopez

Ben Franklin
Leo Zollo Ore
Fay & Gordon

Carroll's
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Sammy Spear
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Wilbur Rance
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Margie & Baba
Rose Venuti
Joan Rydell

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Lou Ferlano
Kay Trotter
Lloyd Mann
Earl Wilk
Jean Van
Lou Martin
Ruth Mells
3 Jays

Di Pinto's
Babe La Tour
Eleanor
Sunny Allen
Marie Fitzpatric
Vera La Verne
Joe Wayne
Eddie King Ore

Embassy
Geo Clifford
Carolyn Wright
Marquita Rivera
Benton Twins
Jos Cercone Ore
Dolores Del Carmo
Moya Gifford
Carlos Gomez Ore
Curt Weller Ore

Evergreen Casino
MacArthurs
De Mar & Denise
Warren Phillips
Linda Lind
Doris Elliott
Pat Shevlin Orc
Helene Standish
1933 Lassies

Kings of Swing

CHICAGO

Ambassador Hotel (Pump Room)
Virginia Raye
Jerry Shelton Ore

Bismarck Hotel (Walnut Room)
Art Kassel Ore

Marion Holmes
Collette & Barr
Hadley Gls

Blackhawk
Ted Flo Rito Ore
Earle Lewis
Grandfat'r's Follies

Denise
Elaine Knight
Bernice Manning
Dorita
Grace Patterson
Frank McCormick

Havana-Madrid
Froilan Maya Ore
Juanita Sanabria O
Arturo Cortez
Pepita & Lucia
Carlos Valadez
Manor & Mignon
Rosita Ortega

Hickory House
Babe Rinaldi Ore

Hotel Astor
Dick Kuhn Ore
Sande Williams Ore

Hotel Delaware Plaza
Arthur Ravel Ore
Joe Patumy Ore
Lucille Johnson
Carole & Sherod
Marcia Neil
Belmont Balladeers

Hotel Biltmore
Clyde Lucas Ore
Betty Allen
Doodles Weaver
Betty Kean
Covert & Reed

Hotel Bossert (Brooklyn)
Eddie Lane Ore

Hotel Brevoort
Paula Lawrence
Tans
Paco Sierra
Sam Rael
Julius Monk
Norbert Faconi

Hotel Edison
Mel Hayes Ore
Madeline Gray

Hotel Essex House
Paul Baron Ore
Grace Morgan

Hotel Lexington
Lani McIntire Ore
Aggie Auld
Napua
Momi Kai
Malee Shaw

Hotel Lincoln
Tony Pastor Ore
Lincolnaires

Hotel McAlpin
Johnny Messner Orc

Hotel New Yorker
Woody Herman Ore
Muriel Lane
Ice Ballet
Erna Andersen
Adele Inge
Ronnie Roberts
Terry Farley
Mark Plant
Bob & B Wade

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Ore
Jose Dominguez O
Jack Williams
Elenore Wood
Hibbert, Byrd Co
Nina Diana
Bunny Howard
Ginger Dale
Sylvia Barry

Hotel Pennsylvania
Jimmy Dorsey Ore
Helen O'Connell
Bob Eberle

Hotel Plaza
Dick Gasparre Ore
Chiquito Ore
Raye & Naldi
Jane Winton

Hotel Roosevelt
Guy Lombardo Ore

Hotel Savoy-Plaza
Bob Grant Ore
Hildegarde
Les Kain

Hotel Shelton
Johnny Johnson

Hotel St. George (Brooklyn)
Dave Martin Ore
Dee Williams
Hank Foster
Dick Fulbright
Bill Dillard

Hotel St. Moritz
Eddie Varsos Ore
Vivian Blaine
Johnny Howard
Claire & Arroyo

Hotel St. Regis
Hal Saunders Ore

Danny Kaye
Frances Langford

Larue
Eddie Davis Ore
Joseph Smith Ore

Le Coq Rouge
Geo Sterney Ore
Bela Blony
Eleanor French

Leon & Eddie's
Lou Martin Ore
Eddie Davis
Jackie Miles
Debbie Moore & M
Maxine De Shon
Grace Drysdale
Shayne & Armstr'g
Elaine Arden
Shirley Lloyd
Marie McDonald
Olga Mendez
Gale 6

Mon Paris
Heywood Powers Or
Dick Wilson Ore
Eleanor French

Monte Carlo
Ted Straeter Ore
Tito Guizar

LOS ANGELES

Biltmore Bowl
Jimmy Castle
Buddy Hughes
Ambassadorettes
Dorothy Brandon
Shea & Raymond
Everett West
2 Dee's
Corinna Mura
Chuck Foster Ore

Cafe La Maze
Jimmy O'Brien
Jack Lemaire
Sammy Woolfe
Dyana Gale
Victor Vincent Ore

Casa Manana
Jack Teagarden Or

Cocoanut Grove
Mary Parker
Milly Holmes
Mitchell Leisen Rev
Freddie Martin Ore

Earl Carroll
Buster Shaver
Olive & George
4 Debonaires
Beryl Wallace
Frankie Conville
Jack Durant Girls
Helen O'Hara
Sunny Dale
Barbara O'Drew
Reyes' Rhumba Bd
St Clair & Day
Rhumba Ore
Slate Bros
Bill Brady
Manny Strand Ore

Florentine Garden
NTG 5th Edition
Fred Scott-
Low, Hite & Stanly
Marion Wilkins
Sugar Geles

Charlie Foy's Club
Charlie Foy
Leonard Sues
Red Stanley
Bob Evans
George Beste
Art Bernard Ore

Grace Hays Lodge
Mary Healy
Neville Fleeson
Peanuts & Popcorn
Margaret Whiting
Peter Lind Hayes
Grace Hayes
Rebecca Reeves

House of Murphy
Bob Reynolds
Frankie Gallagher
Jean Newlan
Jeanne Evans
Gordon Bishop
Katherine Debaven
Bob Murphy

'21' Cafe
Dave Forrester Ore

La Conga
Cass Twidd

Mocambo Cafe
Humberstos Bd
Phil Ohman's Ore

Palladium
Merry Macs
Richard Himber O

Paris Inn
Kenny Henryson
Dominic
Marg'rite & M'rtinez
Henry Lee
Jimmy Mallette
Zara Lee
Helene Nelson
Joe Mole
The Melodiers
Dorothy Keller
Paso & Lee
Helen Harrison
Jack Wellner
Chuck Henry Ore

Pirates Den
Peglog Happeney
Wally Dean
Lovey Lane
Henry Grant
Gaby La Fitte
Black Andy
Freddie Dosch
Tom Gardner
Nick Cochran Ore

Rhumboogie
4 Kit Cats
Lois Galloway
3 Tones
Dorothy Garbo
Cee Pee Johnson O

Scheherazade Cafe
Yascha Borowski
Ana Mortinez
Sandra Karina
Russian Gypsy Ore

Seven Seas
Lilia Lopez
Benny Kahn
Puanani Mathews
Charlie Ornoni
Jane Avelar
Bobby Mathews
Yolanda Perez

Somerset House
Harry Ringland
Elliott Carpenter
Lou Salles Ore

Swanee Inn
Fred Skinner
Gladys Bentley
Eddie Beal

Topsy's
The Topsyettes
Beverly & Revel
Paul Locke
Ivan Scott

Wilshire Bowl
Velasco
Skinnay Ennis

Alice Lucey
Frank Hessel Ore

Stamp's
George Marchetti O
Hal Fisher
Bobby Armstrong
Margie Drummond
Dells
Bobby Del Rio
Johnny Welsh
3 Blossoms

Swan Club
Armand & Juliana
4 Falrettes
Marty Bohn
Nancy Lee
Miss Juliana
Irene Kaye
Bill Bailey
Henry Patrick's Ore

20th Century
Men of Rhythm
Mike Fedecin
3 Musical Shades

Warwick Hotel
Ray Morton Ore

Weber's Bar Beau Camelen
Jules Flacco Ore
Curran Bligh
Singing Tones
Balasi & Skaren
Hale Hanson, Jr.
Pan Bannerman
Pat Sullivan
Thea Blues
Dave Peterson
Syd Golden
Rathar Fidoradians

Wilson's
Jerry Taps
Rowe & Raye
Jackie Lee
Julia Cummings
John Reno
Joe Hough
Geo Baquet Ore

Yacht Club
Johnny Leary
Lillian Chaplin
Jacqueline Herman
Cleo Barr
Mary Navis

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Betty Smiley
Art Schamberg
Slotts Kincaid
Montez & Adele

Cork and Bottle
Jack Davis

El Chico
Don Marlo Ore
Kirwlan Dane

(Continued on page 47)

MUSIC HALL, N. Y.

Barry Lane, Robert Shanley, De-Angelo and Porter, Selma Kaye, Joan McCracken, Dania Krupska, Muriel Gray, Music Hall Corps De Ballet, Rockettes, Music Hall Singing Ensemble; 'Adam Had Four Sons' (Col), reviewed in VARIETY, *Feb. 19.*

Now that spring is here, even if it doesn't feel like it, Russell Markert comes forth this week with a fluffy, lighthearted and daintily-staged revue, in four scenes, that has no particular punch but, like a souffle, isn't so hard to take. Element it principally lacks is comedy, but that doesn't always seem to be a 'must' on the shows here.

Working in a setting that is best described as exquisite, the ballet corps steps out this week in one of the most intriguing and cleverly-executed routines they have ever done. It's to Tchaikowsky music and an additional composition especially written for Florence Rogge, ballet mistress, by Norma Morton. The ballet number, opening the show, is the highlight of the somewhat short stage session.

Three of the ballet lassies, Joan McCracken, Dania Krupska and Muriel Gray, front for the ensemble as a trio, ultimately falling in with their 'sisters' for the finale.

A semi-darkened stage and impressionistic lighting figure for the second number, in which the mixed choral group sings 'Reverie,' with Selma Kaye featured. Latter is a soprano with a pleasant voice.

Frequent visitors to the M. H. lately are imitators, in this case Barry Lane. He does Ronald Colman, Peter Lorre and Edward G. Robinson as they might sound being accosted by a holdup man, this being his opener. He follows with W. C. Fields, which is one of his best. In giving his version of various announcers as they would handle the Louis-Galento fight, Lane mistakenly spots it at Madison Square Garden. It was held at one of the N. Y. ball parks, Boyer, as Napoleon in 'Conquest,' an oldie by now and n.s.g., winds it up. Not over solidly when caught.

The finale brings out Robert Shanley singing a pop as intro and background for the Rockettes and the ballroom-waltz team of DeAngelo and Porter. His voice goes over. Terp twain's routine is graceful but not spectacular, nor is the Rockies' number anything outstanding this week. Markert staged it himself instead of Gene Snyder, who usually does the dances when the boss of the Rockettes' line is putting on the show.

A long overture pads out the work of the electricians. Erno Rapee gives 'em a Tchaikowsky Andante and Allegro. *Char.*

KEITH'S BOSTON

Boston, March 27.

Clyde McCoy Orch (13) With Bennett Sisters (3) and Dick Lee; Ruthie Barnes, Bob Howard, Ross and Stone; 'Sleepers West' (20th).

Instead of relying entirely for entertainment on a band (even a fairly solid crew like McCoy's), the management has smartly booked in three variety acts that add just the right seasoning to make it a swell dish.

McCoy's strong trumpet paces a unit that's more dance band than a stage layout, but the bill is routined so that everything works out satisfactorily, without outwearing the welcome of the musicians.

Apparently Bob Howard, a new colored personality around here, could sing an additional album of ditties at the piano before getting the tip to sign off from the customers. Perking up his pianologs with spicy interpolations and parodies, he offers 'Melancholy Baby,' 'Nobody's Baby,' an Irish song and a medley of abbreviated pops. Also clicks with impression of a mechanical piano.

A repeat engagement should be in order before long.

Ross and Stone, next-to-close, come through with a good load of chuckles, as usual. The piano is out (wisely) because of the presence of Howard on bill, but this competent duo of troupers sell their swiftly-paced medange of gags, songs and soft-shoe dancing with no indication that they're handicapped by the lack of the piano prop.

Ruthie Barnes registers okay early in the show with a series of tap routines, specializing in a perpetual-motion idea which brings out the plaudits. Miss Barnes might enhance her act if she wore a sport dress instead of the long, tight, velvet trousers.

Bennett Sisters harmonize 'Rhumboogie' and 'Mr. Smith' very pleasingly and add to their audience rating with a soft shoe encore. Dick Lee gets good recognition for his vocals of 'You Walked By' and 'Give You My Word,' and while his personality is not quite vital enough for stage work, his vocal talents make up for this deficit.

Band specialties include a new number, 'Man and a Horn,' featuring four mellophones, and a piano spot for Bob Nelson on 'Little Rock Getaway.' Both rate well. Unbilled, but worthy of a special bow, is the drummer who is never spotted but who is always in their pitching some very catchy percussion.

Business was staunch on the second show. *Fox.*

COLONIAL, DAYTON

Dayton, March 29.

'Stars Over Hollywood' with Mercer Brothers, The Martingales, Shirley Dean, Lester Oman, Ross and Pierre, Senator Murphy; 'Victory' (Par).

Pleasant entertainment, though minute glittering trappings and with a comparatively small company.

Shirley Dean, from the Jones family pictures, is an eyeful and her chief contribution is a trio of time-tried tunes, 'You're the One,' 'Argentine Way' and 'Hear a Rhapsody,' which she warbles nicely. Later, in a production number she does a bit of harmonizing and dancing with several other members of the troupe.

Chief-comedy is attained by Senator Murphy, who addresses fellow tax victims and conscription volunteers' in his customary fashion. He's dressed up his monolog with last-minute references to the world situation, traffic hazards and what have you, and garners the major share of applause.

The two Mercer brothers are on for more comedy, but they're better dancers than comedian. Frank Ross emcees and in his act with Pierre imitates, vocally, Clyde McCoy and Henry Busse, burlesque radio commercials, Pop Eye and his companion characters and conducts a jam session with lively Pierre.

An especially good puppet act is supplied by Lester Oman, whose best offerings are a skeleton that comes apart in its dance, a little old lady with mincing steps and a combination in which Oman works a dummy and the dummy in turn a clown juggler.

The Martingales, man and woman adagio dancers, appear in two production numbers with smooth routines. Two male singers billed as the Melody Men appear intermittently and the 10-line chorus appears to advantage in several production numbers, two of them using both 'Colexiconga' and the other a Mardi Gras scene. *Kany.*

LYRIC, INDPLS.

Indianapolis, March 28.

Ray Noble's Orch (15), Snooky Lanson, Lynn, Lee and Lou, Frank Paris, Gaudsmith Bros., Norma Adams; 'Man Betrayed' (Rep).

Ray Noble orchestra, appearing in town for the first time, brings to the stage of the Lyric theatre a polished 59 minutes of modern music. Arrangements are topnotch and the outfit gives them expert interpretation.

Noble is a capable m.c., projecting a pleasing personality heightened by the charm of his British accent. While the orch has been off the network for some time, the Noble king is well remembered by those who hearkened to the Burns and Allen show when the maestro was a part of it, and the memory is freshened by reference to the air stanza by Noble.

The lilt which has long been the hallmark of Noble cleffing is discernible, and especially pleasing are the fragmentary music passages used as accompaniment for the vocal numbers. The band opens with 'Frenesi,' but really hits high gear down in the bill when it does a Gershwin medley, and later on a group of tunes composed by the Noble, including 'Cherokee,' 'Very Thought of You,' 'Hadn't Anyone Til You,' 'Love's Old Story' and 'Goodnight Sweetheart.' Heaviest mit winner of the Noble aggregation is Snooky Lanson, a pleasing song stylist who had trouble getting off after singing 'It All Comes Back to Me Now,' 'Stardust,' 'Georgia' and 'I Cried for You.' Lynn, Lee and Lou, girl trio, also score heavily with 'Five o'Clock Whistle' and 'Three Little Maids.

Added acts are Frank Paris and the Gaudsmith brothers. Paris is a puppeteer, using the modern method of working in front of the orch, wearing black, with the puppets only in the spotlight. He has an ostrich, rhumba dancer, scarf dancer, jitterbug and ice-skater. His manipulation of the strings is skillful.

Gaudsmith brothers hold down the next-to-closing spot. Their comedy work with the trained French poodles is well known to most anyone who has seen vaude in the last decade. Animals are perfectly trained to disobey commands and their joining in the acrobatics of the brothers is surefire for laughs.

Norma Adams is the current winner of the WFBM 'Talent Parade.' Evidently picked because she can stylize a song, her apparent stage fright threw her off, and as a result her rendition of 'If I Had My Way' failed to sell.

Biz fair at third show opening day, Friday (28). *Kiley.*

PARAMOUNT, N. Y.

Charlie Barnet Orch (17) with Lena Horn, Bob Carroll, Ford Leary, Ross Wyse, Jr., and June Mann, Senor Wences, King Sisters, Dinah Shore; 'Nice Girl' (Par), reviewed in VARIETY, *Feb. 26.*

A strong hour. Hitched to the Deanna Durbin starrer, 'Nice Girl,' current layout should account for good biz.

Strangely enough it's the Charlie Barnet band that lags behind the rest of the bill in dispensing satisfaction, Barnet's crew of 16 pieces—eight brass, five saxes plus his own, and four rhythm—forms a solid combination. But it's practically standing still. Everything it does here, with the exception of Bob Carroll's vocal of 'Heat a Rhapsody,' which itself is aged by now, is in a live groove and has been in the band's books for some time. Barnet has used such things as 'Cherokee' at this house before, though as it's growing he employs it as a bowoff tune, which more or less brushes it off.

'Pompton Turnpike' was recorded some time ago by Barnet, but it wasn't until recently that it started to click, which justifies its use presently. As far as theatre-goers go, it's new. 'Redskin Rhumba' is another fairly recent Barnet wax click, but for stage work it's a bit colorless and far below the effect achieved by 'Cherokee,' which is somewhat similar, when the tune was being spotlighted.

There can't be any argument with the fine work of the orch. What's meant above by the band 'standing still' is that five work exclusively, particularly onstage, is passe. With that bank of eight brass and the way Barnet supports four saxes by shifting from tenor to alto to straight soprano, opportunities for pretty (ballad-type) stuff, arrangements that would far outdate such things as 'Redskin Rhumba,' etc., are plentiful. When caught, however, response to the tunes was healthy enough.

Carroll's work on 'Rhapsody' is good and ran into strong favorable reaction. Lena Horn, recent vocalist addition, does a nice selling job on 'Heat,' though she overdoes it a bit. Her chances at 'Captain and His Men' and 'Exactly Like You' are okay. Ford Leary, from the trombones, is still doing 'Shadrach,' but here it's strictly novelty. Pat's lighting effects, being backed by a bank of flames thrown on the curtain. His other tune is a high-gear version of 'Old Man River.'

Ross Wyse, Jr., and June Mann tee off the specialty spotlights, they're doubling from Billy Rose's 'Diamond Horseshoe' nearby. Pair set themselves easily with a strong routine of taps and acro work and a line of chatter that clicks easily. Wyse's finale stunt is a pip and a crowd-getter. He does a sort of pinwheel, twice as difficult in view of the confines of the Par apron.

Senor Wences ties the show up. He's on only 15 minutes and holds attention throughout with his ventro routine. He uses his painted fist and the body of a doll for the stooge and since the last time he was caught by this reviewer he has added the head of another dummy enclosed in a wooden box. Last prop indicates strongly his voice control. Laughs plentiful. Turn is clever as a whole, but it's hard to say which is more responsible for the click, his material or delivery.

Dinah Shore wasn't on tap opening day due to laryngitis. She joined the layout Friday (27) evening). At show caught the King Sisters filled in. They're a trio, Alvino Rey's band, which is set for May and with which they work. Quartet was solidly accepted after three numbers, 'Irish Washerwoman,' 'I'll Get By' and 'Have Love.' Burnet had to cut into the applause to get 'em off.

Upon her return, Miss Shore was hampered slightly by the effects of her siege when caught (Monday), but had no trouble warming solo reaction to her rich-voiced versions of 'There'll Be Some Changes Made,' 'It All Comes back to Me Now' and her piece-de de solid record click 'Yes My Darling Daughter.' Subsequent audience at this show wasn't happy until it was delivered. Encore was another strong one, 'My Sister And I.' *Wood.*

HIPP, BALTO

Baltimore, March 30.

Four Hollywood Blondes, Eddie White, Lester Cole and Debutantes (6), Anita Louise, Al Trahan (2), Phil Lampkin House Orch with Felice Jule (14); 'Adam Had Four Sons' (Col.)

Adding Eddie White to pace matters after a rather halting start Friday (28), this layout has taken on some stature and now plays well. Presented in front of Phil Lampkin and his pit crew brought on stage, bill gets under way swiftly with the Four Hollywood Blondes. Quartet of femme roller skaters work nicely on small mat. Finishing trick utilizing flashy ankle hold is a strong clincher.

Following some swift sassing by White, Lester Cole brings on his sextet of singing lookers for a show-stopping session of smart vocalizing. Cole's aggregation scores from the teeoff with 'A Pretty Girl,' tied to 'I've Got Rhythm,' followed by a medley of Victor Herbert tunes that ties matters up solidly. Had to beg off when caught. Come back later at windup of entire doings to sell 'There Will Always Be An England.'

Anita Louise, on to a knowing reception, harps a French ballad, 'Stardust' and 'Frenesi,' all skillfully sold and a pleasing change of pace from the usual stuff dished out by visiting Hollywood names in p.a.s. Makes swell spot here and precedes socko orchestral arrangement of 'Gems from the Opera' directed to hilt in showmanly fashion by Lampkin. Solo spot on the Solovox by co-director Felice Jule a nice highlight. Earned a rousing response.

Al Trahan is next and good for plenty of laughs with his piano stuff and fooling around with femme partner, who possesses legit pipes. Double vocal on the finish is a nice windup. Makes way for White's stint, which includes smart talk and some vocals that include 'Sam You Made the Pants Too Long' and a brace of comedy parodies on 'Fools Rush In' and 'Down Argentine Way.' White is a perennial repeater here and seemingly goes over better with every appearance. Knows his way around and gets the most out of every minute.

Biz okay when caught. *Burm.*

ORPHEUM, MPLS.

Minneapolis, March 29.

Ray Herbeck Orch (13) with Ray Olson and Betty Benson, Mary Jane Brown, Virginia Austin, Ralph Edwards' 'Truth or Consequences' (3); 'Come Live With Me' (M-G).

This show passes muster from an entertainment standpoint, without landing close to that circle reserved for the more sturdy b.o. contenders. The offering is divided into two parts, the first contributed by Ray Herbeck's 'Music With Romance,' plus two outside acts, and the latter given over to a demonstration of Ralph Edwards' radio comedy quiz program, 'Truth or Consequences.'

Inasmuch as the Herbeck outfit isn't one of the spotlight name bands, is comparatively unknown here and not sufficiently outstanding to kick up much of a word-of-mouth stew, the draw is mainly dependent upon the radio-ballyhoo built up by 'Truth or Consequences.'

While not especially distinctive, Herbeck's orchestra is solid in a quiet sort of way with its sweet, well-rounded swing, though the music probably won't bring wild enthusiasm anywhere. The band has neat arrangements of pop numbers and also a better than average male vocalist, Ray Olson. Herbeck conducts well, takes a whirl at the sax and handles his emceeing with finesse, but unostentatiously.

After a fast orch opener with 'World Is Waiting for Sunrise,' Mary Jane Brown, a cutester, does some good tricky whirling taps and finishes with a first-rate impression of Eleanor Powell. A 'Yesterday's Hit Parade' medley by the musicians furnishes snatches of 'Stormy Weather,' has Olson's saxes grabbing the spotlight with 'Make Believe,' allows a steel guitar 'Song of the Islands' solo and finishes with a bit of Ted Lewis 'My Baby Smiles at Me' holdum, and clicko.

Olson has looks, personality and a neat voice, putting plenty of feeling into 'I Do to You,' 'Donkey Serenade' and 'Night and Day.'

Virginia Austin manipulates her clown puppet skilfully in full view of the audience. Then she brings out the 'sweetheart' and supplies the vocal for a duet between them. The dummies' gestures, the business with a toy pony and the dancing are lifelike. For a novelty she has one of the puppet figures imitating the strings for a smaller one.

Tiny Betty Benson, the band's girl singer, is reminiscent of Bonnie Baker. Her numbers, 'Lil Boy Love,' etc., are well adapted to her juvenile style and she finds a receptive audience. A 19-year old trumpeter from the layout, Benny Stabler, has an inning with 'Carnival of Venice' and scores. Then the boys don aprons and become a feminine dancing chorus for a novelty number. It's well done and funny. A 'St. Louis Blues' windup is hot with rhumba nd boogie-woogie routines.

From this point 'Truth or Consequences' takes over, with the house orchestra working in the pit. It's a good offering for the vaudfilm houses, judging by its reception at the show caught, and a great plug for the Ivory aponsers with its huge backdrop proclaiming the soap and its merchandise giveaways. It excites plenty of laughter and the unpredictable response of the customer performers when they're called upon to perform crazy stunts whacks the funny bones all the harder. All very spontaneous and informal.

A light house at the opening Friday (28) afternoon show.—*Rees.*

STATE, N. Y.

Delta Rhythm Boys (5), Harrison & Fisher, Sheila Barrett, George Jessel, Lois Andrews, Ruby Zuerling's House Orchs; 'This Thing Called Love' (M-G).

The changes have been considerable on Broadway these many years, but George Jessel remains the same. Whether the Palace or Loew's State, the span hasn't dulled the sharp wit or sense of showmanship that have enabled Jessel to remain among the last of the great monologists.

Some of the gags he reels off may have their familiar ring, his telephonic mother bit has long since become standard with him but there's no gainsaying their unmistakable stamp of surety, glibness and surefire entertainment no matter the number of times they've been heard. Jessel opens and closes; banters with a couple of the acts; m.c.s.; nabs a specialty spot on his own towards the close of the layout and is generally all over the place.

Of the supporting turns, the Delta Rhythm Boys (5), quartet of colored male harmonizers and a piano accompanist, are in the same vein made so increasingly prominent by the Ink Spots. Presently doubling from LeRuban Bleu, east side nitery, they must inevitably evoke an analogy between the two groups, but they compare most favorably, although suggesting greater click prospects in the niteries, where their close harmony and the intimacy of a cafe are more indigenous to each other than in a large theatre. Turns them off for some comic by-play and also replaces one of the foursome for harmonizing in one bit.

Harrison and Fisher, in the second spot, remain an excellent, good-looking ballroom team, the lifts being original and the turn generally bespeaking a grace born of long experience. To their credit particularly is the arrangement which Jessel defines 'as a satire on a Russian ballet.' Actually, it's an abbreviation of the 'Voices of Spring' comedy ballet number.

Sheila Barrett, who shares headline billing with Jessel, is still an ace mimic, but could use a change of material. Particularly conspicuous are at least three impersonations Miss Barrett did on her previous visit to the State within the past year, namely, Bea Lillie, Tallulah Bankhead and Bert Lahr. Then, too, a couple of Miss Barrett's mimicries—of Bea Lillie particularly—are not for popular consumption in a family-type theatre such as the State. Miss Lillie's name and mannerisms are not to be conjured with here as they would be at some smart, late side supper club. There they excite guffaws. More adaptable at the State are the impersonations done at the end of her routine, notably Lionel Barrymore and Mae West.

Lois Andrews (Mrs. Jessel) lends a decorative touch with her looks and does two songs. She was somewhat affected by illness Thursday (opening night).

Jessel follows Miss Andrews with his specialty, garnering the spotlight for over 20 minutes. He humorously reflects on the difference in the love-song titles and lyrics of those of the present, interpolated with 'Let There Be Love' as his premise tune. His inevitable phone bit follows, after which he does chorus snatches of tunes he wrote.

Ex-New York Mayor James J. Walker, at the bidding of Jessel, following the latter's performance, took a bow from the stage Thursday night (27).

Biz strong at this catching. *Naka.*

TOWER, K. C.

Kansas City, April 1.

Bee Ho Gray, Winifred Seeley, Masterdons (3) and Rosemarie, Lester Harding, House Line (8), Herb Six House Orch (9); 'Little Men' (RKO).

Show this week is formula in nearly every respect, running time of 40 minutes, trio of imported acts, amateur contest winner, house regulars including Lester Harding as m.c. in the Mary Graham Minor line and Herb Six leading his orch from the piano bench. On this basis it sums up as average in line with the usual presentation here, has been surpassed several times in the year and a half of this policy, and is itself better than some of its predecessors.

Title of 'Bye, Bye, Blues' was hit upon as a signal for throwing off the winter yoke and getting into the spring season, and line opens peppily in a stair tap routine. As m.c., Harding begins with the three Masterdons who exhibit some finished adagio formula tossing with smallish Rosemarie as subject. In second spot, Monday am winner, June Forsbach, fingers an accordion mildly on 'Nola,' but comes up with a sock arrangement of 'Dark Eyes' to even the account.

Winifred Seeley, as tap single, holds center of show and is solid. Billed as a dance stylist, she lives up to the announcement with a rhythm tap to 'Lucky Star,' very

(Continued on page 46)

N.Y. Ticket Brokers Win First Skirmish Against 75c Measure

The court contest over the legality of New York's law limiting the agency sale of tickets at 75 cents premium bobbed up last week, when the brokers won preliminary skirmish on two points. Application for an injunction against police commissioner Lewis Valentine and license commissioner Paul Moss from enforcing the statute was to have been heard Friday (28), but was put off until April 28.

William A. Hyman, counsel for the ticket brokers, appeared before Justice Samuel Rosenman, who granted his application to strike out certain parts of the defence answer by the city of New York, represented by Charles Weinstein, assistant corporation counsel, who was denied a motion to strike out portions of the complaint. It is the first time that the ticket people's contentions have been ruled upon favorably.

Ticket brokers sued on the ground that the legislature exceeded its authority in adopting such a statute; that it is confiscatory, discriminatory and, as it fixes prices, is unconstitutional. Two defence arguments were put forth by the city, one being that the law has not been in operation long enough to prove the contentions of the plaintiffs. The other point was to strike out the allegation in the complaint that the law was not opposed to public interest, the ruling being that neither defence was sufficient. Justice Rosenman, however, ruled that the burden of proof rested with the ticket men. The ruling:

Justice Rosenman's Ruling

'All that the first defence says is that not enough time has elapsed to determine whether the operation of the statute has caused or will cause any damage or injury to the plaintiffs or anyone else. In so far as such damage or injury is material, under the complaint, it will have to be proven by the plaintiffs if they are to recover. It is not for the defendants to disprove it as set forth in this defence. The second defence is also insufficient.

'It is not necessary for a plaintiff, who alleges that a legislative body has exceeded its constitutional power, to await arrest and criminal prosecution before raising the question of constitutionality. Irreparable injury is clearly alleged in the complaint, warranting equity intervention if the statute or its operation is in fact unconstitutional.'

In denying Weinstein's application to delete paragraphs in the complaint, court ruled: 'The motion was not made within the period prescribed by the rules of civil practice and no adequate reason or explanation has been advanced to waive the lateness.'

Case had been scheduled for hearing once before and in both instances the city's counsel requested postponement, while the ticket attorney stated he was ready to proceed. As the case now stands, its outcome depends on the opinion of constitutionality. Last week's development was a surprise move on Hyman's part.

San Carlo Opens in Port.; Nix La Scala Booking

Portland, Ore., April 1.

San Carlo Opera Company opened last night (Monday) at the Mayfair (1,500 seats) for a week's run.

Appearance of San Carlo company brings again to the surface stories regarding outfit called La Scala Opera Co. Under Manager Colon Toni, La Scala played three nights (Feb. 19-21) at Auditorium with 150 musically-inclined local 'students' as chorus. Gag was students sold six ducats apiece as 'tuition.' Advertising hit the hometown spirit by claiming to use only local talent. However, musicians were left holding note for $250 and Portland b.o. was attached for debt owed in Spokane. Local showmen thumbs-downing second appearance of newly-formed La Scala Opera Co. under Manager George Lee Marks. With Schipa as guest star, company wants to return late in April.

Robert Ardrey has gone to Tucson from San Antonio. He's completing a script for Broadway.

Shows in Rehearsal

'The Beautiful People'—William Saroyan.

'The Last Round'—Theatre Guild.

'Theatre'—John Golden.

'The Trojan Women'—Experimental Theatre.

'Not In Our Stars'—Experimental Theatre.

War Preparations Halt Mohawk Drama Festival

Schenectady, N. Y., April 1.

The Mohawk Drama Festival, conducted each summer since 1935 on the campus of Union College, is the first topflight strawhat to be suspended because of uncertainty of 'war preparations'. Following a meeting in New York, the festival's cofounders, Charles Coburn and Dr. Dixon Ryan Fox, president of Union, stated: 'The uncertainty as to whether the national Government will require the services of Union College in carrying on the educational preparations during the summer of engineers, chemists and physicians to meet emergency needs has inevitably postponed the plans of the Mohawk Drama Festival beyond the point of safety for the season of 1941.'

Coburn returned to Hollywood after the New York conference.

Current Road Shows

(April 2-12)

'Arsenic and Old Lace' (Laura Hope Crews, Eric Von Stroheim)—English, Indianapolis (3-5); Grand, Chicago (6-12).

Ballet Russe de Monte Carlo—Memorial aud., Raleigh, N. C. (2).

'Blossom Time' (Everett Marshall)—Shubert, Boston (2-5); National, Washington (7-12).

'Boys and Girls Together' (Ed Wynn)—Selwyn, Chicago (2-12).

'Cabin in the Sky' (Ethel Waters)—Cass, Detroit (2-12).

'DuBarry Was a Lady' (Bert Lahr)—Grand, Topeka, Kans. (2); Mun. aud., Kansas City (3-5); Shrine aud., Des Moines (6); Orpheum, Davenport (7); aud., St. Paul (12).

'Gas Light'—Playhouse, Hollywood (2-12).

'Helzapoppin'—Aud., New Orleans (2-5); American, St. Louis (7-12).

'Hope for a Harvest' (Frederic March, Florence Eldridge)—Shubert, New Haven (4-5); Colonial, Boston (7-12).

'Life with Father' (Lillian Gish)—Blackstone, Chicago (2-12).

'Life with Father' (Dorothy Gish)—Walnut, Philadelphia (2-12).

'Little Foxes' (Tallulah Bankhead)—Forrest, Philadelphia (2-5).

'Man Who Came to Dinner' (Alexander Woollcott)—Hartman, Columbus (2-5); Erlanger, Chicago (7-12).

'My Sister Eileen'—Harris, Chicago (2-12).

'Night Before Christmas'—Plymouth, Boston (2-12).

'Pins and Needles'—Studebaker, Chicago (2-5).

San Carlo Opera—Mayfair, Portland, Ore. (2-7); Kingsbury hall, Salt Lake City (8-9); Aud., Chicago (12).

'Sim Sala Bim' (Dante)—Erlanger, Chicago (2-8); Royal Alexandra, Toronto (9-12).

'Student Prince'—Lyceum, Minneapolis (2); Cox, Cincinnati (3-5), Nixon, Pittsburgh (7-12).

'Theatre' (Cornelia Otis Skinner)—Playhouse, Wilmington (12).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Shubert, New Haven (2); Boyd, Bethlehem, Pa. (3); Rajah, Reading, Pa. (4); Community, Hershey, Pa. (5).

'Time of Your Life' (Eddie Dowling)—Curran, San Francisco (2-5); Aud., Oakland, Cal. (8); H. S. aud., Sacremento (9); Civic aud., Fresno (10); Lobero, Santa Barbara (12).

'Tobacco Road' (John Barton)—Locust, Philadelphia (2-5).

'Treat Her Gently' (Ruth Chatterton)—Melba, Dallas, Texas (2); Orpheum, Waco, Texas (3); Paramount, Austin, Texas (4); Texas, San Antonio, Texas (5).

'Twelfth Night' (Helen Hayes, Maurice Evans)—Nixon, Pittsburgh (2-5); Hartman, Columbus, O. (7-9).

Play Out of Town

Night Before Christmas

Princeton, N. J., March 29.

Courtney Burr presents three-act comedy by Laura and S. J. Perelman; directed by Romney Brent; setting, Boris Aronson. Opened at McCarter theatre, Princeton, N. J., March 29; $2.75 top.

Madame Rochelle	Ruth Weston
Bigelow	John Ravold
Kindicott	Louis Borell
Bachrach	Louis Sorin
Denny Costello	Phyllis Brooks
Byron Schofield	Herbert Nelson
Fred Pinch	George Petrie
Otis J. Faucne	Forrest Orr
Ruby	George Matthews
Smitty	Owen Martin
Aspinwall	William David
Leo	Harry Bratsburg
Policeman	Donald McClelland
Sergeant	Lew Eckels

If 'The Night Before Christmas' sees the night before Christmas on Broadway, then Laura and S. J. Perelman can start looking for it in Santa Claus. The sad truth is, however, that the bewhiskered gent doesn't carry in his bag the sort of miracles required to turn their play into a good comedy. Although every once in a while the authors pop up with some grand Perelmanisms, their very presence only serve to emphasize what can happen when fine talent goes astray and how woefully lacking is the remainder of the play.

Perhaps the chief fault lies in the fact that in portraying a small band of gangsters, they emerge as neither fish, fowl nor herring. Obviously, the Perelmans had never intended to depict them in toe realistic a manner. But in injecting a Damon Runyon flavor into their underworld disciples, they miss fire. The situations always seem to fall short of the ludicrous and the characters lack the human frailties to produce the fantastic incongruities resulting from this weakness. And to make matters worse, the authors lasso a love interest and hold on to it for dear life, helping neither their story nor comedy.

There's hardly a genuine laugh in the opening act, whose two scenes require far too much time to start the story rolling. In Bigelow's dusty, outmoded luggage shop are schmooing a nearly bankrupt jeweler, the widowed proprietress of a lingerie shop, a sandwich man, a drug clerk and Bigelow himself—all neighbors on the now El-less 6th avenue. Customers are rare, when out of the blue steps a lumpous, smooth-mouthed stranger who buys out Bigelow lock, stock and barrel. An ex-con, he sets to work with his dim-witted confederate, drilling a way into the adjoining bank vault through the store's cellar, as they work from the plans of Leo, an expal doing a stretch. The absent mastermind's moll finds them out and forces them to kick her with a third of the loot. Follows a series of blunders producing the play's few laughs, culminating in Leo's Xmas Eve break from prison, foiling the scheme of his double-crossing former rats in a closing scene which disposes of everyone quite neatly at the expense of good theatre, good comedy and a good curtain.

Forrest Orr, as Otis J. Faucne, the dapper gangster turned 'luggage man,' contributes by far the most creditable performance of the evening. George Matthews, as his stooge, Ruby, steps effectively dumb, while Phyllis Brooks as the moll sporting $3,000 wrist watches who falls for a $45-per-week drug clerk, manages to look attractive. John Ravold, Louis Sorin and Ruth Weston do as well as their bit parts permit.

Ronney Brent directed the Courtney Burr production, for which Boris Aronson did a very realistic setting. Saturday night's (29) preem at the McCarter was marred by too many ragged spots, showing need for additional rehearsals. *Rosen.*

Plays on Broadway

GABRIELLE

Drama in three acts (four scenes), by Leonardo Bercovici; based on Thomas Mann's 'Tristan'; staged by Randolph Carter; setting, Peggy Clark; costumes, Kenn Barr; incidental music composed by Rudi Revil; presented by Rowland Leigh at Maxine Elliott, N. Y., March 25, '41; $3.30 top.

Fleming	Byron McGrath
Rieman	John McGovern
General Hobein	Martin Wolfson
Detlev Spinell	John Cromwell
Frau Spatz	Frieda Altman
Fraulein Von Ostelohe	Wilton Graff
August Schulz	Wilton Graff
Holm	Whitner Bissell
Doctor Leander	Frederic Tozere
Anton Klotchjahn	Harold Vermilyea
Gabielle Klotchjahn	Eleanor Lynn
Maid	Charlotte Acheson
Patients	Elaine Eldridge Dwight Marfield

There's insufficient theatre in Gabrielle, which playwright-radio scripter Leonardo Bercovici has based on Thomas Mann's short story, 'Tristan.' Play resembles still-life, with a hint of action beneath the surface, but only placid conversation on the stage. Show is also strangled by a hopelessly stilted performance in one of the integral parts.

Play's locale is a Swiss sanatorium in 1908. There is an intriguing, though developed, criss-cross of bitterness in the relationships between the various Invalids. But the central theme deals with a gentle, affectionate young mother and a psychopathic minor novelist. Latter character should be a fascinating figure—sinister and at the same time compelling. But as played by John Cromwell, he becomes merely a ludicrously pompous young man incapable of being taken seriously.

With an already uneventful script thus thrown out of balance, the others in the cast do well to retain their dignity. Even so, Eleanor Lynn is appealingly direct in the title part, while Harold Vermilyea, Byron McGrath, Martin Wolfson, Frieda Altman, Wilton Graff, Whitner Bissell and Frederic Tozere all play with as much sincerity and plausibility as circumstances allow. Randolph Carter seems to have used the honor system of direction, but Peggy Clark's single setting and Kenn Barr's costumes appear reasonably authentic. *Hobe.*

(Taken off after two performances; printed for the record.)

The Fiddler's House

Comedy-drama in three acts, by Padraic Colum. Features Augustin Duncan. Staged by J. Augustus Keogh. Presented by Irish Repertory Theatre of N. Y. under sponsorship of Greenwich Village Stage Society and Opera Guild, at Cherry Lane, N. Y., March 27, '41; $1.65 top.

Anne Hourican	Judith Magee
James Moynihan	Gerald Buckley
Conn Hourican	Augustin Duncan
Brian MacConnell	John Ireland
Maire Hourican	Margaret McCarthy
Justin Reilly	James Murray

According to the blurb, this Padraic Colum play, one of the early productions of the Dublin's Abbey Theatre, is supposed to launch the Irish Repertory Theatre of New York. It provided a sonorific opening performance Thursday (27) night at the tiny Cherry Lane theatre, in Greenwich Village, N. Y., and a dubious springboard for any aspiring rep troupe.

Neither the play nor the company appears to warrant more than minimum mention for the record. Show wasn't so much bad as it was simply innocuous. Sole item of interest was the presence in the cast of Augustin Duncan, vet Broadway character actor. *Hobe.*

Inside Stuff—Legit

N. Y. Mirror last week finally carried a notice on 'Native Son,' which opened at the St James on Monday (24), but the review did not appear until Wednesday. Understood that the tabloid held out the notice, written by Robert Coleman for Tuesday's edition, but followed suite after the Journal-American printed a criticism on that day. Both are Hearst publications and he had ordered that no mention be made of Orson Welles because of his emphatic objection to the film 'Citizen Kane' (RKO), which the director produced and appeared in. Welles, with John Houseman, presented 'Son.' Welles' name was not mentioned in either the Mirror or Journal notices. Comment of both reviewers was mild in comparison to some others and both regard it as a propaganda play.

'Son' was given four-star rating by the Daily News, New York's other tab, by Burns Mantle, it being the first play so classified this season by him. In his Sunday (30) column, Mantle seemed rather surprised that all other critics did not share his enthusiasm over the drama, which he thinks has a good chance to cop the Pulitzer prize.

Publicity attendant to the presentation of 'Native Son' has resulted in an abnormal demand for the book from which it was dramatized and closely follows. 'Son,' while having a $3.30 top, is otherwise scaled under the average play with that price. Lower floor is split, with the rear half at $2.75, while the balcony and gallery are more popularly scaled. Show can gross around $18,000, whereas the house betters $22,000 at the same top under the usual scaling of the upper floors.

Understanding that 'Meet the People,' Mansfield, N. Y., started as a vaudeville show is inaccurate. When the Coast revue opened in Los Angeles it was rated as a little theatre attraction and used a top of $1.65 in the tiny Theatre Alliance Playhouse, which explains why all salaries were uniform at $25. However, when 'People' moved to the Hollywood Playhouse, regular legit stand, Equity ordered its members to join the association. That upped the minimum pay to $40. Present minimum is $50, but revamping of the revue was made prior to the boost, which started Dec. 1 last.

E. Ray Goetz negotiated to take over 'People,' but the deal fell through. He did, however, place himself in good standing with Equity by paying $4,000, representing two weeks' salary to a cast of an abandoned play. He was supposed to produce this season, but so far has not done so.

Distribution of the estate of Maggie Mitchell, stage name dating back three generations ago, is being arranged by the U. S. Trust Co. Mitchell and Averell Harris, both actors, latter being in 'Pal Joey,' Barrymore, N. Y., will share close to $500,000 with two cousins, George and Margaret Mitchell. About $400,000 is in securities, balance being realty. When Miss Mitchell died in 1918 she bequeathed the estate in trust to Harry Paddock, a son who died three years ago, and Fanchon Mashey, a daughter. Demise of the latter last year opened the way for the estate to be disbursed to the other relatives.

Miss Mitchell scored her biggest success in 'Fanchon the Cricket,' presented in 1861 and continued for nine years thereafter. The Harris brothers are sons of her sister, Emma, and William Harris, also an actor who appeared in Miss Mitchell's time.

'Flight to the West,' Royale, N. Y., which the Playwrights turned over to Louis Schaffer and associates, receives the attention of Elmer Rice, play's author, mostly because the scale was reduced to $1.10 top and is regarded as another pop-price experiment. Attendance has been steadily building and one night last week Rice gleefully ushered passing friends into the theatre to prove that the house had a standee, not including the fireman who was rubbering at the performance.

'Flight' is said to better an even break at around $6,000, which mark it approximated last week.

'Gabrielle,' which opened and closed after two performances at Maxine Elliott's, N. Y., last week, was presented by Randolph Carter, using corporate business name. Carter has been engaged in Long Island summer theatres. He also dramatized 'Wuthering Heights,' from the Bronte novel, presented for a time at the Longacre two seasons ago.

Play was billed as controlled by Spinell, Gabrielle, Inc. First name was a character in the play.

Al Fresco Operetta For Dallas Under Shubert; 'Blossom Time' Leads Off

Dallas, April, 1.

A light opera season of ten weeks beginning either on June 14, or June 21 was confirmed after a conference Saturday noon (29) between Seay, president of the State Fair of Texas, and J. J. Shubert. The productions will be staged in the amphitheatre on the Fair Grounds and the theatre will be rechristened State Fair Casino.

Stage for the theatre is being expanded and there will be sufficient space for dancing before the casino each evening. Adjacent to the Casino and ranged along one side of the lagoon will be an open-air garden for refreshments and food.

An orchestra of 25 will be used and a chorus of 50 is promised, all except key posts in each group to be recruited locally. Prices will range from 25c through 50c, 75c and $1 for seats in the audience area accommodating 7,000 persons.

Singers in this part of the country may obtain assignments to smaller roles, but the principals will be professionals, it was announced. Costumes and most of the scenery will come from the Shubert equipment. 'Blossom Time' is probable opening attraction with Everett Marshall. Shubert also proposed to give Dallas the world premiere of a new light opera called 'Cocktails Five and Seven,' recently finished by Jean Schwartz and Harry Revel.

Phil Baker wants to play the lead in a Chicago company of 'Charley's Aunt.'

Equity Meeting Averts Another Tiff On Reds; Lytell's Army Show Report

A ruction over the Red issue that rocked Equity last season was narrowly averted at the quarterly meeting held at the Astor Friday (28), when a member proposed that the actors send a delegate or observer to rallies of a so-called peace mobilization group soon to be held. Bert Lytell, association's head, who was in the chair, detected the origin of the proposal as coming from radically minded members and ruled it out of order.

Another proposal not favored called for closing Equity's membership list until unemployment of members abated. Idea was to make it a closed shop for two years, it being alleged that only 10% of the membership is currently engaged. Equity leaders, however, say that most of those out of jobs are unemployable. Lytell created the phrase that 'we are the art dealers of the amusement world,' selling to fewer people at higher prices than those in other entertainment occupations. He said that what remains of show business is in its finest form, but conceded that radio is important opposition though a blessing for show people because of the jobs it affords.

52 Army Theatres In Sight

Lytell told of hearing from Robert E. Sherwood, of the army and navy joint committee on welfare and recreation, an advisory board, and indicated that there will be 52 army camp theatres with seating capacities of around 4,000 each made available by next October. Number of houses mentioned was surprising, as was the size of the proposed theatres. However, when Equity is given representation on the eventual working committee, changes are anticipated.

Proposed size of the theatres for stage entertainment was puzzling until it was explained that such buildings would also be used for other activities, such as basketball and other sports. That would mean that the floors would be flat instead of graded. Professionals favor theatres holding around 1,200, although it was figured that part of larger houses could be curtained off. Ultimately there will be a circuit, expected to be handled by managers, booking agents and directors who will devote their time gratis, but that won't go for actors.

Equity's nominating committee was elected after 19 names had been proposed from the floor. Six who won: Ruth Gordon, who easily topped the field; Frank Wilcox, Jack Norworth, Byron McGrath, Wyrley Birch and Paul Huber. Understood that two candidates said to be of the Theatre Arts Committee got the smallest number of votes. Committee was completed with three nominations named by the council: Florence Reed, William David and John Lorenz. Committee will not deliberate until next week, new rules stipulating that 10 days must elapse before meetings start.

Paul Dullzell, in his report, said the managers must present satisfactory evidence that Sunday performances, have increased employment by extending the engagements if the experiment of Sunday performances is to continue beyond June 1.

Joan Carroll Replacement Set for 'Panama Hattie'

Patsy O'Connor has been selected to replace Joan Carroll, tot in 'Panama Hattie,' 46th Street, N. Y., when the kid goes to Hollywood. Moppet O'Connor is the daughter of a vaudeville family. Red Marshall has been selected to step into Rags Ragland's part, as previously indicated. Latter is also under contract for the Coast. 'Hattie' cast changes are not to be made until June. Show is figured to run through summer on Broadway. Betty Hutton is another of the cast going west, no replacement player being chosen as yet.

'PIGEONS' SET

Charleston, S. C., April 1.

First production of George M. Cohan's play, 'Pigeons and People,' opens Thursday (3) at Dock Street theatre here.

Norman Lloyd is set for lead, Richard Gaines; Raymond Massey's successor in Broadway run of 'Abe Lincoln in Illinois,' and Elizabeth Malloch, from summer stock, head supporting cast. Play runs through April 15.

O. & J. Scram 'Hellz' For Coast April 26

Olsen and Johnson will leave the cast of 'Hellzapoppin' April 26, going to the Coast to appear and advise in the film version of the picture of same title to be produced by Jules Levey for Universal release. Film will not adapt much of the present show. Plans for running the show into summer depend on business after the duo leave. Same goes for a Chicago engagement, which may be made by the road company headed by Eddie Gass and Billy House. That outfit has been cleaning up, too.

'Hellz' will continue, however, for a time after O.&J. depart. Jay C. Flippen will replace Olsen, but a successor for Johnson has not been decided upon. Plan for a colored version for the Coast to be called 'Hellzapoppin in Harlem' has not been seriously considered, although Duke Ellington's name in mentioned in connection with such an outfit.

'FATHER,' SET SOLID, ENDS UBO FIGHT

So far as Oscar Serlin is concerned, the fight with the United Booking Office over spotting 'Life With Father' on the road has been finished, for the time at least. Producer states that the two companies on the road, in Philadelphia and Chicago, respectively, have been contracted for by out of town managers for a full season, what with the completion of negotiations with west coast theatre managements.

Each company has been booked 40 weeks, dates starting in October and continuing into July, 1942. Claimed that 95% of the bookings were consummated by Serlin dealing directly with theatres regularly booked by the UBO. Only sizeable city not on the 'Father' itinerary is St. Louis. In only four stands will 'Father' oppose theatres owned or operated by UBO.

No plans are mentioned for road dates of the original 'Father,' Empire, N. Y., indicating the expectation that the engagement will extend into next season.

2-FOR-ONES HELP EXTEND LEGIT RUNS

At least four shows on Broadway's list are using two-for-ones and it is known that this method of reduced prices has extended engagements for longer periods than would have been ordinarily possible. A fifth show is trying out the bargain coupons for a limited period, but only by wide distribution in wholesale lots are two for ones found to be worthwhile. Another method of bolstering business is by means of theatre parties at from one-third to 10% off.

Shows using two for one are topped by 'Separate Rooms,' which has played more than a year and may go into summer at the Plymouth. Others are 'Johnny Belinda,' Longacre, 'Out of the Frying Pan,' Windsor, and the new 'My Fair Ladies,' Hudson. All four give Sunday performances and the cut rate coupons are accepted then, but not on Saturdays.

1G Rockefeller Prizes To Three Dramatists

Awards of three Rockefeller playwriting fellowships were announced yesterday (Tuesday) by the Dramatists Guild. Recipients, each getting $1,000 are Ramon Maya (writing under the name of Enrique Vasque), Theodore Browne and Noel Houston. Browne is a Negro.

Two previous fellowship-holders, George Corey and Tennessee Williams, are also given special awards of an additional $500 each to write new plays.

Wiser Now?

Max Gendel, of the Shubert press department, participated in a publicity stunt and emerged with a fractured elbow last week. Choruses and others of 'Panama Hattie,' 'Hellzapoppin' and 'Meet the People' were supposed to participate in a bowling contest.

Following the players, Gendel decided to show his prowess, slipped on the alley and became a casualty. Despite the accident he reported at the office the next day.

STRUCK BALLET IN HAVANA MIXUP

Strike of members of the Original Ballet Russe in Havana has precipitated an involved mixup among the personnel of the company, the management and the dancers' union, the American Guild of Musical Artists. Situation is further complicated by relations between Col. W. de Basil, manager of the company, and Sol Hurok, who has been booking its tour. Meanwhile, the troupe is stranded in Havana, with AGMA trying to arrange passage back to New York.

Bond for the tour is held by AGMA, but whether it is large enough to cover passage of all the dancers involved, or whether it was posted by those responsible in the present situation, was uncertain yesterday (Tuesday). AGMA board held a special meeting and resolved that the strike was not ordered nor authorized. It also sent word to the members of the company not to go on strike. Latter gesture was figured to be virtually meaningless, however, as the strike has already disrupted the scheduled South American tour.

According to word from Havana, the members of the company went on strike at de Basil's alleged violation of his AGMA contract covering wages and working conditions. Whether the contract applied outside the U. S. appears to be a question. Bond was posted with AGMA by Hurok, as booker for the de Basil troupe. But Hurok issued a statement Monday (31) more or less disavowing de Basil. Therefore it's uncertain just how far AGMA can go toward using the bond to bring the striking dancers back to the U. S.

Troupe recently completed an engagement in Havana, having gone there after a stay in Mexico City and a tour of eastern U. S. The other Russian ballet, officially known as the Ballet Russe de Monte Carlo and also booked by Hurok, has also been touring the U. S. Both companies played engagements earlier this season at the 51st Street theatre, N. Y.

Nab 2 in Ballet Russe Theft

Mexico City, April 1.

Mystery of the disappearance of $12,000 (Mex; $2,400 U. S.) from funds the Daniels Co., bookers, col-

(Continued on page 45)

HARRY KAUFMAN ILL

Will Undergo Operation In New York Hospital

Harry Kaufman is in the New York hospital, where he is to be operated upon for an intestinal obstruction. Patient was given a blood transfusion early this week for the purpose of strengthening his condition.

Kaufman, in addition to being teamed with William Sullivan in the Tyson Ticket Agency, has been an active showman. He supervised several Shubert musicals, including 'Hellzapoppin,' Winter Garden, as an associate of Lee Shubert. He has an interest in 'Hellz.'

'Animal' Folds Tour

Minneapolis, April 1.

'The Male Animal' closed its tour here following the conclusion of its local engagement at the Lyceum last week and members of the company returned to New York. Since the departure of Elliott Nugent from the cast takings on the road have been n.s.g.

Nugent went to Hollywood to direct a Bob Hope picture.

Authors' Atty., Asking Dismissal of Suit, Says League Isn't 'Proper Plaintiff'

Erin O'Brien-Moore Settles Suit vs. Lyons

Action of Erin O'Brien-Moore against Jack Lyons, in whose 50th street (N.Y.) restaurant she was critically burned over two years ago, was settled out of court. Amount paid the actress was not stated, but she was in bed for three months and hospitalization and specialist fees were costly. Suit was heard in February, but the jury was dismissed after deliberating a comparatively short time. Case was supposed to have been retried last month.

Miss Moore testified that a lighted match carelessly discarded by Lyons ignited her evening gown, worn at a performance of 'The American Way,' which opened at the Center, N. Y., earlier that evening. Her evidence was corroborated.

NOT A SUMMER MUSICAL IN SIGHT

Last spring a number of summer musicals were being readied, after a lapse of years when only one new musical per season was aimed for that period. Two of last summer's musicals were fast flops and currently there is nothing definite about incomers of that type. One or two are possibilities, while others being planned are dated for next season.

Paucity of new musicals enhances the chances of the current crop holding over. There are seven on the boards, four of which may comprise the whole summer musical card: 'Panama Hattie,' 46th Street, 'Pal Joey,' Barrymore, 'Louisiana Purchase,' Imperial, and 'Hellzapoppin,' Winter Garden, Musical Play, 'Lady in The Dark,' would be a cinch to play through summer, but will lay off after June 14, as originally arranged. Whether 'Hellz' will stick through summer is questionable and depends on business after Olsen and Johnson step out. 'Meet The People,' Mansfield, is doubtful, but may stay, while 'Crazy With The Heat,' 44th Street, is going off soon to tour in vaude as a unit. 'It Happens on Ice,' which resumes at the Center Friday (4), is doubtful for summer.

Critics' Siesta

Production is slowing down to a walk and indications are for a dull spring so far as new shows are concerned. After the few definite arrivals skedded, it looks like the critics will only have to worry about what play they will hang their prize award upon. Some reviewers are supposed to be a bit leery over what these editors may think if there are no premieres over an extended period.

However, it is not believed that any of the metropolitan dailies will disrupt the drama departments. Most critics are capable of filling other staff posts if called upon. Among those who are also efficient rewrite men are Richard Lockridge, Sun, and Sidney Whipple, World-Telegram. The lecture platform is another outlet for some reviewers, those who have built up a following out of town, among them being Burns Mantle, News, John Mason Brown, Post, and John Anderson, Journal-American.

This week the highly touted 'Watch on The Rhine' opens at the Beck, and 'Your Loving Son' comes to the Little, 'Ice' also listed as opening because of some changes. Last week 'Gabrielle' disappeared from the Elliott after two nights, and 'They Walk Alone' stopped at the Golden. Next week, 'The Night Before Christmas' arives at the Morosco, 'Old Acquaintance' moving over to the Broadhurst, and an experimental play, 'The Trojan Women,' will be tried at the Cort.

Draft Musical

Lee Posner's musical revue, 'The Spirit of 158,' revolving about the draft, is slated to open on Broadway early in June.

Posner with Alan Wilson and Mortie Jacobs did the score and sketches.

There was an unexpected development in the action filed by the League of New York Theatres against the Authors League and Dramatists Guild, when Morris Ernst, special counsel for the latter, made a motion to dismiss the complaint, instead of filing an answer. Attorney contends that the League has no right to sue the Guild, because the managers organization as such is not the proper plaintiff.

Ernst's argument is that the League as such is not engaged in the production of plays or the management of theatres, and therefore should not appear as complainant against the recently revised basic agreement, dated for five years starting last month (March 1). He declares it is a group of showmen and cannot be damaged as an association. Also contended that there is no contract between the League and the Guild. Although the questioned pact was negotiated by the League, the actual signatories are, or will be, individual managers. Authors insisted from the first basic agreement that it be signed singly by showmen and never recognized the League's standing to legally represent all the managers.

Ernst Key to Action

If Ernst's contention is upheld in court, some individual producer will then be required to start action and upon its outcome would depend the legality of the pact. Ernst's motion questions whether any manager has been injured by the contract's stipulations and challenges anyone to prove such a result.

Managers' complaint is that the contract or agreement is monopolistic, in that it requires all authors of plays to be members of the Guild, whether they be American citizens or aliens. When the question was argued by the League's board, it was decided that the complaint be strengthened as much as possible and a number of regulations were objected to. Some were present in the first agreement, but the showmen say that doesn't mean that they assented without objection.

Matter of plays from abroad motivated the managerial objection, however. It is admitted that little foreign product can be expected during the war's duration, and perhaps years afterward, except the possibility of scripts from England. They objected to the principle involved and appear to be hopeful of winning a court decision because of the wave of activity on the part of federal authorities and others to curb monopoly.

'FATHER' CHANGING 3 KIDS FOR THIRD TIME

Three youngest children in 'Life with Father,' at the Empire, N. Y., are being replaced. It's the third time since the play opened in the fall of 1939 that the parts have had to be changed because the moppets grew out of them.

Changes are Tony Miller, replacing Richard Simon as John; Jackie Ayres replacing Ronnie Reese as Whitney, and Ted Donaldson replacing Bobby Shenk as Harlan. Shenk remains with the company as understudy. At the same time, Walter Kelly is replacing Warren Briggs as Whitney in the Dorothy Gish company currently at the Walnut, Philadelphia.

Larry Robinson, one of the original kids in the 'Father' company at the Empire, N. Y., got a laugh on the Fred Allen show last week when he ad-libbed that he was no longer in the play because he had grown too much. They didn't want to buy a new pair of pants, he said, so they got a new actor.'

Experimental Theatre In Benefit Performance

New useage for plays presented under the Experimental Theatre setup will be tried. First of the shows, 'The Trojan Women,' is slated to be shown to an invited audience next Tuesday (8) at the Cort, N.Y.

However, a 'first' public performance is announced for April 13 (Sunday) at the same spot as a benefit for the Stage Relief Fund. It will be priced at $1.50 top.

'Eileen' $15,000, 'Father' $11,500, Dante, 7½G, OK in Chi Despite Lent

Chicago, April 1.

Despite Lent, the legit houses held to steady grosses last week. The only disappointment was the postponed opening of 'Arsenic and Old Lace' from last night (Monday) to next Sunday (6). However, the Ed Wynn show, 'Boys and Girls Together,' got away snappily Sunday (30) in the Selwyn following a fine advance spread by Fred Spooner.

In their final weeks currently are 'Pins and Needles,' which is winding up a fine run in the Studebaker on Saturday (5), and Dante, the magician, who will complete a solid three-week stay in the Erlanger on Sunday (6).

Estimates for Last Week

'Life With Father,' Blackstone (57th week) (1,200; $2.75). Indicated to stay in the house until May 24 before heading for the road. Gross holds up remarkably; bit off, $11,500.

'My Sister Eileen,' Harris (6th week) (1,000; $2.75). Steady big coin over $15,000. Due for long run.

'Pins and Needles,' Studebaker (15th week) (1,200; $1). Goes into final week and then hits the road. Has had bang-up run here. Around $5,500 last week.

'See My Lawyer,' Selwyn (2nd week) (1,000; $2.75). Held to $6,500 last week, deemed satisfactory enough to call off prospective road tour and continue at the Studebaker, to which show moves Sunday (6).

'Sim Sala Bim' (Dante), Erlanger (2nd week) (1,300; $2.20). Strong matinees and weekends, but weakness weekday nights. However, profitable $7,500.

HAYES-EVANS STRONG $16,500 IN CINCINNATI

Cincinnati, April 1.

Helen Hayes and Maurice Evans, in 'Twelfth Night,' pulled strong for approximately $16,500 on four performances in the last half of last week at the 2,500-seat Taft auditorium. Top was $3.30. Matinee Saturday (29) was a sellout.

Next road show for Cincy is 'Student Prince,' at the Cox, week of April 13 at $1.65 top.

$10,000 in Buffalo

Buffalo, April 1.

The Hayes-Evans 'Twelfth Night' production, in four shows at $3.30 top at the Erlanger last week, grossed estimated $10,000, virtual capacity.

George S. Kaufman and Edna Ferber at White Sulphur Springs to work on new play.

Robert Ross will direct at the St. Louis Muny this summer.



Mgt.: LOU CLAYTON

EDDIE GARR

CO-STARRING IN RECORD BREAKING "HELLZ-A-POPPIN"

ON TOUR

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'DuBarry,' $26,000, Rings Up Fine St. Louis Gross

St. Louis, April 1.

'DuBarry Was a Lady,' with Bert Lahr, closed a seven-night, nine-performance stand at the American Sunday (30) with one of the best takes of the year. With the house scaled to $3.30, musical grossed estimated $26,000, the second balcony chairs being used for the first time during the current season.

House dark currently, but relights Monday (7) with two-week stand of road company 'Hellzapoppin.'

'PINFEATHERS' QUICK FOLD IN HOLLYWOOD

Hollywood, April 1.

George Shafer's production of the English meller, 'Gas Light,' is holding on for at least another week at the Hollywood Playhouse, where on second stanza it managed to again approximate $3,000, sufficient to pay the bills and leave a little over for profit.

'Pinfeathers,' new play in which Madge Bellamy essayed to stage a comeback, lasted just one night at the Music Box, for the shortest run on record of any legit in Hollywood. Piece was roundly panned by the critics and has been shelved.

Operetta at motion picture prices debuts today (1) at the Mason Opera house, with a two-week run of 'Rose Marie' scheduled. Prices at daily mats range from 15c to 30c and nightly 25c to 50c. 'I'd Rather Sing' closed after a brief run at Assistance League Playhouse.

Wynn's 'Boys' Fair $17,500 in Detroit

Detroit, April 1.

With nearly every critic in town reviewing it on the basis of 'If you like Ed Wynn,' his 'Boys and Girls Together' came off with just estimated fair $17,500 at the Cass last week. While the gross wasn't up to the big figures the house has been showing, some of the letdown is attributed to the advance of Lent. Price top was $3.30.

Revue was followed in Monday (31) by 'Cabin in the Sky,' scheduled for two weeks at $3.30 top. Season stays full at the Cass with 'Twelfth Night' in for six days beginning April 14.

Drapers' 7G in Wash.

Washington, April 1.

Ruth and Paul Draper, both favorites here with their individual followings, collected nearly $7,000 in their joint appearance at the National, Capitol's only legiter. Considering it was only a two-person concert, figure was surprising. House was scaled at $2.75 top, but the orch was split with $2.20 seats in back half.

National is dark this week, relighting Monday (7) with Everett Marshall in 'Blossom Time.'

'Prince' 10G in Milw.

Milwaukee, April 1.

Although 'The Student Prince' has been an almost annual visitor for many years, the return last week of the Romberg operetta with a practically unknown cast brought raves from the critics and an estimated $10,000 gross to the Davidson at $2.75 top. B.o. regarded as highly satisfactory in view of the 10-week old strike of 7,000 workers at the Allis-Chalmers plant, which has affected all business here.

Name Concert Dates

(April 2-9)

Grace Moore—Aud., Winnipeg (7); Festival hall, State College, Fargo, N. D. (9).

Lily Pons—Syria Mosque, Pittsburgh, 4).

Albert Spalding—Kallspell H. S., Kalispell, Mont. (3).

Gladys Swarthout—Savoy, Hamilton, Ont., (3); Technical School aud., London, Ont. (4); NCR Aud., Dayton, O. (7).

'Cabin' 19G in Toronto

Toronto, April 1.

In at $2.50 top, 'Cabin in the Sky,' grossed estimated excellent $18,700 at the Royal Alexandra here last week.

No Lenten depression was noticeable and only cut into capacity business were the two big hockey playoffs Tuesday and Thursday nights.

'ROAD,' IN 8TH PHILLY VISIT, BIG $12,000

Philadelphia, April 1.

Legit biz was first-rate in Philly last week all along the line, and that meant three houses lighted and occupied.

'Tobacco Road' is here on its eighth engagement and doing very big. It was first advertised for two weeks only, but may stay five or six.

Despite walloping success of this old favorite, two current comedy hits continued to rake in the shekels—'The Man Who Came to Dinner,' in its third and final week at the Forrest, and 'Life With Father,' in its fourth week at the Walnut.

This week's sole opening was a return of 'The Little Foxes' at the Forrest. Next booking (and only one) is 'There Shall Be No Night' at Forrest April 14.

Estimates for Last Week

'Man Who Came to Dinner,' Forrest (3d week) (1,800; $2.85). Went out to fairly good gross, considering third week; $15,000. 'Little Foxes' this week.

'Life With Father,' Walnut (4th week) (1,400; $2.85). Still hitting same hot pace, with only fluctuation in orch seats early in week. Went up slightly, $19,600.

'Tobacco Road,' Locust (1st week) (1,500; $1.50). Eighth engagement and eighteenth week here, and this one is still plenty powerful. Hit $12,000, remarkable for this low scale, and a third week has already been added to its run.

'RHINE' 17G, 'ARSENIC' $13,761, BIG IN BALTO

Baltimore, April 1.

There was plenty of action here for legit last week, with both theatres housing shows and both reporting bullish doings. Launched on its pre-Broadway trial by Herman Shumlin at Ford's, Lillian Hellman's 'Watch on the Rhine' drew rave notices from the local crix and a mounting response that wound up with a bango total of $16,877 (actual) for the 1,900 seats scaled at a top of $2.78. Last performance Sat. (29) night was absolute capacity at $3,127.

At the indie booked Maryland, preem of Chicago company of 'Arsenic and Old Lace,' faced with the opposition from the Shumlin-Hellman hit, fared exceptionally well at $13,761 (actual). This in spite of the fact that the original company of the hit spent a two-week tryout date at the same house earlier in the season.

'Foxes,' $10,000, N.S.G. In Pitt Repeat Date

Pittsburgh, April 1.

Return engagement of 'Little Foxes' at Nixon last week was very disappointing. Show did only estimated $10,000, n.s.h. for drama which has been a smash hit practically everywhere. Opened to almost nothing at all, and night performances were way off, only two mats saving it from being complete bust.

Nixon has 'Twelfth Night' current under ATS auspices and got away last night (Monday) to big advance sale. Doesn't look as if season will last beyond May 5, when 'DuBarry Was a Lady' will be the attraction. That'll give Nixon season of 22 weeks in all, more than was looked for the way it started out.

Engagements

Nicholas Joy, 'Charley's Aunt.'

John Morry, 'Hope for a Harvest.'

James Rawls, 'The Man Who Came to Dinner' (New York company).

Claude Rains in from Hollywood and looking for a play.

B'way Still on Upbeat; 'Native Son' Strong Draw at $15,000 in 1st Week, 'Lady,' $31,900, SRO, 'Joey' Big 22G

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

Arsenic and Old Lace,' Fulton (12th week) (CD-938; $3.30). Business continues excellent for most attractions; but some slippage under mats of previous week; little change here and approached $17,000 level.

'Claudia,' Booth (7th week) (CD-712; $3.30). Second company planned, but may not tour until fall; strong matinee draw with pace quite profitable; around $13,000.

'Crazy With the Heat,' 44th St. (9th week) (R-1,325; $3.30). Registered good week, with gross over $13,500; revived revue, however, will be turning into vaude unit and opens at Loew's State on Broadway late this month in that form.

'Flight to the West,' Royale (13th week) (D-1,047; $1.10). Picked up again and, with count around $6,000, broke even better; among few shows with low admission scale.

'Gabrielle,' Maxine Elliot. Opened Tuesday (25), last week; adverse notices; taken off next night.

'Helizapoppin,' Winter Garden (122d week) (R-1,671; $3.30). With few new musicals in sight for summer, this one likely to play into or through another hot period; rated around $21,000.

'It Happens on Ice,' Center (R-3,097; $2.75). After taking on road for three weeks resumes Friday (4) with lineup slightly revised; played 22 weeks prior to touring.

'Johnny Belinda,' Longacre (28th week) (D-1,016; $3.30). Eased off to around $7,500; cut arrangement for cast calls for pay slice under that figure, which betters even break.

'Lady in the Dark,' Alvin (10th week) (M-1,357; $4.40). Quoted at $31,900; that means standees were present throughout the week; big agency demand.

'Life With Father,' Empire (72d week) (C-1,005; $3.30). Few straight shows able to stay takings of long-staying comedy, which again was not much under $18,000.

'Louisiana Purchase,' Imperial (44th week) (C-1,450; $4.40). Right back with the musical front runners and looks set through another summer; estimated over $27,000.

'Man Who Came to Dinner,' Music Box (76th week) ($-1,013; $3.30). Not quite as much as were previous, but scored another profitable week with better than $9,500.

'Meet the People,' Mansfield (14th week) (C-1,000; $3.30). With cast working under salary cut arrangement, Coast revue plans staying on; rated around $10,500.

'My Sister Eileen,' Biltmore (14th week) (C-1,091; $3.30). Some variance, but dip not material, and comedy continues to register fine weekly profit; around $16,000.

'Mr. and Mrs. North,' Belasco (11th week) (C-1,000; $3.30). Pegged as moderate success and earning weekly operating profit right along; estimated around $10,000.

'My Fair Ladies,' Hudson (1st week) (C-1,094; $3.30). Using cut rates after doubtful start and mild press; first full week estimated around $4,500, which may be even break.

'Native Son,' St. James (1st week) (D-1,520; $3.30). Attracting plenty of attention; starting pace approached $15,000; way house is scaled and several parties at concession the count is very strong.

'Old Acquaintance,' Morosco (13th week) (C-939; $3.30). Moves to larger Broadway next week; business last week around $9,000 and should stick around that level or more; profitable.

'Out of the Frying Pan,' Windsor (7th week) (C-893; $3.30). Quoted over $5,000; using two for ones; word of mouth may improve takings.

'Pal Joey,' Barrymore (14th week) (M-1,104; $4.40). Topped $22,000 and did considerable better previous week, when bit under-estimated; unquestioned musical click.

'Panama Hattie,' 46th St. (22d week) (M-1,347; $4.40). One of most popular musicals and should last into next season despite some summer cast changes; nearly $32,000.

'Separate Rooms,' Plymouth (53d week) (C-1,107; $3.30). Newer shows were reported coming to this spot, but current occupant making money both ways and listed to stick; $7,500.

'The Corn Is Green,' National (18th week) (D-1,162; $3.30). Not as big as earlier months, but one of season's most substantial successes and cleaning up; $18,000.

'The Talley Method,' Miller (5th week) (Comedy; $3.30). Moved forward for time then slipped; last week slightly over $6,000; must do better to make the grade.

'They Walk Alone,' Golden. Closed Saturday (29) after dull business during two and one half weeks stay.

'Tobacco Road,' Forrest (380th week) (C-1,107; $1.10). Still sticking and still advertising 'last weeks'; earning some profit; road show cleans up; $5,500.

'Watch on the Rhine,' Beck (D-1,214; $3.30). Presented by Herman Shumlin; written by Lillian Hellman; regarded as fine thing in Baltimore last week; opened last night (Tuesday).

'Your Loving Son,' Little (C-530; $3.30). Presented by Jay Richard Kennedy, Alfred Bloomingdale and Joseph F. Loewi; written by Abby Merchant; opens Friday (4).

Revivals

'The Doctor's Dilemma,' Shubert (3d week) (C-1,405; $3.30). Surprising draw of Shavian play credited principally to its star name (Katharine Cornell); close to $23,000.

'Charley's Aunt,' Cort (24th week) (C-1,064; $3.30). Sponsors discovered windfall in this old farce; grosses not in sizeable brackets, but turning weekly profit; around $8,000 last week.

LUNTS GROSS $20,300 IN MIDWEST 1-NITERS

'There Shall Be no Night,' starring the Lunts and playing midwestern one-nighters, grossed $20,300 in seven performances last week. Total is under the average pace of the show, explainable by the fact that it accepted a flat $2,000 per night Bloomington, Ind., and Lansing, Mich., because both are college towns. In the former spot, 'Night' was the initial attraction in the new auditorium of the University of Indiana, which cost $250,000.

Top money was drawn in Toledo, takings being $6,411. Lunts got $5,000 in Youngstown and $4,867 at South Bend.

'Night' is scheduled for another full season on tour starting next fall. That tour will follow a four-week return date on Broadway in September. Next season's dates will include southern stands which could not be played this season and it is likely the Lunts will have return dates in some stands. Show will lay off next (Holy) week, stars resting in New York. Next date will be the Forrest, Philadelphia.

'Blossom' Still Blooms In Hub With $14,700

Boston, April 1.

'Blossom Time' is still in full bloom, and on the strength of it's drawing power the Shuberts will probably bring in 'Student Prince' before the season ends. 'Night Before Christmas' presented here Monday (31), a play by Laura and S. J. Perelman, and 'Hope for a Harvest,' with Fredric March and Florence Eldridge, opens April 7. 'Tobacco Road' is slated for return engagement April 14.

'Blossom Time' tallied estimated $14,700 last week (2nd) and remains for a third.

'Animal' Light $6,100 In Mpls.-St. Paul Stands

Minneapolis, April 1.

'The Male Animal,' playing five nights and a matinee, picked up estimated light $4,500 in the 2,200-seat Lyceum at $2.75 top. Same show grossed $1,600 for the single matinee and night at the Auditorium, St. Paul.

Play was well liked, but sans cast names had tough going.

JACK DURANT

"Jack Durant cast in the character of the blackmailing agent is powerfully drawn."

Richard Watts, Herald Tribune

Featured in GEORGE ABBOTT'S

"PAL JOEY"

Barrymore Theatre, New York

ROSALIND IVAN

in "THE CORN IS GREEN"

NATIONAL THEATRE, N. Y.

Broadway

Maria Marko back from the Coast.

Mark Hanna Key Westing on holiday.

John Anderson has recovered from the shingles.

Charles Coburn planed for the Coast Friday (28).

Jock Whitney expected back from the Coast this week.

Norman Kight hiding for a couple of days with a shiner.

Wife of Lep Solomon, treasurer of the Longacre, in Leroy Sanitarium.

Bill Gueringer and wife from New Orleans seeing the Broadway shows.

Tommy Lyman now torch-singing at Mori's new uptown eatery on East 52d.

John Hammond's (Columbia Records) back from Georgia honeymoon.

Frank McCoy entering Lehey Hospital, Boston, suffering with stomach ulcers.

Karl Hoblitzelle expected in town today (Wed.) on one of his infrequent trips north.

Andy Smith, RKO sales chief, back this week from Miami Beach where he had been vacationing.

Helen Vinson bought a Virginia estate at Irvington Beach, summer resort on the Rappahannock.

Estelle Stabins, secretary to Sid Rechetnik, resigned last week to become Mrs. William Bartlett.

Hank Senber, out the road ahead of 'Little Foxes' since last August, has joined Dick Maney's N. Y. staff.

Nat Simon, manager of the Riviera (Skouras), N. Y., has been told to prepare to leave for training camp Thursday (3).

The Lou Paynes (Laura Lee of the screen) had their third baby recently, a boy, which makes it two sons and a girl.

The Danny Kayes (Sylvia Fine) will motor to the Coast in their new car this summer on vacation. He has sundry film bids.

A. L. Pindat, n.o. special sales representative for Republic, sailed Friday (28) for a four-week visit to Rep's Panama office.

Russell Holman, Paramount's eastern production head, returned to his desk Monday (31) from Pinehurst, N. C., golfing vacash.

Dave Ferguson, secretary of the Jewish Theatrical Guild, planning a monthly house organ devoted to the organization's activities.

Katharine Cornell revising her 1939 autobiog, 'I Wanted to Be an Actress,' to bring it up-to-date for fall, 1941, re-publication.

Last week Dave Elman went to the hospital to have his tonsils clipped. This week Mrs. Elman followed him for an emergency appendix op.

Earl Rettig, production manager on Walt Disney's 'Reluctant Dragon,' in town with his wife on combination business and vacation trip.

After attending a stockholders meeting of Paramount-Richards Theatres in New Orleans, Leon Netter, a director, is due back today (Wed.).

Archie Mayo turned up Thursday (27) for a short vacash. While east he will ogle the legit 'Charley's Aunt' which he will direct for 20th.

Walter Blake, of Blaine-Thompson Agency; Gilbert Golden, of Warner Bros., and David E. Green, publicist, back from Florida burned a deep tan.

Present trek of Louis de Rochmont, editor of March of Time, to all sections of U. S. will be to interview exhibitors first hand on their shorts demands.

Bide Dudley, who has been lecturing for several years, spoke at the State Normal School, New Paltz, N. Y., on 'Backstage on Broadway.' It was a repeat date.

S. Barret McCormick, RKO's ad-publicity chief, due in from the Coast today (Wednesday). He stopped off in Chi on his way back after three weeks spent looking over new product in Hollywood.

Carol Bruce, Raymond Massey, Danny Kaye, Willie Howard, Diosa Costello, Ezra Stone and Arthur Treacher have so far been lined up for the Silver Jubilee ball of the AMPA Friday (4). Louis Prima will be the orchestra.

Mexico City

By Douglas L. Grahame

Antonieta Llorca, the comedienne, back from a tour of South America.

Celestino Gorostiza representing the National Dramatists Assn. on the board of the theatrical federation.

Ricardo Pani is to start producing his own pix here next month. He has signed Alejandro Galindo as his megger.

David Silva, Jr., pic juvenile star, and Margaret Jean Sohmer, a tourist from Minneapolis, engaged to be married in May.

Emilio Azcarraga, owner of stations XEW and XEQ and the Cine Alameda here, building a hotel in Acapulco, Pacific port resort.

Ernesto Riestra, pop class nitery band leader, and Mario Alberto Rodriguez, tenor, featured on a half-hour twice weekly program at radio station XEQ.

Cantinflas (Mario Moreno), ace tramp comedian, announces that while he will do some work in pix he has no intention of quitting the stage for the screen.

Mapy and Fernando Cortes and Dorita and Valero, the latter a Spanish dance team, the former singers and comedians, allowed to stay longer in Mexico to fill new engagements.

Conchita Cintron, ace lady matador, who is part American, was smash click at a return engagement at the local bull ring. She wowed them in north Mexican arenas on a three-month tour.

Felipe Gregorio Castillo, an ex-federal film censor, now chief of the federalized picture censoring and supervision department. Adolfo Bustamante, secretary general of the Mexican Dramatists Assn., is head supervisor of the department.

Miami Beach

By Les Harris

Vincent Youmans to Nassau.

Madeleine Carroll back in town for fishing.

Mrs. George Lottman off to New York for visit.

Paul Douglas pausing few days en route from Mexico.

Bob Christenberry has bought a home in Golden Beach.

Ben Gross and E. Ray Goetz late vacationists at Lord Tarleton.

Marissa will head for U. of California when she closes at Royal Palm.

Harry Richman bought a 43-foot boat, and is cruising with Ben Marden.

Gabriel Pascal resting here after staging premiere of 'Major Barbara' in Nassau.

Peggy Fears resting in Palm Beach before checking into Loew's State, New York.

Joe Moss' Mayfair club slated to open shortly for summer under new management.

Cross and Dunn off for Cincinnati after winding up season at Olympia this weekend.

Walter Jacobs hosted Lew Walters and entire Latin Quarter cast at gala farewell party at Lord Tarleton.

Emile Boreo, who closed at the Latin Quarter recently, tossed a 'Une Soiree Intime' at Gant Gaither theatre.

Harry Butcher, CBS Washington chief, and John Charles Daley standing by, awaiting President Roosevelt's return.

Panama

Influx of Cuban entertainers, with intact Cuban shows, at cut-rate prices, flooding the town.

Silver Spray, in Colon, fined for not employing 75% native talent. Local talent is not very promising.

Atlas Gardens, ace mammoth beer garden of the town, flirting with so-called names, with the first being Edith Rogers Dahl.

Mary Lee Kelley, cabaret operator here, left for the States and Hot Springs due to ill-health. She's been in Panama 20 years.

Perley Stevens and Cliff Evans, two Boston bandleaders down here, have an eye on organizing an American band for the Canal Zone.

Several New York and one Boston cafe men were looking over spots here for possible cafes, but the Panama government's new alien law discouraged them.

With the number of American troopships headed for Honolulu stopping overnight, and giving the boys overnight liberty, the local cabarets are reaping big profits.

Norma Kennedy, Brooklyn nudist, after three years in the Orient and Hawaii, broke her jump here, playing one of the spots for three months before heading for New York.

Spanish films doing fine business locally. 'Dictator' took a nosedive at the Canal Zone houses after playing Panama and Colon cities at 80c top. Picture sold to Zone employees for about 40c.

Hector Downe, N. Y. night-club man, just got under the gun, taking over a piece of Kelley's Ritz, where he's acting manager, just before President Arnulfo Arias clamped down on the no-alien ownership.

With the influx of thousands of Canal workers from the States, it is becoming a problem to keep some of the gals in the better spots for the run of their contracts, with plenty of them hopping into the Canal Zone and getting married.

Bertha Murphy, who gave up an agency business in Hollywood, down here swinging a pair of fans at Kelley's Ritz. Also has her eye on opening a booking agency here, with a view to servicing Caracas, Venezuela; Bogota, Colombia, and other Latin clubs in Central America.

London

Athole Stewart, actor and producer, left around $25,000.

Collins and Grade, the agents, are suing Oscar Rabin, band leader, for breach of contract.

Bessie Love is now at Teddington studios appearing in the filming of 'Atlantic Ferry' for Warners.

Eire Censorship Board reveals 2.1% of total of dramatic films imported were banned by the body during 1940.

Julia Neilson, widow of Fred Terry, has published her memoirs under the title 'This for Remembrance.'

Ernest C. Rolls doing revue, which stars his wife, Jennie Benson, and George Gee. Show will tour Moss Empires.

British National Films dickering for the film rights of Walter Greenwood's latest book, 'The Secret Kingdom.'

A repertory season of English comedies being staged at the Vaudeville under the management of Wilson Barrett.

There's talk of revival of St. John Irvine's 'The First Mrs. Fraser' at the Haymarket, where it was first staged 12 years ago.

Mark Malloy, in the cast of 'Appleasauce,' the London Palladium show starring Max Miller, writes most of Miller's material.

The Vaudeville Golfing Society has called a general meeting for March 14 to consider the suspension of its activities during the war.

London County Council is vetoing shelter concerts and dances due to the organizers charging admission, with lots of London spots now bereft of entertainment.

Lou Jackson's 'This England' opens for run at the Regal, Marble Arch, April 25, with 10% of the intake to be given to the fund of the Soldiers'-Sailors'-Airmen's Families Association.

Rumored around that George Arliss may star in filmization of 'The Vicar of Wakefield.' Arliss still asks $160,000 per picture, and will not take less. Producers willing to pay him just half what he asks.

Mary Pendered, author and playwright, left $35,000. The royalties from her three pacifist plays, 'The Quaker,' 'William Penn' and 'Banish the Bogie' were bequeathed to the League of Nations Union.

George King and John Stafford have original story by the designer of the Spitfire plane, which has been submitted to Robert Donat through the Ministry of Information as suitable vehicle for the latter English star is reported to like the story.

William Mollison is associated with Jack Hylton in his presentation of Eric Maschwitz's new musical 'Babes in Blue,' which starts out in the sticks in the spring, then comes to the West-End. Mollison also has interest in Stanley Lupino's new show, 'Lady Behave,' which opens in the West-End early in May.

Met with a blunt turndown by Home Secretary Morrison on any question of nixing Sunday cinemas charity tax, spokesmen for Cinematograph Exhibitors Assn. indicate they'll petition, via the London branch, directly to London County Council for a cut in the irksome contribution.

Australia

By Eric Gorrick

Edgeley and Dawe will do a revue for Williamson-Tait.

'Rio Rita' a strong revival in Melbourne for Williamson-Tait.

Eddie McDonald resigned as Sydney manager of Tivoli theatre loop.

Ken G. Hall is producing additional pix at Cinesound for the Department of Information.

Paramount will soon move into new Sydney premises, located right next door to Tivoli loop.

Lack of finance has zeroed try to introduce a chain of drive-in filmeries in this territory.

'Black Velvet' did excellent trade in Melbourne for the Tivoli loop, with cast headed by Roy Rene.

On its 18-week run in Melbourne, 'Convoy' (ATP) grossed around $90,000, a record here for a British war pic.

Eric Weider, former member of Greater Union Theatres, has boated back here after British and U. S. looksee.

Legit and vaude, struggling to gain a new foothold in public favor, is presently being headached with unexpectedly quick censorship.

'Susan and God' developed into a legit hit for Dave Martin at Minerva, Sydney. Show was given once-over by police, but no cuts were ordered.

With elections looming, government of New South Wales is laying off making any further coin advances to pic units. From now on the units must go solo.

Dance managements would like to secure some U. S. leaders for the coming winter season as a biz boost. Monetary restrictions, however, zero the importation idea presently.

'Great Dictator' (UA), although 'banned' by the Exhibs' Assn., is still, without much effort, finding plenty of bookings in all spots. The same thing happened with 'Wind' (M-G).

With young men being called up for 90 days' continuous service in the home army, pic industry is finding it hard to overcome manpower shortage. Femmes, too, are scarce owing to so much war work being on tap.

Acts spotted over the Tivoli loop presently include Jim Gerald, Atlas Bros., Valentine and Monty, Jandy, Snowy Towers, Sampson and Simply ton, Alec Kellaway, Artistos, Terry Scanlon, Roy Rene, Bob Dyer, Germaine and Joe, Anita Martell, Billy Samuels, Gardiner and Kane, Four Lazanders, Ray Baird, and Jean Hatton.

Buenos Aires

By Ray Josephs

Director Luis Slavasky packing for Hollywood.

Experimental theatre of the Cinema opened new season.

Maipo Revue theatre preparing two new shows to star Sofia Bozan and Ester Borja.

Richard Harlan, only U. S. director in local films, working on script of musical to star Hugo del Carril.

U. S. artists at the Ta-ba-ris, local night spot, include Gil Johnson, Peggy Strickland and the Burettes.

Cesar and Pepi Ratti open at the Apolo in 'El Cura de San Isidro' ('San Isidro Priest') by Antonio Boca.

Colon seeking new bass clarinet, fourth trumpet and other new orch members to fill out for Toscanini visit.

Pedro Sofia re-elected president of 'Associacion Musical de Socorros Mutuos' (Musical Mutual Aid Association).

Patria Films, indie company, selected cast for 'El Gran Testigo' (The Great Witness'), to be directed by Edmo Comietti. Story by Jose Ramon Luna.

'Me case con un Angel' ('Married an Angel') being readied in Spanish version by Andres Chipping and Ricardo Cappenberg. To star Paulina Singerman at the Astral.

Bob Roberts, head cameraman for Pampa Film (only U. S. cameraman here), back from Cordoba after shooting location shots for 'El Cura Gaucho' (The Gaucho Priest).

Action of Municipal Cinema Control Committee in ruling that Bette Davis' 'Letter' could not be seen by those under 16 is being protested by Harry Novak, Warner manager here.

Alberto de Avalia, director, and cast of 'Veinte Anos y una Noche' ('Twenty Years and One Night') to Cordoba for location shots on new EFA film. Story by Alejandro Casona.

Moglia Berta and company to Estancia, in the South of Province of Buenos Aires, for location shots on Argentina Sono Film's 'Fortin Alto' (High Fortress') Story is by Homero Manzi and Ulises Petit de Murat.

Premiere of 'El Mejor Papa del Mundo' ('Best Father in the World') in Montevideo was the first time Argentine pic had been opened outside the country before being shown at home. Response was enthusiastic.

'Si yo Fuera Rica' ('If I Were Rich'), soon to be released, being watched because it marks debut of European director Carlo Schlieper and Assistant Bayon Herrera. Story by Antonio Ainny, stars Amanda Ledesma.

Colon selected Argentine opera to be presented this season, following custom of one local production annually. Work is 'Lin-Canel' by Victor Mercante; a one-acter, based on a story by Holmberg. 'El Zonda de Nessi' by Enrique Casella, placed second in competition for honors.

Mayor Carlos Alberto Pueyrredon of B. A. and Director-General of Posts and Telegraphs Dr. Horacio C. Riverola visited set of "Embrujo," racehorse film, being produced at Lumitone. Visit looked on as a first attempt of film companies to win more good will from officials.

Teatro Municipal in Bahia Blanca opened season with company of Maruja Roig and Maria E. Enery, presenting 'La Llamarada" ('The Flame') by H. Kistemaeckers. Company will later go to Teatro Avenida in Tucumen, then visit Santiago del Estero, Santa Fe and other interior cities.

Struck Ballet

Continued from page 42

lected at the Palace of Fine Arts (National Theatre) for admittances to the Original Ballet Russe, has been cleared up with the arrest of two youths and two girls, the police say.

The youths, Rau and Francisco Espinosa de los Monteros, brothers, employees of the Palace, were arrested when they alighted from the train from Guadalajara, where they said they had gone on a vacation. Soon after their jailing, Ernestina Torrentera and Eva Gonzalez Aguirre, local cabaret entertainers, were arrested as accomplices. They vehemently denied any connection with the theft, saying that the brothers had told them when they threw their money around that they had won a big prize in the lottery. The brothers refunded $3,000 (Mex)—$600.

Hollywood

Tillie Losch going back to England.

Tyrone Power home with fluenza.

Bob Fender checked off Columbi publicity staff.

Lynne Overman limping on a sprained ankle.

Darryl F. Zanuck left for a vacation in Sun Valley.

Victor McLaglen hops off this week on a stage tour.

Thomas Mitchell in the hospital nursing an injured knee.

Edgar Kennedy bought new ranch home in Pacoima.

Harry Cohn flew to New York and back over the weekend.

Gracie Fields to Washington for a British War Relief benefit.

Abe Lastfogel back in town after three months in New York.

Rosalind Russell was bumped, not seriously, in an auto crash.

Buster Crabbe on a 12-week stage tour of the south and east.

Wedding of Deanna Durbin and Vaughn Paul set for April 18.

Linda Winters resumed her original name, Dorothy Comingore.

Cliff Lewis back from an exploitation tour of 50 cities in 90 days.

Garson Kanin and his assistant, Hal Gerson, join the army June 1.

William Cagney back at his producer desk after an appendectomy.

Rosemary Lane stepped out on another stage tour of the east and midwest.

Edward Small's son, Bob, is learning the picture business from his father.

J. Nolan, vice prez at RKO, recuperating in the desert after a siege of flu.

J. Robert Rubin in from New York for studio huddles with Louis B. Mayer.

Bill Slocum, director of sports broadcasts for CBS, gave Hollywood a look-over.

Joe Cunningham directs this year's Catholic Theatre Guild show, 'Turn to the Right.'

Doris L. Dexter, film actress, divorced Hugh Frank Dexter, Jr., studio technician.

Franz Bachelin was upped from an assistant to a full art directorship at Paramount.

Jean Gabin, French star, studying Hollywood English after two weeks with flu at Palm Springs.

Signe Hasso, Swedish screen player, was bruised in a motor crash on the Palm Springs road.

Keith Douglas wound up his first lead role in 'Soldiers of the Saddle' and reported for army duty.

Sam Nathanson, sales manager for Pan-Am Films, in town to eye the company's educational productions.

Carmen Miranda added her footprints to the other instep names in the front yard of Sid Grauman's Chinese theatre.

Albert J. Law to Washington to represent Pacific Coast Conference of Independent Theatre Owners in consent decree discussions.

John Joseph, chairman of Publicity Director's Committee, arranging a reception for Dr. James E. West, chief scout executive of Boy Scouts of America.

Darryl Zanuck tossed farewell luncheon for Kenneth Macgowan, on two-year leave of absence to work for better relations between American republics.

Pittsburgh

By Hal Cohen

Marie Evkerman, of WB-FN exchange, ailing in the West Penn hospital.

Campbell Casad around in the interests of Ethel Waters and 'Cabin in the Sky.'

Gang at Johns Hopkins pronounced Al Sack, RKO exploiter, okay after a checkup.

Ethel Shutta will follow the Slapsie Maxie Rosenbloom show into the Yacht Club.

Ann Corio, currently at the Casino for her last swing around the burley circuit this season.

Dancing Sterner Sisters home to visit grandmother, their first vacation in three years.

Madelyn Ward will make a singing comeback locally in Charlie Gaynor's revue at Playhouse.

Radio singer Betty Ellen Morris set for Beach Scotch and Soda Club's coming revue.

Kay Balfe, former radio announcer and WWSW p.a., now doing publicity for Al Mercur's Nut House.

Mark Larkin, of Hays office, in town for a couple of days on hi good-will tour for industry.

Tallulah Bankhead cocktailed the press here afternoon following her 'Little Foxes' opening at Nixon.

Army has caught up with Gene Neavitt, of Shea managerial staff, and Sammy Schwartz, local actor.

Max Adkins, Stanley maestro, making musical arrangements for Pitt's annual Cap and Gown show.

The Oscar Levants brought their five-month-old daughter here for day last week to introduce her to the family.

Earl Carroll arrived in the old home town Friday (28) simultaneously with opening of 'Vanities' at Stanley.

OBITUARIES

DUDLEY HAWLEY

Dudley Hawley, 62, actor of nearly 50 years stage experience, died of coronary thrombosis March 29 at the Fifth Avenue Hospital, New York. A member of the Clifton Webb road company of 'The Man Who Came to Dinner,' which closed in Pittsburgh March 22, he had been ill only a day.

Born in England, the son of an architectural artist, Hawley came to America as a child. Making his professional debut at Proctor's 23d St. theatre, N. Y., in 1895, he played at Tony Pastor's the following year and thereafter with Richard Mansfield for two seasons in repertoire. He also passed a similar interval with Nat Goodwin in 'When We Were Twenty-one.'

A stock player for 12 years, Hawley portrayed more than 600 roles and appeared in most of them at Proctor's Fifth Avenue and 125th St., where he was a company member for eight years. His engagements included 96 weeks in 'Up in Mabel's Room' and 108 weeks as Artie Oakley in 'Common Clay.'

Other plays in which he appeared were 'For Better or for Worse,' 'The Country Boy,' 'Thin Ice,' 'Silence,' 'Ladies of the Evening,' 'Mr. Samuels' with Edward G. Robinson, 'The First Apple' with Conrad Nagel, 'Congai' with Helen Menken and 'Ladies of the Jury' with Mrs. Fiske. He was also in two films, 'An American Widow,' a silent picture with Ethel Barrymore, and more recently with Claudette Colbert in 'Young Man of Manhattan.'

Surviving are his widow, Dolly; a son, Hugh; and three sisters, Mrs. Blanche Farnol, former wife of Jeffrey Farnol, the novelist, and Mrs. Nydia Crane, both of London, and Mrs. Gertrude French of New Rochelle, N. Y. Funeral services were held in New York yesterday (Tuesday) under auspices of the Actors' Fund.

MILTON H. FAHRNEY

Milton H. Fahrney, 70, one of the earliest picture directors, died March 27 at his home in Culver City following a heart attack. An actor on the legitimate stage in the '90's, Fahrney entered the film industry in 1907 and continued in that field until illness forced him to retire in 1933.

Fahrney directed pictures for David Horsley Productions on Staten Island before moving to Hollywood, where he piloted the first production of the old Nestor Co. in 1909. The picture was the first to be made in the old Blondeau Tavern at Sunset blvd. and Gower street. In those days the film cowboys galloped along the city streets and most of the shooting was done by sunlight. Fahrney directed a great number of westerns and comedies, including a one-reel series, 'Mutt and Jeff.' He directed Belle Bennett, Neil Hart, George Ovey, Vernon Dent, Leo Maloney and other pioneer screen players. He was connected at various times with Edison Studios, Erb & Golden, Universal, Albuquerque Films, Mina Film Co. and Bostock Studios.

ALFRED G. SWENSON

Alfred G. Swenson, 58, dramatic character actor of stage and radio, who had appeared on most of the leading network programs since entering that field in 1929, died of a heart attack March 28 at his home in Great Kills, Staten Island, N. Y., after a brief illness.

A familiar actor to soap-opera audiences, Swenson had roles in a number of sketches including 'Big Sister,' 'Hilltop House,' 'The O'Neills' and 'Pretty Kitty Kelly.' He also played as Captain Blackstone on NBC Blue from 1929 to 1935; on the True Story 'Court of Human Relations,' 1936-38; 'Alias Jimmy Valentine' and Dr. Lyon's Toothpowder, both 1938-39.

Born Salt Lake City, Swenson made his professional debut at the age of 21. He had played in stock and many road shows. Among the plays in which he appeared were 'Graustark,' 'The Wolf,' 'American Tragedy,' 'Great Power,' 'One Way Street' and 'The 19th Hole' with Frank Craven.

Surviving are his widow, Mrs. Lorle Palmer Swenson, an actress, and a brother, Joseph, of Salt Lake City.

MARGARET A. ROBINSON

Margaret A. Robinson, 73, veteran stock and stage actress who retired some 15 years ago due to failing eyesight, died March 27 at the Harlem Hospital, New York, where she had long been a patient.

Born in Ontario, Miss Robinson passed much of her early life in Minneapolis and it was there that she made her debut at the age of 15 in a stock company production of 'Dr. Jekyll and Mr. Hyde.'

Later coming to New York, Miss Robinson appeared in many plays including 'The Governor of Kentucky,' with William H. Crane; 'Under Two Flags,' with Blanche Bates, and 'The Rivals,' with Sol Smith Russell. She also toured with Charles Frohman's 'Shenandoah' company and acted in stock in various key cities.

Funeral services were held in New York Saturday (29) under auspices of the Actors' Fund.

ANGELO BADA

Angelo Bada, 65, who retired two years ago after singing supporting tenor roles at the Metropolitan Opera House for three decades, died March 24 at his home in Novara, Italy, according to word received in New York.

Appearing at La Scala, Milan, Bada was brought to the Met by the late Giulio Gatti-Casazza when the impresario became director of the Met in 1908. Making his New York debut as the messenger 'Aida,' he eventually achieved a repertoire of more than 150 operas.

Though Bada chiefly sang Italian roles, he often appeared in French and German operas as well. Specializing in dramatic characterizations, he was the dean of the Met's personnel in point of continuous service at the time of his retirement.

GEORGE H. BRYANT

George H. Bryant, 54, of the Bryant-Grant Productions, Cedar Rapids, Ia., producers of 'Corntussel News,' 'Adventures of Jane Arden,' 'Rural Oddities' and other radio features, died in Indianapolis Saturday (29) of a heart attack in a downtown hotel. Bryant had spent the day previous making the rounds of prospective sponsors with Walter Beadell, salesman for WFBM, and had complained of illness, asking Beadell to drive his car. He had an appointment with Beadell the next morning.

Beadell arrived at the Lincoln hotel at the appointed time and could not rouse Bryant. With the help of an assistant manager of the hotel, the door to Bryant's room was forced open and he was found dead on the floor.

GEORGE T. MEECH

George T. Meech, 75, who appeared on the stage for some 40 years in such plays as 'Mrs. Wiggs of the Cabbage Patch,' 'Sherlock Holmes,' and 'The Squaw Man,' died March 29 in Jamaica, L. I.

Usually cast in supporting roles, Meech was born in Chicago and started his theatrical career at the age of 14. From 1905 to 1915 he won his greatest success playing in 'The Marriage Market,' 'Resurrection' and 'Deep Purple.'

In recent years engaged in the real estate business, Meech leaves his widow, Anna, and a daughter, Mrs. Robert Johnson of New York. Funeral services were held in Flushing, N. Y., Monday (31).

VALENCE E. EICHEN

Valence E. Eichen, 53, retired vaude performer, who trouped on the Keith and Pantages circuits and appeared on bills with Sophie Tucker, Fred Allen and Bill Robinson, died March 25 at his home in East Hampton, L. I., after a long illness.

Eichen, born in Pinconing, Mich., began his career as a spieler for an amusement park sideshow depicting the famous Johnstown flood. Later, he acted in vaude until illness caused his retirement in 1918. Since then he confined his interests to raising German Police dogs.

Funeral services were held in East Hampton Friday (28). Leaves widow, Mae, and a sister and brother, both of Detroit.

WILLIAM M. STRONG

William M. Strong, 42, a vice-president and director of the Batten, Barton, Durstine & Osborn ad agency, died March 23 in Pasadena, Cal.

Born in New Britain, Conn., Strong joined the agency immediately after his graduation from Princeton 20 years ago. Among the accounts he handled were those of the N. Y. Herald-Tribune, Red Book, McCall's Magazine and The Saturday Evening Post.

Surviving are his widow, Josephine; a son, David; his parents and a sister.

WILLIAM H. HARDER

William H. (Will) Harder, 68, one-time stage star and theatre executive, died Friday (28) in the Port Huron, Mich., hospital. He was the operator of 25 film theatres in the midwest and the east, including houses in Indianapolis, Milwaukee, Paterson, Trenton, Passaic, Bayonne and New Brunswick, N. J., and Fort Richmond and Utica, N. Y.

After playing with numerous stock companies throughout the country, Harder retired in 1929 to devote himself to his theatre interests. Burial was at Port Huron.

JAMES F. DEVINS

James F. Devins, 66, former vaude performer and a v.p. of the old White Rats actors' union, died of a heart attack March 30 at his home in New York.

While in vaude Devins was known as 'The Tall Tale Teller.' After the White Rats disbanded, he left the stage and became a theatrical agent. For a time he also was in the insurance business.

He leaves a son, James, and three daughters.

WILLIAM S. CHERRY

William S. Cherry, 73, owner of WFRO, and a philantropist, died suddenly in Jane Brown Hospital, Providence, March 29.

Cherry headed a group of five Cherry & Webb Co. stores in various New England cities. A son, William S. Cherry, Jr., was associated with him and is expected to carry on his father's duties.

Other survivors are four brothers, a sister, a daughter and six grandchildren.

ARTHUR GARRETT

Arthur Garrett, 73, London theatrical manager, died at his home in Brighton, England, Feb. 20.

Garrett toured with the D'Oyly Carte Opera Co. and for Sir George Alexander, and in 1900 joined Fred Terry and Julia Nielson as manager and stayed with them for 32 years. Later, he became business manager for Sydney Carroll at the Ambassadors theatre, London.

ALICE GALE

Alice Gale, 82, retired actress who last appeared with Henry Miller and Blanche Bates in 'Moliere' some 20 years ago, died March 27 at her home in New York after a three-week illness.

A widow, Miss Gale had roles in many Charles Frohman and Belasco productions.

CLAIRE BECKMANN

Claire Beckmann, 29, dancer in many Broadway productions, died March 26 at the Will Rogers hospital, Saranac Lake, N. Y. Her last engagement, immediately prior to her breakdown, was at the International Casino, New York.

Surviving is her husband, Henry, connected with Paramount Pictures in New York.

MRS. GEORGE ALISON

Mrs. George Alison, 69, actress and long a stock player, died March 29 at her home in Duxbury, Mass.

Widow of George Alison, prominent stock company actor a generation ago, Mrs. Alison debuted under the management of the late Daniel Frohman. Of recent years she had appeared on Broadway chiefly in supporting roles.

LEE MORRISON

Lee Morrison, theatrical producer, died at his home in New York, March 30. Morrison was at one time company manager for the Shuberts. He was associated in production of several plays, notably dramatized version of Elinor Glyn's 'Three Weeks.'

Mother, brother and sister survive.

WILLIAM VOLLMAN

William Vollman, 67, president and treasurer of Strand Enterprises, Inc., Cincinnati, died March 28 in General Hospital, Cincy, several hours after he shot himself. Shooting occurred in his office in the Strand theatre, downtown subsequent run house.

Suicide was attributed to ill health and financial stress.

FRANK A. WELLS

Frank A. Wells, vaude performer, who was a partner in an act known as Wells and Fusher, died March 24 in New York.

Burial took place in Kensico Cemetery, N. Y., under auspices of the Will Rogers Memorial Fund. Widow and two daughters survive.

MANUEL TAMES GARCIA

Manuel Tames Garcia, 52, vsteran Mexican stage comic, died at his home in Mexico City, March 22. He quit the stage three years ago and became an alcohol inspector for the Ministry of Finance.

Burial was in Mexico City.

MAUDE E. RICHARDS

Maude E. Richards, 61, retired concert singer and music teacher, died March 23 in Gilman Hot Sprihgs, Cal., following a heart attack. As a prodigy she sang in the United States, Canada and England before the turn of the century.

CLARA SYLVESTER

Mrs. Clara Sylvester, 70, former stage actress, died March 23 in Hollywood. After a long career on the eastern stage she retired and moved to California 16 years ago.

JAMES TAFT

James Taft, 41, arranger and bass player with Ray Noble's band, died March 23 in Hollywood.

THOMAS BURKE

Thomas F. Burke, film player, died March 25 in Los Angeles.

Father, 66, of Walter Bunker, Jr., assistant program director for NBC in Hollywood, died March 24 in Oakland, Cal.

Sam Rich, 62, father of Louis Rich, secretary and arranger for Horace Heidt, died March 25 at his home in Milwaukee.

BIRTHS

Mr. and Mrs. King Kauffman, son, in Holywood, March 24. Father is assistant cameraman at Metro.

Mr. and Mrs. Carl Zipper, son, in Detroit, March 23. He is a booker in Detroit for Producers Releasing Corp.

Mr. and Mrs. Leland Hayward, son, in Hollywood, March 27. Mother is Margaret Sullavan, screen player; father is the talent agent.

Mr. and Mrs. Albert Bein, daughter, in Hollywood, March 27. Father is a screen writer.

Mr. and Mrs. Hugo Butler, son, in Hollywood, March 27. Father and mother (Jean Rouverol) are screen writers.

Mr. and Mrs. Charles Shannon, son, in Pittsburgh, March 21. Father's manager of WB's Whitehall theatre, Pittsburgh.

Mr. and Mrs. Anthony Mungello, daughter, in Pittsburgh, March 15. Father's an indie exhibitor in tri-state area.

Mr. and Mrs. Ed Schaughnecey, daughter, Pittsburgh, March 24. Father's announcer at KDKA, Pitt.

Mr. and Mrs. Ned Weaver, daughter, March 18, at Greenwich, Conn. Father is New York radio actor.

Mr. and Mrs. Roye Dodge, daughter, in New York. Father is dance director.

Mr. and Mrs. Willard (Buck) Seale, son, in Spokane, March 22. Father is manager of the Orpheum theatre, Spokane.

Mr. and Mrs. LaVance Weskil, son, in Spokane, March 25. Father is manager of the Rose theatre, Colfax, Wash.

To Mr. and Mrs. Robert Clarkson, March 29 in New York, a son. Father is aide to general manager Bill Schudt at Columbia Transcription service.

In Memory of
LOU DIAMOND

In Respectful Memory
of
LOU DIAMOND
who died April 5th, 1940
SIDNEY KORNHEISER

IN MEMORIAM
HERMAN WHITMAN
April 4, 1938
FROM HIS FRIENDS
IN PHILADELPHIA

House Reviews

Continued from page 41

TOWER, K. C.

reminiscent of Eleanor Powell's work, and finishes with a fast 'Darktown Strutters' Ball.' Harding follows with his singing of 'High on a Windy Hill' as a main entry and encores with the oldie 'Just Friends.' Line has an extra bit in a slapstick ballet school, with Loretta Thornhill festured as the fussy teacher, and number got a full encore from the patrons.

In closing spot Bee Ho Gray shows some skillful rope tricks and amusing chatter. He gets some aid from femme stooge, Esther, plunks out a cowboy hymn on an old-time five string banjo, and runs on a genuine coyote to howl in derision at his whiney vocal for a close. Line is on briefly to end the bill. *Quin.*

EMBASSY, N. Y

(NEWSREELS)

Dominating theme of the week's newsclip array is, as usual, national defense, and while there's nothing spectacular about any particular item, the material is so documented as to give a comprehensive and clear-cut picture of the all-out effort. Paramount's editors again take the palm with their pictorial summary of the effect that strikes have had on these industrial efforts. The presentation is not only put forth with sharp and dramatic precision, but it avoids any blemish of fault-finding or impartiality.

Among other things the Paramount item introduces the various members of the newly appointed super-mediation board, offers Secretary of War and his dictum that 'speed is the watchword,' shows the strikers cutting loose at the Bethlehem steel walkout and, turning to the brighter side of the pictures, reports the settlement of the Aluminum Co. strike and the no-strike pact signatured between master painters and the painters international union. Something usual for this spot was lack of audience reaction, either pro or con, to the entire pictorial narrative.

Assigned No. 2 position in the week's celluloid recital is Wendell Willkie's recent Canadian visit and speech in Ottawa (Pathe). The Embassy's customers greeted this one in a big way as happened somewhat later with the Paramount report on the signing of the $7,000,000,000 aid bill. Lord Halifax's assurance by way of Pathe that England would resist any invasion successfully follows the Willkie clip.

Other contributions to the defense canvas include Universal's clip on the induction of James Stewart, film star, into the Army, Fox's views of U. S. speed bombers in action, society women, smudged and all, driving Army trucks at Fort Sheridan, Ill., and Pathe's import from Hawaii showing that outpost in full military panoply. Pathe also accounts for a quickie of the Fifth Reserve division on review at Camp Custer.

Aside from war and defense there's an imposing panorama of the recently opened Grand Coulee Dam (Par), views of Earl Browder on his way to the penitentiary for passport fraud (Par), the destructions of 17 tons of Axis propaganda by the postal authorities in San Francisco (Fox) and Broadway legit stars at work in behalf of British relief. *Odec.*

MARRIAGES

Ilona Massey to Alan Curtis in Hollywood, March 26. Both are screen players.

Myrna Bay, with NBC music rights in Hollywood, to Al Cumparte, Jewel Music professional contact, March 28 in Yuma, Ariz.

Abner J. Greshler to Vi Lewisson, March 28, in New York. Greshler is artists' rep.

Lillian Corsover to Sol Zatt, April 2, in New York. Bride is in the publicity department of WMCA, New York; he's on the staff of Billboard.

Gaile Watson to Jerry Dody, in New York, March 30. Bride is the daughter of Joseph K. Watson, of the Cohan and Watson vaude team; he's the son of Sam Dody, former burlesque producer.

Esther de Werner to Lionel Royce, March 29, at Las Vegas. He's a film actor.

Janet Lavis to Richard Irving, New York, April 5. Both are members of the chorus of 'Pal Joey,' Broadway musical.

Milton Rosen and Everett Carter completed six songs for 'Sing Another Chorus' at Universal. Numbers are 'Dancing on Air,' 'Two Weeks' Vacation With Pay,' 'Walk With Me,' 'The Boogie Woogie Boogie Man,' 'Mr. Yankee Doodle' and 'We, Too, Can Sing.'

Vaude Helps Greeks

Continued from page 3

all affiliated theatres in the N. Y. area be asked to dispose of four tickets each at $1-2-3-5, this maneuver resulting in $12,000 of the potential capacity $25,000 ticket sale. An additional $8,000 was realized from the program.

Thus Vogel, John J. O'Connor, RKO's general manager, and Harry Brandt, who, with A. A. Hovell, composed the executive committee for the benefit, insured the boxoffice, while Marvin H. Schenck, former head Loew's booker and now Metro's eastern talent scout and general theatre exec, chairmaned the entertainment committee and produced the show, and Leon Leonidoff, M. H.'s producer, handled the stage direction of the benefit.

Dull First Hour

While the Greeks may have a word for courage, it's doubtful if they have one that can eloquently describe the dull first hour of the Greek benefit. Slowness of Deems Taylor and lack of punch in the initial talent had the benefit floundering badly up to the entrance of Eddie Cantor, who awakened an audience that was being lulled to sleep. From this point on the galaxy of stage and screen names was a good entertainment. It was significant that the S.R.O. audience remained rooted to their seats from the opening American, Greek and Yugoslavian national anthems right to the 'God Bless America' pageant finale.

From the standpoint of names this benefit was superior to the recent British Relief event, which grossed close to $40,000 at a higher scale. From the screen came Madeleine Carroll, Susan Hayward and Loretta Young, for speeches, and Judy Garland's singing, while the advertised Luise Rainer failed to show. Legit provided Vivienne Segal and Gene Kelly ('Pal Joey') for respective singing and dancing bits; Philip Merivale topping a fine supporting cast in a sketch from 'Valley Forge'; Jane Cowl in an excerpt from 'Smilin' Thru'; Betty Hutton, Frank Hyers and Pat Harrington doing 'Fresh as a Daisy' from 'Panama Hattie'; Monty Woolley ('Man Who Came to Dinner') for an m.c. chore; Carol Bruce ('Louisiana Purchase'), singing an Irving Berlin medley; James Barton, first for a song-dance act on his own and then joining Taylor Holmes, Will Geer and Charles 'Slim' Timblin, all of whom have played Jeeter Lester in 'Tobacco Road,' singing the 'We're the Lazy, Lousy Lesters,' specially written by Howard Dietz; Arthur Treacher in a bit from 'Panama Hattie'; and finally, and the most stirring in view of the occasion, Raymond Massey doing the gripping farewell to Springfield address from 'Abe Lincoln in Illinois.'

Cafe Stars' Click

Opera gave the show Grete Stueckgold and Nicolai Moscona, while the night club field contributed Carmen Amaya (Beachcomber), whose flamenco dancing was a sharp click, and Danny Kaye (La Martinique and 'Lady in the Dark'), with Sylvia Fine (Mrs. Kaye) at the piano, who virtually tied up the show. From radio came Major Bowes as an m. c. and news commentators George Hamilton Coombs, Jr., as m.c. of this particular act; Johannes Steel, Major George Fielding Elliott and Wythe Williams. Gabriel Heatter, H. V. Kaltenborn and Raymond Gram Swing were advertised, but failed to appear, with Quentin Reynolds making a surprise and outstanding substitution.

Richard Rodgers was the music world's only representative, playing the piano for Benny Fields, who sang a medley of Rodgers and Hart hits. Plus Fields, vaudeville also contributed J. C. Flippen, as an m.c., and can take partial credit for Ed Sullivan, Daily News columnist, who introed the last portion of the show. The M. H., per usual, provided two clicks via its ballet and Rockettes, and royalty chipped in with the appearance of Archduke Felix of Austria, who made a brief speech on the gallantry of the Greeks and how their resistance to aggression had given heart to all the peoples of Europe. Up ahead of him, and repeating his stint for the British show, managing director W. G. Van Schmus of the Music Hall made the opening address welcoming the audience.

Freem's Gross for Greeks

Entire proceeds of the world preem of Republic's 'Sis Hopkins' at the Fox, St. Louis, April 4, will go to the Greek War Relief. In addition to Judy Canova and Jerry Colonna from the cast of the picture, John Wayne, Ona Munson and others will make personal appearances at the opening.

William Saal, special sales representative for Rep, is in St. Louis in charge of the details.

Calif.'s $125,000

Hollywood, April 1.

Collections in California theatres for Greek war relief are nearing $125,000.

Fox West Coast contribution is exceeding $90,000.

Taxing Benefits

Continued from page 1

ment ruling, TA expressed itself as being in accord with the Government's stand, i.e., that at least some portion of monies garnered especially by war relief agencies should remain in this country.

Greek Shows Also?

On a scheduled hearing some time this week will depend whether the current Greek Relief drive for funds, sponsored by Spyros Skouras, should pay the 10% amusement tax on all the benefit stage shows involved in the drive, claimed to total at least 123. Greek Drive's Amusement Division, chairmaned by Adolph Zukor, claims that its shows should be tax-exempt, having been arranged prior to the ruling. A. P. Waxman has been directing the campaign, which expects to raise $1,000,000 and was topped by the big benefit at Radio City Music Hall early Saturday morning (29). This show grossed a little over $25,000 from tax-free ticket sale scaled to $10, with an additional $8,000 or so being derived from program sale.

Another big Greek Relief Benefit is scheduled for tonight (Wed.) at the Civic Opera House, Chicago, Jack Benny coming in from the Coast especially to m.c.

Thus far there have been only scattered returns reported from the great number of special stage shows in the Greek Drive. In all there are 7,400 theatres participating, via lobby and audience collections, benefits and special screenings. The Poli, Hartford, for instance, got $2,475 via a midnight stage show; the Palace, Meriden, $633; 20 shows in Skouras houses all over the metropolitan New York area averaged around $1,300 each; a benefit at the Orpheum, Minneapolis, got $2,800; the show in Chicago, with auctioning off of film stars' contributed personal articles, is expected to get around $20,000.

Along with the Government, the Greek Drive is also ironing out a situation with Theatre Authority. Greek Drive signed with TA only after Harry Brandt ensured the deal, promising the actor union charity setup 10% of the grosses from benefit stage entertainment. The war relief agency, however, claims only 65 benefit performances, while TA claims the total is at least 123. TA claims that in many instances actors were bicycled from one show to another, with the second performances not being counted.

Kenny Baker

Continued from page 3

ciple. Baker insisting it was his right to refuse and theatre men saying it was his duty. Latter finally resorted to threatening tactics, which would consist of bad reports on his behavior to Hollywood and bad word-of-mouth locally. Show finally went on without Baker.

In self defense, Baker said that he had willingly given his services at benefits many times in the past. Said that he had done the British War Relief and Canadian War Relief shows recently. Claimed he was sick of benefits; that at the end of a benefit show there isn't any thanks.

Told the local press, which played his side of the story, that four shows in one day, consisting of some 19 or 20 songs, plus the benefit, was too much of a strain on him. It was pointed out by his manager and accompanist, Leslie Maloche, that last fall Baker had been forced to cancel several scheduled concerts because of throat strain caused by additional work at a benefit.

Local managers handling the affair were Lou Cohen, of Loew's Poli; Walter Lloyd, of the Allyn; Fred Greenway, of Loew's Poli Palace; James F. McCarthy, of the ace; James F. McCarthy, of the Strand, and Rudy Frank, p.a. of the State.

Pure Journalism

Chattanooga, Tenn., April 1.

Tom Brahan, Times Reviewer, almost scored with the shortest film pan on record here, writing: 'Tobacco Road'—Detour.'

His managing editor, however, while considering it good, insisted that Brahan stick to the who, where and why formula.

Bills Next Week

Continued from page 40

Kirk & Madelyn
Lolita Moya

Hotel Fort Pitt
Ken Bailey Ore
Johnny Mitchell
Jessica Wheatley
Harry Walton
Irma Guthrell

Hotel Henry (Silver Grill)
Billy Treacher Ore
Sandy Davidson
Marian McGarty (Guy 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin

Evergreen Gardens
Red Clarke Ore
Ebbie Schaub
Paula Harvey

Hotel Roosevelt
Ted Blake
Men About Town

Hotel Schenley
Billy Hinds Ore
Rita Seuman
Buzz Mayer

Hotel Wm. Penn (Chatterbox)
Baron Elliott Ore
Billy Cover
Marianne Kreig

(Continental Bar)
Frank Ardini 4
Perry-De-Romond

Bubbles Becker Ore
Danny Bridges
Frances Stone

New Penn
Joe Mowry Ore
Bob Strieffler
Teddy Ryan

Nixon Cafe
Al Marisco Ore
Bob Carter
Noll & Nolan
La Temple
Kretlow Danc

Nut House
Dale Harkness
Ethel Hourigan
Quits

Oasis
Louis Pope Ore
Margie Kraber

Orchard
Jimmy Gamble Ore
Joy Lorenz
Chuck Miller

Pines
Bill LeRoy Ore
Tony Roane
Ray Englert

Redd's Cafe
Curly Stewart Ore
Eddie Myers
Gerry Parks
Billy Viller

Yacht Club
Archie Tarshis Ore
Maxie Rosenbloom
Jackie Heller
Cully Richards
Sammy Lewis
Patti Moore
Al Kline
Count Plosky
Shirley Heller

Sky-Vue
Mickey Ross Ore
Sky Pilots

Union Grill
Art Tagello
Frank Natale
Mike Sandrette

Villa Madrid
Etzi Covato Ore
Mark Lane
Cordan & Sawyer
Blondell Cass
Betty Nylander
Gloria Shayne
2 Jerks

BOSTON

Beachcomber
Nye Mayhew Ore
Gil Phelan
Dave Forman
Elaine Jordan
Carleton & Juliette
Chiera, De-Romona

Blinstrub's
Karl Robbs Ore
Boyd Heathen
Ruthenia & Mcolm
3 Arnolds
Jacqueline Hurley

Cass Manana
Lou Carter Ore
David Bird Revue
Johnny McAteer
Lula & Delita
Carroll & Sally
Ben Kay

Club Mayfair
Ranny Weeks Ore
Bernie Bennett O
Cookie Faye
Lynn Royce
Vanya
Mere Belero
Yola Gail
8 Dancing Debs
George Libby Rev

Club Vanity Fair
Kai Nira Ore
Stella Ray
Laura Lee
Ford & Allen

Cocoanut Grove
Mickey Alpert Ore
Don Rico Ore
George Rand Rev
Bernie Fazioli
Billy Paine
Nancy Gay
Martha Burke
Elsie Bell
Robinson & Martin
Gary Leon
Tut Mace

(Melody Lounge)
Rita Coughlin
Newell & Steger

Crawford House
Ray Collins Ore
Sally Keith
Wallace Brow
Gloria King
Bryce Santry
Wes Wilis Dee

Fox & Hounds
Milton George Ore

Hi-Hat
Pete Herman Ore

Hotel Bradford (Circus Room)
Dorothy Daniels
Art Ward
Elwin Shaw

Hotel Brunswick (Hermoda Terrace)
George Hall
Dolly Dawn

Hotel Copley Plaza (Sheraton Room)
Stuart Frazier Ore
(Oval Room)
Lamb-Yorum
Ice Parade
Gladys Lamb
Rube Yokum
Buddy Lewis
Betty Wharton
Murray Weins
Walter Ridge

Adele Henny

Hotel Essex
Ernest Murray Ore
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Carey
Rita Henderson
Nona Grant
Antoinette Nadav

Hotel Lafayette
Noblemen
Jerry Salisbury

Hotel Lenox (Blue Train)
Johnny Field
Deone Parrish

Hotel Somerset (Ballnese Room)
Harry Marshard O
Johnny Turbull

Hotel Statler (Terrace Room)
Vaughn Monroe Ore
Marilyn Duke
Ziggy Talent
Joe Carney
Bobby Nichols
(Cafe Rouge)
Salvy Cavicchio Ore

Hotel Westminster (Blue Room)
Jimmy McHale Ore
Tropi Serenaders O
Harry Drake Rev
Don & R Marshall
Fran Urban
Illidin
Estelle Shevlin

Ken
Billy Mack Ore
Russ Howard
Covan & Covan
Ray Pike
Helen Wald
Eleanor Knott

Latin Quarter
Tony Bruno Ore
Don Dudley Ore
Harry Spear
Filipino Trella & P
May, June & Penny
Chas & J Brewster
Latin Ballet
Radio Herb Lewis

Steuben's (Vienna Room)
Lew Conrad Ore
Doris Abbott
Artini & Consuelo
Alice O'Leary

The Cave
Ralph Porras Ore
Jack Fisher
Tamara Durby
Doris Abbott

Tic
Ernie Bell Ore
Ken Ford Rev
Sweety Pie
Frank Fontaine
Ken Elliott

Tremont Plaz
Al Tory Ore

Versailles
Bobby Hackett O
Kay Doyle
Carol Jennison
De Marannilles
Bobby Joyce & G
Gene Beaudles
Johnny Andrew

Mickey Ryan, Winnipeg, has taken over first trumpet spot with Howard Russell's Trianon orchestra, Regina, Sask., replacing Tod Toddington, who has gone to the Royal Canadian Navy.

Literati

Rio's Death Blow

New and drastic Brazilian press laws obliging all papers and magazines to be printed in Portuguese have caused the death of several English-language publications in Rio de Janeiro, Santos, Sao Paulo and other cities. Among these is The Brazilian American, a weekly which devoted much attention to entertainment biz activities in Rio. Paper, oddly enough, was born in Santiago, Chile, where founders were working for the U. S. Committee of Public Information. When in 1919 the Committee was put out of business because competition of its free cable service was feared by U. S. Press Association, paper's founders decided on a half-English, half-Spanish mag.

Magazine didn't get across in Chile, however, and paper was moved to B. A. and re-established as the River Plate American. This also flopped and the owners moved to Santos, Brazil, later to Sao Paulo, and finally to Rio, where it did extremely well. Paper had support of a majority of American firms and by 1922 had its own plant.

Time, Inc., and Guild Snag

Newspaper Guild and Time, Inc., management have hit an impasse on a flat 10% salary increase being demanded by the Guild. Tilt, being requested, according to the Guild, to compensate for the increase in cost of living, is the principal demand in new contract being negotiated for employes of Time, March of Time, Life, Fortune and Architectural Forum. Current pact expires April 25.

Rep of mahatma Henry R. Luce told the Guild at a negotiating meeting last week that Time would not agree to the increase on any basis. Another Guild demand is for a modified closed shop. It's strictly an open shop now, with about 500 of a potential membership of 800 in the union. Guild wants a provision that all new employees join within a reasonable period.

Moss Hart's Story-Book

Moss Hart's sabbatical from playwriting this year consists of doing a personal pronoun book, more of a commentary on the past decade's passing scene than a strict autobiography. Tentatively titled 'Everything Happens to Me,' the playwright will kiddingly review his decade in the theatre (starting with 'Once in a Lifetime,' his first play with George S. Kaufman).

Idea is for series of anecdota, along the lines of the Gertrude Lawrence piece he did in the N. Y. Times recently, detailing the travail that went into finally signaturing that star for 'Lady in the Dark,' Random House will publish in the summer or early fall.

Mark Barron Bedded

Mark Barron, drama critic and columnist for the Associated Press, has been ordered to bed by his physician. His condition is described as a recurrence of a jungle fever he contracted when covering the Italian invasion of Ethiopia for AP.

Newsman collapsed in his New York office recently after a particularly busy period.

Barron is wed to Erin O'Brien-Moore, film, legit and radio actress.

'Digest Rights' Claimed

'Digest rights,' once unheard of, with increase recently in digest-type mags have assumed great importance. As a result, agents selling material to mags are virtually all now holding out the 'digest rights' for their clients. In many cases, digests pay more for reprint rights than the original mag did for the story. That applies to both fiction and feature articles.

Cosmopolitan for many years had an arrangement with Reader's Digest whereby the latter paid $15,000 a year for rights to anything in Cosmo. Inasmuch as about one piece a month was picked up from Cosmo it was getting approximately $1,200 for stories for which it had paid as a rule no more than $500. Hearst mag arrangement with RD is now off, although Crowell publications are said to have some form of modified agreement.

Sam H. Harris' Biography

Simon & Schuster will publish the first authorized biography of Sam H. Harris which Luther Davis and John Cleveland are fashioning now, as house-guests of the producer in Palm Beach. Will be brought out the fall. Work on the book was interrupted by Harris' recent operation, which for a time took a serious turn.

Davis and Cleveland, relatively newcomers, have been doing pieces for Collier's and their 'Mayor of 44th St.'—a claque-leader who cheers the jive bandmen at the Broadway Paramount—was bought by RKO for pictures.

LITERATI OBITS

Harry F. Powell, 86, associated in various editorial capacities for more than a half-century on newspapers in Boston and Baltimore, died March 24 at his home in the latter city. Prior to becoming ill several weeks ago, he had been an active editorial writer for the Baltimore News-Post.

Laurence Hills, 61, editor of the Paris edition of the N. Y. Herald Tribune until publication was suspended due to German occupation of the former French capital, died there March 28 after a long illness. A former Washington correspondent, he went to Europe in 1919 to cover the Versailles peace conference for the N. Y. Sun and in 1924 became editor and general manager of the European edition of the Herald-Tribune.

J. Allan Dunn, 65, explorer, author and lecturer, died in New York March 25 after a week's illness. He leaves his widow, Loyala Lee Sanford, an authors' representative.

Fritz Henriksson, author and journalist, formerly head of the press bureau of the Swedish Foreign Office, died in Stockholm March 30.

CHATTER

Steve Fisher sent his new novel, 'Winter in Paris,' to Dodd-Mead for publication.

Franklin Gregory, Philly Record rewriteman, has sold a whodunit to Random House.

Sidney Marshall, Chicago radio writer, signed by Morrow for publication in the fall of his first mystery novel, still untitled.

Stuart Palmer's new book, 'The Puzzle of the Happy Hooligan,' Crime Club selection for the month, hits the stands April 5.

Street & Smith launching a new motion picture publication, Your Charm, featuring clothes, beauty and charm, with Elizabeth Adams as editor.

Frank Tresselt finished the first half of his book, 'A History of American Music and Song as a Guide for Musical Research in Motion Pictures.'

McGraw-Hill Publishing Co., Inc., New York, changed its capital stock structure from 750,000 shares, 150,000 preferred at $50 par value, and 600,000 common at no par value, to 750,000 shares, no par value.

Charles Leith, after year on staff of Allegheny County District Attorney's office, has rejoined Pittsburgh Post-Gazette as assistant city editor, and William C. Fay, newshawk on same sheet, has resigned to join Chi Trib's sports department.

Former Pittsburgh Post-Gazette music critic Harvey Gaul honored at citywide celebration of his 50th birthday, and proceeds of concert, in which only his own compositions were played and sung, being used to establish several musical scholarships.

U. S. Weapon

Continued from page 1

by order of the Federal Court when Sherman Billingsly sued.

The Bum and the spot have been in trouble with the Feds before. Benny was forced to shutter this Broad street spot because of failure to meet the Government's demands for payment of excise and amusement taxes on that spot.

The State Liquor Board is continuing its drive on after-hour selling, last week citing three spots for hearings before the board examiner. Nailed by the State agents were the 1523 Club, Park Casino and the Ridge Cotton Club.

The nitery boys are staking their only hope for survival on the passage of a bill now pending in the Legislature which would allow them to keep open until 2 a.m. Sunday morning. Committee hearings on the measure were held last week in Harrisburg. It was opposed by Blue Sunday and anti-Saloon League forces.



BARNET

and his Orchestra

- 3RD RETURN ENGAGEMENT—NEW YORK PARAMOUNT—IN 11 MONTHS . . . THANKS TO BOB WEITMAN AND HARRY KALCHEIM . . . CONCLUDING CURRENT TWO WEEKS APRIL 8th
- FLATBUSH — BROOKLYN APRIL 10th
- WINDSOR — NEW YORK APRIL 17th
- OPENING COLLEGE INN, SHERMAN HOTEL, CHICAGO MAY 2nd
- EXCLUSIVE VICTOR-BLUEBIRD RECORDING ARTISTS

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

OMPLETE UNIT IN ITSELF

SCREEN RADIO MUSIC STAGE

VARIETY

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PLAYERS CLUB AIR SHOW

BMI Has Sold 1,165,000 Sheet Music

Broadcast Music, Inc., which celebrated its first anniversary last week, asserts that it has disposed of around 1,165,000 sheets of piano music within that time.

Following is how BMI reports the sheet sales of its top tunes:

'I Hear a Rhapsody'	190,000
'There I Go'	150,000
'You Walk By'	110,000
'I Give You My Word'	90,000
'So You're the One'	80,000
'High on a Windy Hill'	70,000
'It All Comes Back to Me Now'	70,000
'Practice Makes Perfect'	70,000
'May I Never Love Again'	60,000
'Wise Old Owl'	50,000
25 other BMI songs	225,000
Total	1,165,000

Of comparative interest is what three ASCAP firms did in popular music during 1939. Shapiro, Bernstein & Co. had a turnover of 3,000,000 copies; Bregman-Vocco-Conn, 1,750,000 copies; and Santly-Joy-Select, 1,250,000 copies. Total sales that year were estimated at 18,000,000 copies.

REORGANIZING OF ASCAP IS READY

New bylaws for the reorganization of ASCAP, as required under its consent decree with the U.S. Government, have been completed by the special bylaws committee and the data is now in the hands of the Society's general counsel, Schwartz & Frohlich.

As soon as the lawyers have put the material into proper legal phraseology, ASCAP's prez, Gene Buck, will call a general meeting of the membership for discussion and adoption of the bylaws. Also to elect five new writer and six new publisher members to the board of directors.

Rio Nitery Clippering Eddy Duchin; 1st U.S. Name Band Booking

The Copacabana, Rio de Janeiro casino-nitery, is flying its first U. S. name band to the Brazilian capital June 13 from Miami, to open June 20 for eight weeks at $5,000 a week. Eddy Duchin is the band. He closes in Akron, O., June 12, hence the enforced clipper route for the entire ensemble from the Miami airport.

Merriel Abbott Dancers (8) will be the only other unit at the Copa with Duchin.

Paging Hobby Lobby

Boston, April 8.

Connie Love, Versailles nitery chorus girl, was formerly a glass blower in a carnival show and has all her equipment with her.

In her spare time she blows ornamental figures for her colleagues in the line.

Metro's Record Advance Royalty of $50,000 On Legit; Abbott to Do It?

George Abbott, it is reported, will direct and probably act as nominal producer for Metro of Frederick Hazlitt Brennan's new play, 'We Fought At Arques.' Metro on Monday (7) gave Brennan an advance royalty in excess of $50,000 for the drama, astounding to Broadway as advance royalties are usually not in excess of $500.

Brennan will share in the profits to the extent of 60%, usual author's

(Continued on page 44)

Maurice Evans Is His Own Best Advance Man

Milwaukee, April 8.

Maurice Evans, on tour with Helen Hayes in 'Twelfth Night,' is trailerizing himself much in the manner of picture theatres. The Shakespearean star, on his Sundays off, flies to one of the towns he is to play later on, there to give readings (for a fee) from Shakespeare's works, whetting prospective playgoers' appetites for the blank verse drama. Proceeds of lectures go to British War Relief.

For instance, Evans will fly here from St. Louis for a solo matinee appearance on Sunday, April 20. In the Davidson theatre, with the house scaled from 50c to $2. Ten days later (April 30) he and Miss Hayes open an engagement at the Pabst theatre.

High Mass Pic Grosses $16,000 in 2 Shows, $3 Top

Chicago, April 8.

Picture of the High Mass taken under the sponsorship of the Order of the Serveit Fathers was shown for the first time last week in the Civic Opera House, tickets at $3.30 top.

In two performances picture, title 'The Eternal Gift,' grossed $16,000

NAME-LOADED ACTORS, AUTHORS

Walter Hampden and Otis Skinner to Emcee Roster of Theatre's Who's Who—Not Charity Proposition; Club Treasury to Collect Profit

13-WEEK CYCLES

'The Players Theatre of the Air,' a packaged dramatic radio program based on star names in adaptations of stage plays and 'tryouts' as well as originals written specially for the series, has been put before sponsors by The Players, famous Gramercy Park actors club of New York. Besides offering some of the top actor names of stage and films, the series would have available the works and active co-operation of numerous well-known writers, composers, directors and conductors.

As tentatively set up, 'The Players Theatre of the Air' has several novel aspects. One would be that artistic control of the show would remain

(Continued on page 45)

JAS. ROOSEVELT'S FILM PROD. PLANS IN DOUBT

Whether James Roosevelt will continue in film production—at least in the near future—appears in doubt. United Artists is listing no pictures from him on next year's slate. President's son, who planed to the Coast Monday (7) after weekending in New York, declared he has no properly in mind now as a picture possibility.

It was said, however, that this should not be taken as an indication of disinterest in future production. Roosevelt is serving as a captain in the Marine Corps. He recently took a leave of absence to undergo an operation from which he is now recovering. His initial film as a producer, 'Pot o' Gold,' preemed last week at the Roxy, N.Y.

He leaves Thursday (10) from Hollywood for Mexico City to take in the Pot o' Gold preem and spectacle.

Lynn Fontanne's Disc

An album of the first recordings ever made by Lynn Fontanne will be marketed next week by Victor Records. Miss Fontanne has cut 'The White Cliffs of Dover' by Alice Duer Miller. Its inscribed on three double faced 12-inch Red Seal platters.

Ronald Colman owns the film rights to the poem, high on the list of best selling poetry books.

Army Stage Shows Gain Momentum In U. S. Desire to Build Morale

Stage shows in Army camps throughout the U. S. are gaining momentum with the Government's realization that it must build and preserve soldier morale.

Legit shows may appear in Army camps sooner than anticipated and plans for such performances from an unforeseen source are claimed to be well formulated. Two laymen, identified as being officials in plants engaged in turning out defense and war materials, are the sponsors. Neither is familiar with show business, but are agreed that diversion for men in training is essential to camp routine and are said to be financing the proposed shows without thought of profit. Any money earned over expenses will be turned over to camp service activities.

Idea of private backing for shows was proposed by an Equity commit-

(Continued on page 44)

R.A.F. Theme Song

Pittsburgh, April 8.

Song written by Bud Hoffman for last year's University of Pittsburgh Cap and Gown show has just been adopted as the theme melody of an RAF bombing squadron, according to word recently received by tune's publisher, Thornton Allen.

It is 'Goodbye 'Til Breakfast.'

Met Op Grosses Record $204,000 in Break Away From Shuberts in Hub

Boston, April 8.

Metropolitan Opera Assn. broke all records of previous engagements here in the 10-day run which ended Saturday (5) at the Metropolitan theatre, grossing around $204,000.

Use of the film house (4,367 seats) this season instead of the Boston Opera House afforded thousands of extra seats during the run and practically every performance was a sellout (except for a few $6 pews).

Annual luncheon of local sponsors last week clearly indicated the delight over the experiment, which was precipitated by a disagreement about rental and other details at the Shubert-owned Opera House.

Record take for similar run at the Opera House is said to have been around $140,000.

Paul Draper's 100% Tap Ballet at Legit Scale

Paul Draper, chief exponent of the art, is formulating plans for a presentation of a 100% tap ballet to be played at legit theatre prices along the lines of the Ballet Russe.

Eunice Healey and Betty Bruce, tap dancers currently delving into the ballet motif, will be in Draper's production, if and when.

'Abbott-Costello', Pic Title

Hollywood, April 8.

'In the Navy' was retitled 'Abbott and Costello in the Navy' to cash in on the two comics as result of their work in 'Buck Privates.'

Picture rolled yesterday (Mon.) at Universal, with Arthur Lubin directing.

INVITATION TO CENSORSHIP OF PRESS?

The N.Y. Daily News, which was among the few U.S. dailies to 'break the story' of the arrival of the British battleship Malaya in N. Y. harbor Sunday (6) for repairs at the Brooklyn Navy Yard, took cognizance of criticism the following day Secretary of the Navy Frank Knox, himself a newspaper publisher (Chicago Daily News), N. Y. News, in an editor's note, explained that it printed the story and pictures of the warship anchored off Staten

(Continued on page 44)

Swastika Sidewalk Ballyhoo Jams Ga. Theatre Manager

Dublin, Ga., April 8.

R. H. Hightower, local Ritz manager, got himself into a peck of trouble last week and was fined $5 in police court and given a 30-day suspended sentence for stenciling the Nazi swastika sign on streets and sidewalks in bally for skedded show-

(Continued on page 45)

America's Greatest Variety Attraction
EARL CARROLL VANITIES
Starring BERT WHEELER with HANK LADD
The Unit of Perfection! BUFFALO NOW — BOSTON NEXT

15 Best Sheet Music Sellers

(Week ending April 5, 1941)

Amapola	Marks
Wise Old Owl	BMI
Oh Look at Me Now	Embassy
Do I Worry	Southern
San Antonio Rose	Berlin
Walkin' by the River	BMI
Number 10 Lullaby Lane	Warren
Because of You	BMI
You Are My Sunshine	Southern
*Dolores ('Las Vegas Nights')	Paramount
High on a Windy Hill	BMI
There'll Be Some Changes Made	Marks
Georgia on My Mind	Southern
Intermezzo	Schuberth
Java Jive	Advance

* Filmusical.

Ringling Show, Strong on Patriotic Theme, a Top Production Effort

By JACK PULASKI

Last year they talked about Ringling-Barnum & Bailey circus being streamlined, whatever that means. This season they are billing the Big Top as having been restyled, which is somewhat more close to the fact. It is quite evident that during the winter the heads of the outfit have been masterminding ways of dolling up the Big Show and the circus is the strongest on production ever, plenty of money having been expended on a new pageant, costumes for all hands and a myriad of trappings.

As new acts from Europe were virtually impossible to secure, it was logical to make the performance a sight show. Now it looks more a spectacle than a circus. Norman Bel Geddes designed most of the changes and innovations and through him emphasis is placed on color and lights. John Ringling North, top executive, worked with Geddes, and his brother, Henry (Buddy) North, has been one of the chief aides. Result is more Broadway in the Ringling show than heretofore.

Madison Square Garden, where the show will play four weeks, has been virtually transformed. The motif is blue, but the general effect runs to the combination of American patriotic colors. That is fol-

(Continued on page 47)

Buildup Goes On

Hollywood, April 8.

Memory of Warner players called to military service is to be kept alive among film fans.

Studio publicity department will plant copy about draftees wherever possible so that way will be paved to their return.

ANN PENNINGTON CAN BE RICHER BY $9.50

Albany, April 8.

Dancer Ann Pennington has failed to cash a $9.50 check, refund on her 1933 state income tax, N. Y. State Comptroller Morris S. Tremaine announced in Albany.

She is one of 200 persons who have not cashed income tax refund checks, ranging from 20c to $300, and she has only until April 30 to do so.

N. Y. to L. A.

Robert Buckner.
Merian C. Cooper.
Bette Davis.
Herbert Drake.
Howard Dietz.
C. S. Forester.
Richard Halliday.
Mary Martin.
Arthur Mayer.
Ed Peskay.
James Roosevelt.
George J. Schaefer.
Murray Silverstone.
Martin Spector.
Teresa Wright.

SAILINGS

April 5 (Los Angeles to Honolulu); P. J. Wolfson (Lurline).

April 4 (New York to Los Angeles), Mr. and Mrs. Arch Oboler (President Garfield).

LIONEL STANDER AS CBS SATURDAY SHOW

New half-hour comedy-drama series, 'The Life of Riley,' with Lionel Stander in the title part, preems Saturday (12) morning at 10 o'clock on CBS. Robert Sloane and Leonardo Bercovici are the authors, with Sidney Harmon supervising on the script. Marx Loeb is mentioned as a possibility for director.

Sloane and Bercovici have each authored Broadway plays and various radio programs. The latter is currently author-director of the 'Betty and Bob' recorded serial. Sloane's last stint was author-director of U. S. Army Air Corps programs over WHN and WMCA, New York. Harmon directs 'Honest Abe,' Saturday morning series about Lincoln, on CBS, and recently sold two originals to Hollywood.

Jessel's Chi Musical

Georgie Jessel is readying a new musical, tentatively titled 'High Kickers,' scheduled to open in Chicago in August. He will star therein and is currently dickering with Sophie Tucker, Chaz Chase, Sarah Anne McCabe, Yorke and King and others for the cast.

Book is based on a story by Sid Silvers.

Jessel Enterprises, Inc.

Albany, April 8.

Jessel Enterprises, Inc., has been chartered in New York, capital stock $6,000, $5 par value. Directors are Sam Carlton, 309 West 57th street, and attorneys Martin J. Desmoni and Ruben Schwartz, 1501 Broadway, N. Y. City.

NUGENT'S NEW PAR DEAL

Hollywood, April 8.

Elliott Nugent inked a contract to direct three pictures for Paramount after he finishes his present job, 'Nothing But the Truth.'

Deal spaces the pictures over the next two years.

LAHR TO H'WOOD FOR 'DUBARRY', 'HATTIE'

Hollywood, April 8.

Bert Lahr is slated for two pictures in Hollywood this summer, one at Metro and the other at Paramount.

First 'DuBarry Was a Lady' on the Culver City lot and second is the Par film version of 'Panama Hattie.'

London Personalities Beam by DX on U.S.A. Next Monday, Tuesday

'Starlight' series of shortwave radio entertainments to the U. S. from the British Broadcasting Corp. (nightly at 8:15 EST on 11.75, 9.58 and 6.11 megacycles), will include two programs of especial theatrical interest next week. They are:

Monday (14th)—Players of S. N. Behrman's 'No Time for Comedy' at Haymarket, London, in interviews and excerpt. Included will be Diana Wynyard, Rex Harrison, Lilli Palmer, Elizabeth Welch. (Behrman donates his London royalties to Red Cross).

Tuesday (15)—Stunt quiz with Beatric Lillie, Harriet Cohen, Joyce Grenfell, Carroll Gibbons, Manning Sherwin and the Countess of Jersey (Virginia Cherrill, of Hollywood).

Merian C. Cooper Back With 'Eagle Squad' Data

Merian C. Cooper returned to New York yesterday (Tuesday) aboard the Dixie Clipper from Lisbon and planed right out to the Coast. He came back to the United States from two months in England where he was gathering material on the Eagle Squadron, organization of American flyers now serving with the RAF.

Material will be used as basis for Walter Wanger's film, 'The Eagle Squadron.' Cooper, in addition to his film production and writing activities, is a flyer.

L. A. to N. Y.

Mort Blumenstock.
Leo Devaney.
Frank Donovan.
Gordon Douglas.
Herbert Drake.
Happy Felton.
John C. Flippen.
James J. Geller.
Arthur Kelly.
Gregory La Cava.
Cal Leserman.
John MacDonald.
Dick Marvin.
Ray Milland.
Harry Nichalson.
George Repp.
Tom Revere.
Stuart Robertson.
J. Robert Rubin.
Phil Ryan.
Sam Schneider.
Gradwell Sears.
Herbert T. Silverberg.
Nate Spingold.
Sidney Strotz.
Dan Topping.

Spyros Skouras 'Disappointed' At Non-Greeks' Support of War Fund

Spyros Skouras, head of the Greek War Relief effort and film executive, stratolinered from La Guardia Airport, New York, Friday night (4) for L. A., after spending 10 days in the big town east of Hoboken on matters Grecian. Skouras is disappointed at the support non-Greeks are giving his drive for 10,000,000 Yankee dollars to aid his countrymen and inferred that were it not for 'Greek Greeks' the kitty wouldn't be worth the game.

Jose Iturbi, cloud-scraping to the Dayton Memorial Hall for a concert Thursday (3) night, revealed he now has 650 hours in the air as a private pilot and is supplementing his flying in his own Howard monoplane by taking blind-flying lessons in the TWA Link trainer just for fun. Iturbi flew back to N. Y. the same night to ready preparations for a near-future concert tour which will take him to the Coast.

Wednesday (2) morn saw Ted Husing off on an American Airliner for the National A.A.U. contests in Boston and a host of the town's re-

(Continued on page 20)

OSCAR DISPUTED

Denied Credit on Academy Winner, $50,000 Suit Charges

Los Angeles, April 8.

Jack O'Donnell, writer, demands $50,000 because a couple of other fellows got an Academy award for the Paramount picture, 'Arise My Love,' which he claims he wrote. Suit, filed in Superior Court, is directed against Paramount, which bought his yarn in 1936 for $3,000, he declares, with the understanding that he would get screen credit.

Instead, the action charges, the credits went to Benjamin Glazer and 'John S. Toldy' (a nom-de-plume), who were Oscared for writing the best original story.

Geo. Fisher's Unit

Hollywood, April 8.

George Fisher, film air gabber, goes vaude touring in July with a group of film players.

Route will be through the mid-west and east.

THE BERLE-ING POINT

By Milton Berle

Hollywood, April 8.

Was Toastmaster at the Jackson Day Dinner here. Postmaster-General Walker didn't have enough money to tip the waiter, so he put the man's picture on a new 3c stamp.

Dorothy Lamour and I were guest-stars at Ciro's Sunday night. The bar was so crowded people had to drink sidecars sideways.

Vacationed at Palm Springs between benefits. When my freckles get together, will I have a tan!

Bought a new 1941 Cadillac. It's built so close to the ground, the only way you can get into it is to come up from a manhole.

Jack Oakie is very happy—he struck oil yesterday. Was riding in his new car and ran into a gas station.

John Payne and I went to the Brown Derby yesterday and had quickie producer's lunch—six phone calls and a cup of coffee.

Finally hung my picture in the Brown Derby. It's nice of them, but I don't like the caption: 'Berled Ham.'

Broadway Dept.

Sherman Billingsley wires that the Stork Club has a new innovation. They have trained goldfish in the fingerbowls so they can bite off your cuticles.

Harold Minsky saw the picture, 'Arise My Love,' and went out and sent his girl a dozen cakes of Fleichmann's yeast.

Alexander Woollcott asked George Kaufman, who was coming out of a theatre, how he liked the show. George replied, 'I wouldn't say the show was bad. Go and see it—but go quick!'

Wall Street has a stock exchange, cotton exchange, coffee exchange—and 46th street has its old-joke exchange.

Pete Wells, president of the Actors Union, won't eat alphabet soup unless it spells A. G. V. A.

Toots Shor is going to manage a wrestler who has been thrown out of the ring so many times he has 300 flying hours to his credit.

Hollywoodiana

Orson Welles has just signed a new contract to make a picture not to be released this year, with an option for two pictures not to be released the following year.

Louis Shurr has a new racket, smuggling comedians into Bette Davis' pictures.

Saw 'Fantasia.' What's Walt Disney got that Frank Buck didn't bring back?

Now that Jimmy Stewart has been drafted, his stand-in is thinking of suing the Government for non-support.

Harry Joe Brown has a racehorse who is so conceited he puts on makeup in case of a photo finish.

The real reason why China opened the Burma Road was to give Paramount a chance to use advance publicity on the next Bob Hope-Bing Crosby picture.

Buddy DeSylva has three smash hits to his credit and a big Paramount job. I've written a new song called 'DeSylva Treads Among the Gold.'

Music Dept.

Do you think BMI songs will bring back Paper-Tearing acts?

The music business is at such a standstill Irving Mills is shelving the writers in place of songs.

Big-hearted Richard Himber opened at the Palladium and as souvenirs gave away cigars—one puff and you write love letters to Broadway Rose.

Radio Dept.

Dennis Day likes Hollywood so well he's decided to settle here—10c on the dollar.

A certain radio comedian has so many gold teeth that Death Valley Scotty staked a claim on his mouth.

Heard a band on the air the other day that played 'There I Go' so badly the sponsor sent the leader a travel folder.

There's No Truth to the Rumor

That Bing Crosby bought his horses open-toed shoes for the Easter holidays....That Leon and Eddie were found sleeping on their cash register after a big night....That Oscar Levant loaned his I.Q. to Maxie Rosenbloom for an after-dinner speech....That Olsen and Johnson are splitting—their second million.

Hangnail Descriptions

Betty Grable: Hear Raft-sody . . . *Alice Faye:* Harris in the Spring . . . *Fred Astaire-Rags Ragland:* Nijinsky-Minsky . . . *Cesar Romero:* Roseland Romeo . . . *Hedy Lamarr:* Tall, Dark and Thensome . . . *Bela Lugosi-Peter Lorre:* Gruesome twosome . . .

Observation Dept.

Hollywood has it's own menagerie: Leo the Lion, Mickey the Mouse, Donald Duck and the Wolves at the Brown Derby.

Earl Carroll says the most beautiful girls in the world come from Hollywood.....George White says they come from New York....And I say the most beautiful girls in the world come from the Maternity Ward.

Years ago my brother didn't have a cent in his pocket. Today he has a cent and no pocket.

Eavesdropped at Cocoanut Grove: 'I don't mind you calling me a rat—Mickey Mouse is doing ok.'

Eavesdropped at Radio Room: 'She's as pretty as a picture—a B-picture.'

Eavesdropped at Tropics: 'He got tired of living alone, so he adopted a snake.'

Definition: B-picture: Eight reels in search of an audience.

There's a hamola out here who is so conceited he has a stand-in for his X-Ray pictures.

Whatever Became of ————?

Charles Olcott and Mary Ann
William Ebbs
Evans & Perez
Ann Greenway
Donovan & Lee
Schichtl's Manikins

Afterpiece

It's funny. When you're in pictures you want to be in vaudeville. When you're in vaudeville you want to be in pictures. Doesn't anybody want to be in opera?

Would-Be Suicide May Have Been in Show Biz

Detroit, April 8.

Police here were trying to trace the identity of a blonde, about 27, who inquired about theatrical rates and then registered at the Detroiter hotel under the name of Toby Lee. She was in a serious condition after taking overdose of sleeping tablets and slashing her wrists with a razor. She was found nude in the bathtub in her room. She left note addressed to 'Birdie' and in it worried about her dog, Ikie, asking it be given a good home.

Farewell note wound up with request to be cremated, and 'this will cost you the huge sum of $25. So long, old top, old kid, old thing.' The note was unsigned.

COL.'S ASTAIRE FILM A $1,000,000 BUDGETER

Hollywood, April 8.

Columbia is figuring on a $1,000,000 budget for Fred Astaire's filmusical, 'He's My Uncle.' Cole Porter is writing the score and Bob Alton, choreographer for Broadway musicals, will collab with Astaire on new routines.

Sidney Lanfield directs with Rita Hayworth the femme lead.

RKO is also after Astaire for a straight role, minus dancing. Story is being prepared by Ben Hecht.

Gene Tierney as Belle Starr

Hollywood, April 8.

Gene Tierney gets the much-tested part of two-gun Belle Starr at 20th-Fox.

Film is to be made in color.

SUNDAY LEGIT HELPS B'WAY

N.A.B. Studies Oscars for Radio

National Association of Broadcasters is studying the system of the Academy of Motion Picture Arts and Sciences preliminary to possibly adopting a similar set of awards for the radio industry. The N.A.B. apparently proposes to restrict the nominating of candidates and the actual voting for annual award winners to those engaged within the broadcasting industry, which is the arrangement that prevails for the film awards.

The mechanics of nominating and balloting will be so arranged as to embrace the widest representation of executives and workers in the industry.

New Law Curbs N. Y. Mgrs. From Barring Critics; Debate Cites Shuberts

Albany, N. Y., April 8.

Among the welter of new bills passed by the N.Y. legislature before it disbanded last week and sent to Governor Lehman for signaturing is a measure that prohibits managers from barring drama critics if they hold tickets. The bill was introduced by Irwin D. Davidson, assemblyman from New York, who sought unsuccessfully to have a similar law enacted last year.

Broadway showmen evidently were not aware of the bill. In the past few managers have barred reviewers. The Shuberts have indulged in that practice now and then when annoyed by adverse notices and currently there is one columnist to whom courtesies are not extended by them, Leonard Lyons on the N. Y. Post.

Shuberts were mentioned during debate on the bill and their row with Alexander Woollcott when he was critic for the N .Y. Times was cited. Same showmen also in later years

(Continued on page 46)

ILLNESS HITS SEVERAL BROADWAY SHOWMEN

A wave of illness has put a number of persons out of action within the past two weeks on Broadway, those affected being mostly on the executive end rather than in acting ranks. Brock Pemberton is ill at home, but reported virtually recovered from pneumonia. Lest year he was hospitalized for an extended period with a virulent type of the same ailment.

Harry Kaufman, showman and ticket broker, was operated on at the New York hospital Friday (4) and an intestinal growth removed. His condition is reported 'as well as could be expected.' Patient was given several blood transfusions before taken to the operating room.

Dixie French, general manager for John Golden, is under treatment at his Bayside, L. I., home. He is being given injections for a glandular irregularity. Kermit Bloomgerden, general manager for Herman Shumlin, was downed with a strepticocci throat but was on the job last week. Al Goldin, of the A. L. Berman office, is in the Bronx hospital for an appendectomy. Al Rosen, Loew's State manager, who was seriously ill last year, is again under the doctor's care but has been at the theatre for limited periods daily.

Al Knight, who operated the elevator to the Shubert offices for more than 20 years, suffered a nervous collapse, well-liked colored man being removed to the Roosevelt hospital.

Lombard Demands Own Directors on RKO Deal

Hollywood, April 8.

Carole Lombard and George Schaefer have been making passes about a new contract at RKO but nothing has happened except a clinch about directors. Studio has several stories on hand but actress wants to be piloted by Gregory La Cava or Alfred Hitchcock.

Meanwhile, Miss Lombard is said to be willing to work at Columbia if that studio will hold back the starting date on 'Bedtime Story.'

Stage-Door Jennies Are 'Swine Girls' in Japan

Tokyo, April 8.

The female version of a 'stage-door Johnny' in Japan is called a 'swine-girl,' and recently over 70 such girls were severely reprimanded by policemen stationed in theatre districts of the capital.

Defining 'swine-girls,' the local Jap papers state that they are those ne'er-do-wells who usually lie in wait for the noted actors and actresses around theatres merely to attract a smile or two, and this act much resembles that of swine made on the approach of man.

Paul Frank Released But Hans Junghanns Still Held at Ellis Is.

Hans Junghanns, German film director who specialized in winter sports pictures, has been held at Ellis Island, N. Y., since about Jan. 1, it was learned this week. Junghanns, who is not Jewish, had been living in France for a number of years before the war. Immigration authorities are holding him on a technicality, it is understood, by which passports must be valid for at least six months ahead of date on the entrance visa.

Paul Frank, Austrian playwright ('By Candlelight') and film scenarist, who recently arrived in the U. S., was also detained at Ellis Island, but only for 24 hours. He was suspected of moral turpitude until authorities investigated the facts and absolved him. He was traveling to this country with his wife and her cousin, a young girl. Long wait for an exit visa from Spain caused his wife to despair and commit suicide. Frank and his wife's cousin continued the journey to the U.S.

Frank leaves New York for Hollywood May 1.

BURTON HOLMES AT 71 ENDING 48TH SEASON

St. Louis, April 8.

Burton Holmes, the 71-year-old traveler who closes his 48th season in Chicago on Saturday (12), will gross approximately $60,000 for 1940-41. While the take is less than during several previous seasons it was more profitable, as the expenses in obtaining the pictures and material for the course were less than in previous years. Holmes' included Hawaii, Mexico, South America spots in the U. S. and a collection of oldies presented under the tag of 'The Romantic Adventures of Richard Halliburton.'

The vet traveler, who has become the No. 1 b.o. lecturer in the U. S., made 70 p.a.'s during the season. Still in vigorous health, Holmes is determined to celebrate his golden jubilee on the platform two years hence. The cane and crutches that Holmes used at the start of the season, because of a leg injury suffered in Helsinki a year ago, were discarded before the end of the season.

TIMES SQ. INFLUX AID TO CINEMAS

Class Trade, If Disappointed, Sees Pix, or Takes in a Feature, Before or After—Mild Dent on Nabes, But Not Enough to Matter

5 MOS.' FINDINGS

Broadway filmhouse managers now believe that, after exactly five months of Sunday legit, they have helped the picture b.o.'s except in the neighborhoods where there may have been a slight dent in business.

In the downtown Times Square sector the theory is that the average persons drawn to the legits are not film fans ordinarily but figured that a certain group attracted downtown by legit, and unable to get in, go to a film instead in order to kill the evening. Managers note that a sprinkling of a different type of theatregoer is being drawn to the film showshops on Sundays, some of these no doubt being among persons unable to buy tickets to the legits they want.

It is also believed that some come into town earlier for the legits and knock off a picture show first, while others, observation would indicate, come into some of the film houses for the last running of the feature after they have attended a legit.

So far as the better-class nabes are concerned, it is felt they may be losing some Sunday business because people go downtown and are thus lost.

On the other hand, all film houses stand to benefit some from the fact that legits giving performances on Sundays are closed down Mondays, while one gives no Thursday show.

Legits on the Sabbath started Nov. 10. Of recent weeks the number giving matinees has run from six to a total of eight last Sunday (6), while in the evening it has been 10 to 12, not including several benefit performances.

COMIC MET BASSO'S $5,000-A-WEEK IN PIX

Salvatore Baccaloni, comic basso of the Metropolitan, has been signed to a contract by Jules Levey to play a lead in 'Hold On to Your Hats.' Baccaloni will receive $5,000 weekly on a four-week deal.

He starts work in June or July in the picture, and will then go to San Francisco to appear in 'Barber of Seville' and 'Daughter of the Regiment.'

Ted Lewis, Andrews Sis Added to A. & C. Film

Hollywood, April 8.

Scenes costing around $25,000 are being tagged on to the recently completed Abbott-Costello film, 'Oh Charlie' at Universal. In the new sequence will be Ted Lewis' band and the Andrews Sisters.

Studio decision to build up the picture is prompted by boxoffice response to Abbott and Costello's 'Buck Privates.'

Upon completion of 'Oh Charlie' Lewis will make a two-reel short at Universal.

Anna Held, Jr., Closing Inn

Anna Held, Jr., is giving up the inn at Peckskill, N. Y., which she operated and where was exhibited many relics of her mother's heyday. She's going to the eastern shore of Maryland to live.

Inn, on 10-acre plot including swimming pool and skating rink, is for sale.

Unofficial Opinion Is That U. S. Has Yet to Prove a Criminal Case Against Schenck and Moskowitz

With five weeks already consumed, and at least two more to go, court observers are reported to be inclined unofficially to the view that the Government's trial in New York of Joseph M. Schenck and Joseph H. Moskowitz has thus far failed to conclusively prove criminal intent. The 20th-Fox chairman of the board and the company's eastern representative are charged with defrauding and conspiring to defraud the U. S. out of $412,000 in income taxes. At best, according to these onlookers, Government counsel Mathias F. Correa has made out a civil suit, and even this may be weakened by a brilliant defense, as already indicated by Moskowitz's clear-cut testimony to date.

While it is felt that the court procedure has thus far uncovered few 'sensational' angles to the detriment of Schenck and Moskowitz, the general public can't be hep to that because of the way some dailies have 'circused' the story.

On Broadway, among certain showfolk, there's been some anti-Schenck talk, but that hasn't been coming from any intimates. Latter have been wholly sympathetic and point to Schenck's general good-fellowship and philanthropy as bolstering the Government's charge that Schenck would defraud anybody. The latter doesn't logically tie up

(Continued on page 47)

SOS Enables Hitchhiking Playwright See Own Play

Fort Worth, April 8.

George D. Batson, former bus boy of New York, got the thrill of a lifetime last week, when he saw on the stage for the first time his own play, 'Treat Her Gently.'

It was the third presentation of the show, the two previous ones being at Amarillo, far into the Texas Panhandle, but Batson couldn't make it to Amarillo. Press agents said he was en route to the Texas town by airplane. Actually he was hitchhiking, or attempting to. When he failed to get a hitch near Baltimore, he wired Harold J. Kennedy, one of the producers, who sent train fare to Fort Worth.

Whorf Goes to WB; Will Familiarize Self With Prod. Technique

Richard Whorf, actor-scene designer with 'There Shall Be No Night,' goes to the Coast on an actor-director deal with Warners when the show closes May 4 in New Haven. Contract hasn't been signed, but Whorf has been notified he's going and is planning to leave May 5 with his wife and three children.

Only uncertainty is over the question of what his first picture will be. He was to have been in 'King's Row,' but that is already in preliminary production, so the studio is now seeking a part for him in a subsequent film. Deal calls for him to do camera work, cutting and otherwise familiarize himself with various production angles so he can take over direction assignments at the end of about a year.

Besides playing one of the leads in 'Night,' Whorf designed the sets for the show. He has been associated with the Lunts on every production for several years. He has directed and done the settings on various other legit plays and several seasons ago appeared in one film, 'Midnight,' for Chester Erskine. 'Night' is laying off this week, but resumes its tour next Monday (14) at the Forrest, Philadelphia.

CONEY ISLAND DRAWING SHOWMEN FROM B'WAY

Coney Island, which, despite the hoopla of the N.Y. World's Fair in 1939 and 1940, came out very much more in the black than the highly publicized Fair in Flushing Meadows, is hopping on the bandwagon this year with extra showmanship in the belief that the Brooklyn beach, more than ever, is a surefire attraction. Any number of cafe operators and showmen are in the Coney Island scene this season with fancy wrinkles, floor shows, intimate cafes and niteries, and not merely as sideshowmen.

Monte Proser, Ben Rubin, who was with Mike Todd at Gay New Orleans, Bill Miller, Billy Jackson, Will Morrissey and others will be at Coney this summer. Part of the ballyhoo now tags Luna Park as the 'World's Fair of 1941,' predicated on a moveover of some features formerly at the N.Y. expo.

Versailles, N. Y., Books Sablon, 'French Crosby'

Jean Sablon, 'the French Bing Crosby,' has been set for the Versailles, New York nitery, opening May 15 for two weeks.

Last appearance by Sablon in N. Y. was in 'Streets of Paris,' the French varieties star then going to South America.

ZANUCK INCEPTS NEW PACT AS 20TH HEAD MAN

Hollywood, April 8.

Back from his Sun Valley vacation, Darryl F. Zanuck started work under the new contract he signed last autumn, continuing as v.p. in charge of production for five more years.

His first chore was to supervise the cutting of 'Blood and Sand,' Tyrone Power starrer.

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Fox-West Coast Taking Over 30 Golden State Houses, Permissible For 'Protective' Expansion Purpose

Hollywood, April 8.

With Government consent decree permitting expansion of circuits for protective purposes, Fox-West Coast deal to take over 30 Golden State houses in northern California is quickly nearing consummation, Spyros Skouras planed in from New York Sunday (6) and left for 'Frisco to confer with Robert McNeill, Golden State prexy, final details.

It is understood that West Coast is also negotiating for a controlling interest in the T & D Junior Circuit, with about 60 houses in northern California and Nevada.

West Coast currently has 26% interest in Golden State. Skouras, from accounts, is likely bidding for controlling interest, although there is possibility that it may be an outright purchase.

Negotiations for the two circuits have been progressing for some time with West Coast now determined to bring matters to a close. Two theatres in San Bernardino also passed to F-WC control over the weekend.

Meanwhile, reports from the east indicate that Thurman Arnold has become interested in expansion and rehabilitation plans for Fox-West Coast and is said to be eager to learn how the circuit intends to spend up to $2,000,000 previously announced. Spread of chain is understood to have come to attention of Department of Justice.

GREEK WAR RELIEF'S $114,584 THUS FAR

With over 1,000 theatres out of a total of 7,703 enrolled in the amusement division drive for the Greek War Relief already reporting proceeds of $114,584 on collections and special shows, the total will run to $1,000,000 or close, it is estimated at GWR headquarters.

Out of the more than 7,700 theatres coming along on the relief drive chairmaned by Adolph Zukor, a total of 955 scheduled special shows for the benefit of the relief. Of these over 100 were special stage shows headed by one at the Music Hall, N.Y., which collected $25,250.

In addition to the funds raised by special benefit performances and the collections made in lobbies, the drive included distribution of a short, 'Greek Fights Back,' by Paramount with all the rentals to go to the GWR. A total of 710 prints were gotten out.

Sez His 'Canary' Lifted From Perch, Wants 15G

Los Angeles, April 8.

Suit for $15,000 was filed by Arthur Robinson, writer on musical subjects, against Lester Cowan, independent producer, and his wife Ann Ronell, songwriter, charging plagiarism of a story that was produced by Paramount as a musical picture, 'The Hard Boiled Canary,' later retitled 'There Is Magic in Music.'

His story, Robinson charges, was turned over to Cowan and sold to Paramount and credited to Ann Ronell. Plaintiff states he worked for weeks over the yarn with Joseph E. Maddy, director of the musical camp at Interlochen, Mich., on which the picture is based.

Hammons' First of 12 Shorts Completed in N.Y.

'Hands of Destiny,' first of a series of shorts being produced by Earle W. Hammons, was completed last week at Astoria, L. I., by the former prez of Educational and Grand National who is planning 12 briefies. Initial one-reeler was directed by Al Christie.

Hammons is also planning a feature, 'Tomorrow for Sale,' for production at Astoria. Shooting script now being prepared by Nell Shipman.

DR. EHRLICH'S WIDOW SUES TO RECOVER TAX

Hedwig Ehrlich, widow of Dr. Paul Ehrlich, filed suit Friday (4) in N.Y. federal court against Joseph T. Higgins, U. S. Collector of Internal Revenue for the Third District, seeking $4,250 return of taxes, representing 10% of the amount paid her by Warner Bros. for the use of her name in 'Dr. Ehrlich's Magic Bullet.' Mrs. Ehrlich claims Warner Bros. paid her and her two daughters, Stephanie Schwerin and Marianne Landau, $42,500 for the use of their names, plus $500 for material on Dr. Ehrlich's life, and deducted 10% for taxes.

The claim now made is that such amount is not taxable, and Warners, having paid it to the Government on June 14, 1940, Mrs. Ehrlich wants it back.

WB Paid 125G Each For Cohan, Gershwin Biogs; % Only to Geo. M.

Warner Bros. paid $125,000 each for rights to its two forthcoming biographical filmusicals on the lives of George M. Cohan and George Gershwin. Cohan and his estate will benefit much more, however, through a profit-sharing arrangement. Gershwin deal was a flat sum. Both included any excerpts from the song catalogs of the two men. Cohan, in addition will write three new numbers for his film.

Cohan story goes to bat first. Robert Buckner, east doing research on the story, returned to Hollywood, Monday (7). James Cagney will play Cohan. Many show people associated with Cohan will, of course, be seen in the picture. Sam H. Harris even puts himself on record with Warner Bros., 'don't leave me out.'

The Cohan yarn may be called 'Yankee Doodle Dandy,' although some favor a simple title such as 'The Story of George M. Cohan.' Usage of the Four Cohans, paradoxically, is not liked by WB execs.

Gershwin's film biog will be probably captioned by some title culled from his songs, such as 'Rhapsody in Blue,' although 'I Got Rhythm' is another suggestion.

WALD AND SAPER AS WB PRODUCING TEAM

Hollywood, April 8.

Jerry Wald and Jack Saper team up as co-associate producers on 'Navy Blues,' which rolls April 15 with Lloyd Bacon directing.

Script was written by Wald and Richard Macaulay.

Marsha Hunt Added To S. A. Good-Will Tour

Metro has added the name of Marsha Hunt to those it will send to South America as part of the 'good will' program in which Hollywood is co-oping with the Rockefeller Committee. Studio had previously announced Spencer Tracy and Eleanor Powell for S. A.

Miss Hunt, who will visit the Latins for six weeks, is currently working in 'Blossoms in the Dust'

Hossplay Scratched

Hollywood, April 8.

Horseplay on the sound stages costs more money than horse play at Santa Anita, if you can believe William Koenig, who registers the financial pulse on the work stream which flows through the 20th-Fox studio. It came to a head when one actor, who was visiting the set, connived with an electrician to toss his voice into the sound track when another actor was singing, thereby ruining a perfect recording. It almost resulted in a roughhouse between the two male stars.

From now on, the boys will have to pull their ribbing outside the gates.

HUB MAKES 23D VARIETY TENT

Boston, April 8.

Boston Friars Club became 23d Tent of the National Variety Club last week when Martin J. Mullin of M. & P. Theatres, Inc., was elected chief barker. Al Kane, Paramount, Ted Fleischer, Interstate Theatres, asst. chief barkers; Harold E. Stoneham, Interstate, dough guy; and William H. Erb, Paramount, property master.

National Chief Barker John H. Harris and Bob O'Donnell, his assistant, presided at the ceremonies.

RKO PAYING $2 DIVVY ON ITS 6% PFD. STOCK

Initial dividend of $2 on the 6% cumulative preferred stock since it was issued as part of the reorganization setup was declared last Friday (4) by Radio-Keith-Orpheum directors at their regular monthly meeting. It is payable May 1 to stockholders of record April 21.

This distribution does not mean necessarily that it represented the inauguration of regular dividends on the preferred shares. Payment of this dividend will leave accrued and unpaid preferred dividends of $5.50 per share as of May 2.

By declaring another divvy when the next quarterly dividend falls due, it is reported that the corporation will be able to again prevent enlargement of the directorate by selection of directors by the minority group. Believed that RKO will attempt to prevent such enlargement of the board because regarded as plenty large enough as it exists today.

Loew's $1.62½ Divvy

Loew's Inc., directors last Wednesday (2) declared the regular quarterly dividend of $1.62½ on its preferred stock, maintaining regular $6.50 annual rate.

Divvy is payable May 15 to stock on record April 29.

Agency Hearing Deferred

Los Angeles, April 8.

Hearing of the agency battle between Myron Selznick and Rosalind Russell in Superior court was postponed to April 22 because of the absence of key witnesses.

Selznick seeks an injunction restraining an arbitration board from putting into effect its recent ruling that the actress was entitled to cancel her contract with the agency.

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Detroit's Vanguard of 60,000 War Project 'Boomers' Cues Probable Effect on American Show Business

Detroit, April 8.

Floating populations drawn to the industrial centers by the armaments boom are beginning to unhinge the regular amusement business here to no small degree. The 'boomers,' of whom upward of 60,000 have settled in trailers, tents and shacks in the Detroit area as the vanguard of an anticipated 200,000 due in Detroit for the new jobs, free-spending, ambling populace.

Few of the boomers buy homes—they carry their own—at this stage of the game, which gives them plenty of added bankroll with which to fear loose. Temperamentally, it has been discovered, the migratory groups, following the big wages around the country, are the easy-come, easy-go type. While the average mechanic employed in plants here is slow to recognize a boom, and has to salt away some earnings for the rainy day, the boomer is a character who isn't worried greatly about tomorrow and intends to enjoy things while he can.

Although big spending isn't expected to start in this area among the workers until early summer, the boomer already is starting to blaze the way on how to unlimber a bank roll. Stores have reported they have been getting requests for those expensive shirts—in World War days every mechanic sported 23-buck silk shirts, the classiest suits and brogans at a minimum of $12.

Most of the 60,000 of the first boomers here have shoved their trailers into the less populated sections of Oakland and Macomb county, fringing Detroit. They have put some of the small cross-roads picture houses, which considered a 50% attendance great stuff, in the metropolitan bracket with turnaway crowds. The freely-spent money in the suburbs also is causing some swift expansion there. Dance rookeries are starting to shoot up and beer gardens are sprouting.

Grosses Shooting Up

The boomers, getting big money and hair-trigger spenders, have made themselves felt in the downtown area too. Detroit's first-runs are getting unprecedented business for Lent. Straight picture bills are leaping up to a $35,000 weekly gross and the big houses which shoved product on in a week are holding-over. It isn't the local business in a town rigid in its Lenten observance.

While the Government is taking care of the amusements, to a degree, of the thousands of youths it is tucking into the army, the boomers, copping off the big money, are only getting U. S. attention on the housing problem, which leaves them free to run wild with their coin. These civilian money-grabbers, some unused to heavy sugar, are setting a fast pace already that has the settled amusement business goggle-eyed with anticipation and is bringing plenty of newcomers into the field. It is believed the boomers are a cinch to boost prices in the amusement end just as they once hypoed silk shirts to $23 with their demands.

At the same time, amusement biz men here point out the old truth that 'crowds engender crowds' and know that as the boomers keep up their pace the rest of the more conservative public is almost certain to follow the same bent.

PAR DEFERS TO JUKERS ON ITS BAND SHORTS

Paramount, which is giving up its heavy schedule of band shorts next season because it feels their appeal will be weakened by the jukefilms, will considerably dress up the few it does make.

Budgets are being upped to take the briefies out of the class of those for the coin machines. Major change will be addition of background material. Instead of merely shots from various angles of the band playing, Par will interpret the music with specially-prepared stock footage.

Studio hesitates to eliminate band one-reelers because number of bookings are high in comparison to other shorts.

Mono Slates 53 Pix For '41-42; Peg Sales Quota at $9,225,000

Hollywood, April 8.

Monogram's production program for 1941-42 will comprise 53 features, two of which are specials. Announcement of the schedule was made here by W. Ray Johnston, president of the company, at the annual franchise-holders convention. High-bracket pictures, labeled 'premier productions,' are 'Land of the Sky Blue Water,' based on Charles Wakefield Cadman's song, and 'Navy Bound,' a sea yarn by Talbett Josselyn.

Aside from these two, the program is made up of four 'East Side Kids' specials, 24 westerns and 23 general release features. In the western group are eight Range Busters, a new series of eight with Buck Jones and the Rough Riders, and a reissue of eight John Wayne gallopers.

Johnston pegs Monogram's sales quota at $9,225,000, an advance of more than $3,000,000 since the reorganized company held its first convention three years ago. Production plans call for a 50% increase in the budgets of 16 films and a 30% raise in appropriations of 12 others.

ROACH'S 4-REELERS STILL UP IN THE AIR

Hal Roach's production plans for 1941-42 still appear to be in doubt. Roach announced some weeks ago that he will give up regular features and go in for what he terms 'streamlined features,' which would run about four reels. United Artists, which distribs the Roach product, has balked, however, and the situation has not yet resolved itself.

Ed Peskay, Roach's eastern rep trained for the Coast from New York Friday (4) for huddles with the producer which may result in a decision. Roach is anxious to try the first of his series for exhibitor reaction.

New angle that has cropped up to muddle the situation is Peskay's assertion last week that Roach would probably make next the two more features necessary to complete five promised for this season. They are 'Niagara Falls' and 'Unholy Horde.' Meanwhile, UA has indicated that Roach might be counted on for three features in 1941-42 program to be announced next week.

Tanks Roll for WB

Hollywood, April 8.

U. S. Tank Corps is to be dramatized by Warners in 'Iron Cavalry,' located at Fort Knox, Ky.

William Keighley directs and James Cagney and George Brent are assigned to top roles.

Raiding in Pairs

Hollywood, April 8.

John Rawlins and Ford Beebe team up as co-directors on 'Sea Raiders,' new serial starting April 14 at Universal.

Associate producer is Henry MacRae.

BENNY'S 'AUNT' SLATED TO ROLL MAY 5 AT 20TH

Hollywood, April 8.

Jack Benny's first starring picture on the 20th-Fox lot, 'Charley's Aunt,' is slated to roll May 5.

William Perlberg is associate producer.

Payoff and Washup

Los Angeles, April 8.

Reinhold Schunzel, film director, won a decision before an arbitration board, which approved the discharge of his agent, Ad Schulberg, Ltd.

He was ordered to pay a commission of $1,280 on his salary as pilot of the Gloria Productions' picture, 'New Wine.'

HAYS' S. A. PIX WORRIES

Selznick and Korda, Among Other UA Producers, Not 100% in Accord With Kelly's Proposed Sales Plan

New United Artists sales plan advocated by Arthur Kelly, v.p. in charge of distribution, is understood to be meeting with not quite unanimous approval of the producers. Kelly's failure to return to New York from the Coast on Monday (7) as scheduled, after several weeks in Hollywood endeavoring to sell the idea to the producers, is said to have resulted from the disapproval of the plan by several members of the UA stable whom the sales chief still hopes to sway.

Delay in getting this unanimous approval, it is understood, will likely cause postponement for a week of UA's regional conventions which had been announced to start with a huddle in New York next Monday (14) and Tuesday.

Kelly's scheme envisages selling most of the UA output on a sliding scale basis. He is said to see in it a major step toward exhibitor good will, and a more equitable payoff to the producers. They'll get percentages commensurate with the proven quality of their films.

What several of the producers object to, among them David O. Selznick and Alexander Korda, is said to be Kelly's plan to limit to two pictures the allocation in top or 40% bracket. Majority of the producers are hoping that the dissenters can be persuaded to go along on the plan.

Not Blockbooking

They make it plain that the new system is not blockbooking, as the company has generally sold pictures individually. Idea is to give the exhib a minimum product assurance without making him feel that he is buying a package of UA pictures.

New Kelly plan is said to resemble that of Metro. Percentages for important films are not fixed in advance of sale, but on performance. First step is determination of a house's overhead including film cost (done by a formula) and then for all gross over that percentage goes up or when under it goes down. Not all deals are made this way, however.

Attorneys Checking Plan

Hollywood, April 8.

Arthur Kelly, United Artiits sales chief, said yesterday (Monday) that nothing definite has been done yet on the new sales plan, as attorneys are still checking various phases for each producer. He said he hoped to have a concrete plan acceptable to all producers before leaving for New York.

UA chieftain Murray Silverstone arrived here yesterday from New York for confabs with Kelly and UA producers on product to be announced at the series of regional sales conventions scheduled to start shortly. After conferring at her home with UA-owner Mary Pickford this morning (Tuesday), Silverstone went into session with the producers.

He also will talk to John M. Stahl concerning group picture deal financed by Stahl and released through UA. Similar proposal also may be made to Clarence Brown, whose Metro contract recently expired. He rejected an offer by Bill Shapiro in New York a few weeks ago to produce a film co-starring Mae West and John Barrymore.

METRO'S 'DESERT SONG' REMAKE WITH EDDY

Hollywood, April 8.

Metro is understood to be making a deal with Warner Bros. for remake of 'The Desert Song.' Latter studio planned to make the operetta, but called off tests when Metro showed interest.

M-G is slating Nelson Eddy for the pic.

Can't Take It, Eh?

Hollywood, April 8.

Studio exec, recently bounced, got a taste of his own medicine and plenty of taunting from former underlings whom he had given a rough deel in firing previously. Many of them called him up, chiding him, 'Well, how do you like it?'

Exec was forced to have his phone number changed to a private listing.

Now They Blame Bad Pix Titles As B.O. Scarers

Philadelphia, April 8.

Philly exhibs are making their periodic beefs against inane pix titles. They claim that much good product is falling by the wayside because the customers are scared away by the names on the marquees.

Pointed out as examples of pictures that keep away patrons are: 'Under Age,' 'Break the News,' 'Hurry, Charlie Hurry,' 'Sleepers West,' 'Double Date,' 'Here Comes Happiness,' 'Reaching for the Sun,' 'Meet the Chump,' 'The Great Nobody' and 'Inspector Goes to It.'

'How can they expect people to pay out good dough to see pictures with names like that,' wailed one veteran exhib. 'Some of these films are good entertainment but you couldn't bring anyone to the theatre to see for themselves with titles like these. They spend lots of money making a picture, then louse things up with a title that keeps people away from the boxoffice.'

20TH-FOX TO PICK 12 DIRECTORS APRIL 15

Stockholders of 20th-Fox are scheduled to elect 12 directors at the annual meeting scheduled for next Tuesday (15). Those nominated for directorate posts are Joseph M. Schenck, Sydney Towell, Seton Porter, Hermann G. Place, William P. Philips, William C. Michel, Sidney R. Kent, Felix A. Jenkins, Daniel O. Hastings, Wilfred J. Eadle, John R. Dillon and H. Donald Campbell.

Corporation proxy statement's information sets out the extent of ownership by various directors. For instance, it cites that H. Donald Campbell and Hermann G. Place are officers of the Chase National bank of New York and that on March 1 this bank was the beneficial owner, directly or indirectly, of approximately 221,157 18/24ths shares of common and 671,915 6/12ths shares of preferred of 20th-Fox (approximately 33 1/3% of the presently outstanding voting stock) and in addition held in various trust accounts an aggregate of about 1,000 shares of common and 450 shares of preferred of the corporation.

Proxy statement also reveals that Joseph M. Schenck owned 110,042 15/24ths shares of common and 8,783 9/12ths shares of preferred. That Darryl F. Zanuck held 92,129 12/24ths shares of common and 21,945 6/12ths shares of preferred. That William Goetz held 178,342 15/24ths shares of common and 55,283 9/12ths shares of preferred. Additionally, there were 30,000 shares of common held in certain irrevocable trusts for the benefit of members of Zanuck's family. The approximate aggregate holdings of Schenck, Zanuck and Goetz are 19% of the presently outstanding voting stock.

RUSHES TO COAST ON LABOR ALSO

'Billy the Kid' and 'The Outlaw' a Couple of Problem Children to the Purity-Sealer — Hughes Pruning the Latter

DIVERS SQUAWKS

Will Hays' sudden departure for the Coast late last week was linked with labor disputes in the studio and trouble over 'Billy the Kid' and 'The Outlaw.' No Haysian purity seal had been issued the latter up until early this week, according to information in N. Y. Also reported that the Motion Picture Producers & Distributors Assn. production code officials were not satisfied with the completed version of 'Billy the Kid,' with issuance of the seal reportedly held in abeyance until revisions are made.

While any appeal from the PCA decisions must be made direct to MPPDA directors, Hays is reported as anxious to smooth out the difficulties at the source if possible without going to the extreme of having an appeal made.

Recent action of the Hays office directorate in pledging support to Joseph I. Breen, when he discussed the need for more rigid observance of the MPPDA code, indicates that the directors would back up the Production Code staff. Theme of the two pictures in question are reported similar and required brushing up the rough edges in both instances.

Sapolioing a Decollete

Hollywood, April 7.

Howard Hughes is pruning scenes in 'The Outlaw' held objectionable to Hays office purity sealers.

Nix was put on shots showing Jane Russell's gown cut too low in front.

San Antonio Groups Beef on 'Immoral' Pix

San Antonio, April 8.

Protesting that this city's method of motion picture censorship is 'impractical and ineffective' a delegation of 30, headed by Floyd D. James, local attorney, asked the city council Thursday (3) for passage of stricter censorship ordinances and creation of a censorship board. The same group appeared before the council on March 13 for a similar request and were referred to the city's legal department.

The delegation listed several pictures recently shown here which they considered 'immoral, irreligious and unpatriotic.'

James listed 'Strange Cargo' and 'Philadelphia Story' as immoral. 'If we don't have an ordinance to protect ourselves, we will continue to be subjected to unpatriotic, immoral pictures and the flunks and duds of the motion picture industry. The Hays method of censorship is a lot of bunk,' stated James. He also called 'Tobacco Road' and 'This Thing Called Love' as 'objectionable.'

Mayor Maverick and the council informed the group that they would take the matter and study it.

'DuBarry' Nixed, 'Eve' OK

St. Paul, April 8.

Local Legion of Decency, headed by Rev. Rudolph G. Bandas, wound up with a .500 batting average this week, barring a musical comedy and failing to ban a flicker.

In nixing 'DuBarry Was a Lady,' Axel Peterson, commissioner of education (who wields the big stick because roadshows play the Municipal Auditorium, under his aegis), kept a St. Paul-born star from trotting her talents before the home folks. She's Frances Williams, born Frances Jelinek, who was to have appeared in the 'DuBarry' title role. Her mother, Maude Jelinek, appeared here for many years as a stock company character actress.

Move to bar 'Lady Eve' failed when a policewoman assigned to view the film reported she found nothing indecent or lewd about it.

RKO Exec Realignments Include Mallard, Donovan Resignations; Nolan, Youngman, Ullman Shifts

Two resignations and a number of switches in personnel of the RKO-affiliated companies have followed a meeting of the board last Friday (4). Those leaving the outfit are William Mallard, v.p. of RKO Radio and general counsel and secretary of Radio-Keith Orpheum, and Frank R. Donovan, operating head of RKO Pathe News, Inc.

George J. Schaefer, president of Radio-Keith-Orpheum, the parent holding company, as well as of RKO Radio, the picture producing company, has added to his titles the chairmanship of the board of the latter organization. Post had previously been held by Richard C. Patterson, Jr.

J. J. Nolan, Ex-V.P.

J. J. Nolan, v.p. in charge of production of RKO Radio, lost that title and became an assistant secretary of the corporation. His salary and status will remain the same, however, as he continues to be Schaefer's liaison man in the studio, in addition to acting as coordinator between Harry Edington, Lee Marcus and the indie production units. Change in title results from Schaefer's determination to spend more time on the Coast and keep a personal eye on production.

Gordon E. Youngman, member of the legal department and assistant secretary of Radio-Keith-Orpheum, becomes general counsel of the corporation, succeeding Mallard. He also succeeds to Mallard's place on the RKO Radio board.

J. Miller Walker, likewise a member of the legal staff and an assistant secretary of Radio-Keith-Orpheum, becomes secretary of that corporation, succeeding Mallard.

Frederick Ullman, Jr., returns to Pathe News as operating head following Donovan's departure. Ullman left the post for transfer to a producership at RKO on the Coast about a year ago. Ullman's recall again places him in charge of both newsreel and shorts production for Pathe.

There was no explanation from the company for the series of shifts. It is well known, however, that Schaefer and the board have been struggling to bring the entire RKO setup to peak efficiency and earning power after the bad years the companies went through while under 77b reorgnization. Switches, it is presumed, were in the interest of efficiency.

Reports that Schaefer's contract is up in July and that he is negotiating a new pact, without which he will be out, are untrue, according to highly reliable sources. It is said that Schaefer's termer has almost two more years to run and there has been no talk within the board of his leaving the company.

Keep Us Clean!

Hollywood, April 8.

War widened Hollywood's leeway in depicting foreign heavies, but American professional groups are exerting pressure against villainous portrayals of their members. Motion Picture Committee on the Portrayal of Lawyers is keeping in touch with the Producer Code Committee to soft-pedal felonious attorneys on the screen.

Medical associations are doing the same for doctors and other professions are busy along the same lines.

'Milking' Pix In First Runs Irks Min'polis

Minnepaolis, April 8.

Wave of loop holdovers has local independent neighborhood exhibitors plenty bothered. During past several months there have been two and three a week on the average. The indies claim that the pictures not only are being 'milked' in the first-runs, but they fear a product shortage later in the year. In a number of instances, it's charged, the grosses haven't warranted the holdovers, and such cases particularly irk the indies.

Aside from the 'B' and lower classification pictures which are dual-billed at the Aster at 15c up to 5 p.m. and 28c. thereafter for five-day run and which the indies, for the most part, sluff or use on midnight twin feature shows, there have been only two new films a week released for first-runs downtown during the past fortnight.

Two loop pictures, 'Gone With the Wind' and 'Buck Privates,' are in their fourth week, and another' Lady Eve,' in its second currently.

H'WOOD PREVIEWERS' DEMANDS ON STUDIOS

Hollywood, April 8.

Organization of Hollywood news correspondents made demands Monday (7) on a publicity directors' committee for previews before eastern showings and requested more leeway before the release of films.

Critics are asking for an immediate solution to the problem so they can report back to their membership at a meeting skedded for next Tuesday (15). Reviewers are also asking for a spread of previews to avoid catching more than one a day.

Other problems of correspondents, looking to better relations between scribes and the studios, will be worked out as they arise, spokesmen for studio publicity heads promise.

WB Holds David Lewis

Hollywood, April 8.

Warners renewed its producer contract with David Lewis for another term.

Currently Lewis is preparing 'King's Row,' slated to start April 18 with Sam Wood directing.

PHIL GOLDSTONE BACK AS A FILM PRODUCER

Hollywood, April 8.

After a long period of inactivity in film producing, Phil Goldstone is returning with major releasing deal being arranged.

Initialer will be a comedy of the air service being scripted by Edmund Lowe.

4 'Foxes' Into Pic

Hollywood, April 8.

Four members of the touring legit cast of 'The Little Foxes,' which closed a couple weeks ago, are en route here for role in Samuel Goldwyn's filmization.

Teresa Wright, who was in 'Life With Father' on Broadway, leaves New York on Thursday (10) for the Coast. Film, with Bette Davis starred, goes before the cameras Monday (14) under William Wyler's direction.

Minn. Anti-Consent Bill Virtually Law Now; Majors to Appeal to U.S.

Minneapolis, April 8.

Passage of Northwest Allied's anti-consent decree bill this week is virtually assured and it will become a law with the governor's signature, but the major film companies which have opposed it—Metro, Warners, Fox and United Artists—are prepared to fight its enforcement. Alleging that it is unconstitutional, they will seek a temporary restraining order. If the injunction is issued, as expected, Minnesota independent exhibitors undoubtedly would have to operate under the consent decree after all until the courts finally pass on its validity. If it's necessary to carry the case to the U. S. Supreme Court, this might take two years.

The bill went through the Minnesota state legislature lower house with flying colors, only three negative votes being cast against it, as compared to 104 in the affirmative. It is expected to have almost equally clear sailing in the state Senate, where it also carries a favorable committee report.

Contravening the consent decree bill's groups-of-five selling plan, the bill would compel distributors to offer their entire season's product, the same as at present, and to grant a minimum 20% cancellation privilege and to refrain from forced selling of shorts or other films. Rather than operate under its provisions, at least one company, 20th-Fox, has declared that it would discontinue selling in Minnesota, except to the Paramount-affiliated circuit, which has a franchise running for several years.

At public hearings in the state legislature Fox representatives have asserted it would not be practical to set up a separate and different selling plan for Minnesota. The local branch, however, would be maintained and other parts of the territory would be serviced from here, it has been explained. United Artists also declared it couldn't operate in Minnesota under the anti-consent decree bill.

Mich. Too Pops Up With Surprise Anti-Consent

Detroit, April 8.

Coming as something of a surprise to the State's exhibitors, a legislator in Michigan has popped up with the introduction of an anti-consent bill similar to those of Minnesota and Georgia for enactment at the current session. Groups here have started scurrying around to have their attorneys scrutinize the proposed law to determine what action and pressure they care to bring.

Seemingly blowing up out of nothing but the fact that State Legislatures elsewhere have come up with a bill of similar nature, Rep. Raymond J. Snow, of Flint, Mich., already has started through the mill the bill which he says will 'free motion picture exhibitors from the rigidity of distributors' releases and the sameness of programs. It also will give the exhibitors options on all features and allow each one to be his own program maker.'

Provisions of the proposed law carry a clause for a 20% rejection privilege, prohibits the forcing of series, newsreels, shorts or reissues and the requirement that all distributors be put under a State license which automatically would force concurrence with the proposed law if they wished to continue releasing product in Michigan. The law can only be interpreted as aimed at destroying the operation of the consent decree here, establishing a new run and clearance setup.

Those in the trade insist they had no finger in the bill and it must be solely Rep. Snow's idea to accomplish the purposes of the anti-five bloc bills in Minnesota and Georgia. He is an influential member of the legislature and his introduction of the bill will carry plenty of weight with his colleagues no matter what action the exhibitors take. They maintain no regular lobby at the State capitol but send up representation on legislation which effects exhibitors.

Distribs Want Showdown as Colo. Indie Withdraws His Complaint

Denver, April 8.

The first arbitration hearing here resulted in dismissal, at plaintiff's request, of J. J. Goodstein, owner of Goodstein Enterprises, Inc., made the motion after the hearing had gone four days and entered the fifth. Goodstein was asking more product for his Longmont, Longmont, Colo., the case being against Loew's, Paramount and 20th-Fox. Goodstein has RKO, WB and Republic with which he could operate allegedly when he took the house back from Fox Intermountain, who has built a new theatre in Longmont.

In objecting to the dismissal Albert J. Gould, Jr., attorney for the defendants, declared that if the hearing had gone on they would have shown that the arbitration demand was made for the purpose of forcing Fox to take another lease on Goodstein's house.

Testimony in the case ran back 10 years, to the time one of Goodstein's companies went through bankruptcy. On the final day testimony was taken Joe Ashby, RKO exchange manager, testified Goodstein had run 'Kitty Foyle,' a 40% film a day ahead of booking, on same day 'Little Men,' a 30% film closed, and made a return based on 'Men,' and although the alleged breach of contract took place in January, failed to report same to the RKO exchange until after the matter had been brought out in the arbitration proceedings. Ashby said he told Goodstein the matter had already been reported to the home office.

Defense Stand

In the opening statement Gould declared the defense hoped to prove that Goodstein was not a 'reputable and responsible' party as defined in the decree, and that also because of the 'minimum standards of theatre operation,' also in the decree, exchange managers were not bound to deal with Goodstein unless they so wished.

In opposing the dismissal Gould blasted at exhibitors who start proceedings and then drop them after they have given their testimony and thus prevent the defense from giving their arguments. Gould said in part:

'This move prevents us from proving that not one branch manager in this room has refused to sell Goodstein the first run available in this situation, and it prevents us from clearing these branch managers in this record. It prevents Rick Ricketson, operating Fox Intermountain theatres, from showing that it is the constant effort of Fox Theatres in this division to comply with the spirit of this decree, and I say to you that that decree is going to be complied with. Mr. Ricketson feels that it is the greatest thing that has ever happened in the industry. He feels that it is the greatest thing for the orderly conduct of the business.

Can't Bar Dismissal

'We have no power to prevent a dismissal. I think we are entitled to suggest for this record that as a matter of public policy it is a bad thing for independent exhibitors to file an arbitration proceeding and then dismiss at this stage of the hearing when they have told their whole story, with the inferences and testimony that we are prepared to refute. I want it understood these branch managers are not at fault, and the only thing which you as arbiter could have finally given him has been available at all times, and it will be available tomorrow the same as it has been available to him before he came here, and it is just unfortunate from our standpoint, that we could not have shown conclusively here that the consent decree was being used for the purpose of compelling the Fox Theatres to lease his theatre again.'

The second Denver arbitration hearing, in which E. K. Menagh of the Star, Ft. Lupton, Colo., is asking day-and-date round with the Rex at Brighton, Colo., five miles distant, will be set for hearing as soon as parties pick an arbiter.

Exposing Himself

Philadelphia, April 8.

During the cross-examination of Robert Lynch, head of the Metro exchange, in an arbitration case here, he was asked to read the terms of the contracts of the two houses involved in the dispute. As he finished there was a buzz of conversation from the other distrib reps who were attending the hearing.

Counsel for one of the majors arose and said to Arbitrator Robert J. Callaghan:

'Sir, you probably don't understand, but this man's competitors are here and they're learning the secrets of his business for the first time.'

DOC CRONIN'S 'TOUGH' PIX TERMS

Dr. A. J. Cronin has completed a new novel but is playing coy with film companies. Despite strenuous efforts of story departments to see galleys of the book, which will be published by Little, Brown & Co., author refuses to give them a gander. He claims it is his best, superior to 'The Citadel,' and has stated he expects a record price for screen rights. Therefore he'd rather wait until publication, when the film companies can see how the public takes to the novel, before showing it.

Meantime, Cronin's agent, Richard Halliday, is negotiating sale of mag serial rights. Author wants $60,000, virtually an unheard of price. Halliday and his wife, Mary Martin, returned to the Coast from New York last week after the agent confabbed with Cronin at his New York Harbor, Me., home.

Another Sliding Deal

Metro's purchase last Friday (4) of 'Drivin' Woman' by Elizabeth Chevalier was another in the series of deals instituted last year by which final price for screen rights to a book is determined by number of copies sold. Top to which the figure can go in this case is $75,000. Metro made a down payment of $10,000 and plunks down a similar amount when it is published in the fall. After that it pays $2,500 for each 10,000 copies sold, after the first 100,000 has been reached.

Yarn which hasn't yet been published, had studios in some doubt, despite the admitted quality of the plot. It concerns fight of a woman against the tobacco trust in an effort to aid tobacco farmers. Studios feared squawks from tobacco interests.

Other Story Buys

Hollywood, April 8.

Republic purchased 'Devil Dogs on Parade,' a Marine yarn by Lester Miller.

Metro bought 'Joe Smith, American,' by Paul Gallico.

Harold Turner sold his naval tale, 'Gobs in Blue,' to Republic.

Paramount acquired screen rights to 'Out of the Frying Pan,' Broadway play by Francis Swann.

Don Hartman sold his yarn, 'The Road to Moscow,' to Paramount as a Bing Crosby-Bob Hope-Dorothy Lamour co-starrer.

David O. Selznick bought the screen rights to 'Drake's Drum,' a story of modern England, by Peter Viertel.

Studio Contracts

Hollywood, April 8.

Helen Gilbert drew a player contract at Paramount.

Arthur Wimperis inked a writer pact with David O. Selznick.

Warners picked up its actor option on Anthony Quinn.

Leah Baird handed acting ticket at Warners.

Joseph Cotten inked two-picture acting pact at RKO.

William Keighley signed Howard Mooney to a personal acting contract.

Richard Webb drew a stock player contract at Paramount.

Metro handed Harry Ruskin a new writer ticket.

Marcia Ralston inked player pact at Universal.

Dona Mullenger signed to acting contract by Metro.

Dennis O'Keefe's two-picture deal with RKO converted into term contract.

Lefty Thinks Jukeboxes May Cue Comeback of the Penny Arcade

By Joe Laurie, Jr.

Coolacres, Cal., April 8.

Dear Joe:

Well, my old friend Jake Bernstein, who was assistant props at the Temple in Rochester, passed through here with the Rochester Symphony and he gave me a good idea that has been used in some spots around the country and did well. It is to put jukeboxes in the lobby, which I did, and am cleaning up. In fact, there is more dough in my lobby than there is in the theatre these days, which proves there's dough to be made outside the theatre. Of course, the machines make an awful racket, but I bought myself a bottle of 100 aspirins which has lasted me over two weeks. When I got a bad run of pictures, I used to use that many aspirins in one week. Some customers have complained that when the doors open, the noise from the jukeboxes drowns out the talk on the screen, but I tell 'em they don't know how lucky they are.

The younger generation sure go for these jukeboxes. It's funny; they'll spend their dough listening to 'Frenesi' and 'I Hear a Rhapsody' when they could go home and hear it on their radios nearly every 15 minutes. Some of the kids dance in the lobby, and if it keeps up I think I'll enlarge the lobby and cut down the seats in the theatre. It reminds me of the time years ago when Aggie and me would go in one of them store shows when the phonograph first came out, and we'd put an earphone a piece to our ears and for a cent we could hear some guy throw up a ballad that sounded like he was singing with a clospin on his nose. Maybe the penny arcades are coming back? I'm thinking of putting in 'peep shows'—you know, where you stick a penny in the slot, turn the crank and see 'A Night in a Sultan's Harem' or 'Maybelle Takes a Bath.' At least in a penny arcade when a guy sees a bad picture he don't tip off anybody; he don't want to let his neighbor to know he got stung for a penny; but in a picture show they all squawk if the picture happens to be even medium-lousy—everyone becomes a critic.

The soldiers in camp here are my best customers. Aggie's brother found out there was a camp here and wrote me that he would like to come out and start a dice came if I could get the Chief of Police to okay it. I wrote him back I would have nothing to do with it and anyway the Chief said there wasn't a chance as he is one of the Deacons of the Church, and anyway he is afraid the Federal authorities would get after him. It's funny, as soon as the draft comes in there's a lot of guys start figuring out ways and means how to part our boys from their $21 a month. I know when I was in the Army we wanted to be taken by our own 'buddies' and didn't like no outside dice. If some of those boys in camp could only hit the target like they used to hit sevens, we'd a had the greatest marksmen in the world. Of course, guns are loaded, too, but they're not as easy to handle as dice.

Those Two Hibernians

Read in your letter to me that my old pals Smith & Dale of the Avon Comedy Four were the Collies of the St. Patrick's Day Gambol of the Lambs Club and that they put over a great show. I sure would have loved to have been there; you must have had plenty of laughs. And those luncheons you wrote me about given by the Saints & Sinners once a month with their President Harold G. Hoffman as the guy that digs up all the great ideas. I knew him when he was the Governor of New Jersey and he is a great guy. He told me stories once for over an hour, and good ones, too—one of them I never heard before. You say that Tex O'Rourke makes the speech of the day at those affairs. Well, he certainly can do it, has plenty on the ball, and has done everything there is to do except being a jockey on mice.

We are still having plenty of rain out here. Junior has learned two new swimming strokes going to school. I see where Easter comes out on a Sunday again this year. Aggie and me sends our Spring greetings to the gang. It won't be long now before the seersuckers and Palm Beach suits will get their mothball smell blown offen them. SEZ

Your pal,
Lefty.

P. S.—Bob Shayon sez: 'War does not determine who's right but only who's left.'

N. Y. Legiter to House 'Citizen Kane' Day-and-Date With RKO Palace, B'way

With the Rivoli apparently out as a running mate to RKO's Palace for the twin opening of 'Citizen Kane' in New York within the next four weeks, distributing company has been looking over legit houses. RKO plan is to play the picture in two houses in each city, one on a two-a-day reserved seat policy, and the other continuous.

Rivoli, which RKO wanted for the two-a-day, it is understood, will not be available for at least six or seven weeks. This is longer than RKO wants to wait, as it would be unprofitable to delay until present public interest turns cold. John Wright, Riv managing director, said yesterday (Tuesday) that he is committed to Universal to follow the current 'Meet John Doe' with 'Flame of New Orleans.'

Will Refurbish Palace

RKO will close down the Palace, it is reported, for a short time before the 'Kane' opening in order to refurbish it. Shuttered Hollywood theatre, Warner Bros. house, is available as the twin to the Palace, but RKO is not anxious to use it, as films playing there in recent years seem to have been marked by lack of success. Absence of any other grade A theatre is what has brought on RKO's hunt through the legiters.

Tremendous interest generated in 'Kane' by the lengthy controversy over its release is evidenced by the demand for tickets for press screenings today (Wednesday) at the Broadway, N. Y., and the Ambassador on the Coast. RKO press aide declared newspapermen wanting ducats seem to be 'climbing out from under every table.'

'Kane,' Ned E. Depinet, RKO sales chief, announced last week, will open within a month in Los Angeles and Chicago, in addition to New York, to be followed by engagements in Washington, San Francisco, Seattle and San Diego.

No Purity Seal

Hollywood, April 8.

Despite press previews and announced intention of releasing the film, it has as yet received no Hays office seal. RKO has apparently been so engaged in other aspects of the pic it hasn't had the opportunity to present it for official okay by Joe Breen's department. Breen a year ago did, however, approve the script.

'Get Out of Town'

Orson Welles was 'smuggled out of town' yesterday (Tuesday) on orders of his physician. Actor-producer-director was said to be suffering from fatigue and badly in need of at least three weeks of complete quiet and rest.

Herb Drake, Welles' p.a., left for the Coast yesterday afternoon to take care of Welles' interests there.

SETTLING BEFORE TRIAL

Agnew of Par Keynotes the New Consent-Decree Selling for '41-42; More Authority Out in the Field

Pointing out that 'you don't know what the footing is until you take a step,' Neil F. Agnew, vice-president in charge of distribution for Paramount, states his company has worked out new contracts and other forms, plus other plans for some changes in the exchange machinery, to practice with as a starter. Experience under the new means of consent decree selling will determine what, if anything, is wrong with the setup and whether any modifications will be necessary.

In spite of the fact many problems will have to be met as they arise and future procedure in sales will be determined by experiences under the decree, Agnew inclines to the belief that selling will be much simpler than it was at first thought it would be. It seems to be simplifying itself as distribs get closer to the actual selling in blocks-of-five and under various other provisions of the decree, he says. Agnew also notes that buyers do not appear to be so apprehensive over the new means of merchandising pictures as they were.

Par's sales manager points out that selling will be less complicated because, henceforth, it will be much more concentrated in each of the various exchange zones. The decree specifies that each and every deal must be closed in the exchange territory in which the theatre is located.

Local Viewpoint

Agnew holds that among other things, this will mean that all parties in deals will be closer to them and thus understand them better from a local territory point of view. Analysis of conditions in connection with the sale will also be quicker, he adds. Moreover, whereas in the past most circuits, some spread over many states, have made their deals at New York home offices or at their headquarter points, starting with the 1941-42 product circuits will be doing their buying in the field. Chains which extend over more than one exchange territory will be forced to make their buys in perhaps two or three branch points with each distrib's representatives.

Among the new forms Agnew and his department have devised is one covering approval of contracts which, he says, has been reduced to simple terms. Also, the policy with Paramount will be to expedite the approval of contracts submitted by salesmen by delegating more authority to the field forces in providing the okay or rejecting the sales application. Under pre-consent selling, all contract applications had to be approved at the home offices.

Mistakes Minimized

This was due principally to the fact that deals covered a whole season's product and, many instances, a great number of theatres, while now the contracts will call for only five pictures or less. Agnew takes the view that the matter of contract approval is thus not so important because, if the field makes a mistake here and there, it will be minimized because it'll be only for a few films.

Par will have three blocks-of-five ready for delivery starting Sept. 1, when the season officially opens. This will take the company near to Christmas on releases, if at the rate of one film a week, and being well ahead on product, Par also will be selling earlier this summer. Studio is already working on '41-42 pictures. Agnew said that some films which lend themselves to special selling may be merchandised singly rather in blocks-of-five.

Distribution chieftain of Par is planning a trip around the exchanges in two weeks, thence a Coast visit, and prior to getting into actual selling on '41-42 film he will probably hold a special meeting of some kind. He has laid no definite plans in connection with a meeting or tion.

In connection with new forms and setting up internal mechanics in exchanges, Fred LeRoy, h.o. distribution executive, leaves Tuesday (15) on a trip to install the new machinery. Accompanying him will be Oscar Morgan, shorts sales head, who will visit each of the 10 district points to lay the groundwork for immediate selling of '41-42 shorts which cannot be 'forced' under the decree. Morgan has already appointed 10 special shorts selling representatives at district headquarters throughout the country.

Roy Warner's Indie Unit

Hollywood, April 8.

Roy Warner is here from Charleston, W. Va., to formulate plans for a producing company with Jack Kenney, of Hollywood.

Outfit is to make a series of five historical films located in Charleston for states rights market. Many West Virginians financially interested.

MO. BILL WOULD NIX MARATHON PIX SHOWS

St. Louis, April 8.

A curb on long film shows in Missouri has been proposed in a bill introduced in the Missouri legislature by Senator Kenney, St. Louis. His bill would limit a flicker program to two and one-half hours unless a 15-minute intermission is given at the start of each hour after two and one-half hours. These double and feature programs are keeping children up too late,' Kinney declared.

The bill is sponsored by the Better Films Council of St. Louis and supported by schools, civic and professional organizations.

GN Trustee Sues 20th And Lab Over Lost Negatives

Harry G. Fromberg, trustee in bankruptcy of Grand National Pictures, Inc., has filed a $500,000 suit in N. Y. supreme court against 20th Century-Fox Film Corp. and De Luxe Laboratories, Inc., claiming the loss of some 2,200 negatives of Educational Film Corp. of America in a fire at 20th-Fox's plant in Little Ferry, N. J., on July 9, 1937. Fromberg is the assignee of the rights of Educational.

The negatives were given to De Luxe to store between June, 1935, and the time of the fire. Negligence is claimed. Answer denies charge and a counter-suit has been started which states that an agreement, settling the dispute, had been reached, with De Luxe agreeing to make duplicates of the destroyed negatives for nothing. Since the action has been started, the cost of making the duplicates is sought.

By Script Shall He know

Hollywood, April 8.

Mark Hellinger has three scribes working on three screenplays to determine which goes into production first.

John Meehan is scripting 'Bowery Nightingale.' John Balderston is toiling on 'Fifth Avenue' and John O'Hara on 'God's In His Heaven.'

H. M. RICHEY IN HOSP.

H. M. Richey, suffering a sudden kidney attack, went into the New Rochelle hospital, New Rochelle, N. Y., Saturday (5) for observation. He is exhibitor relations counsel for Metro.

Richey had planned leaving Saturday morning for Washington to confer with exhibitors there.

3 OF 4 MAJORS APPEASE INDIE

First Case in Minneapolis Thus Leaves Fox Alone Battling the White Bear, Minn., Exhibitor — Likewise Austin (Texas) and Brooklyn Indies Make Peace

IT WAS EXPECTED

Minneapolis, April 8.

Without waiting for the hearing, three of the four major distributors involved offered the White Bear theatre, White Bear, Minn., deals after it had filed its complaint with Arbitration in a move to obtain some run of the companies' product.

[In the trade, in New York, this was seen as an almost inevitable result of taking complaints to the arbitration tribunals.]

This was brought out at the first Arbitration hearing here, with A. A. Karlins as arbitrator.

In consequence 'trial' agreement to sell five pictures for second run, Metro was stricken from the complaint. Only Fox continues to refuse to make a deal, it was testified.

The Arbitrator must decide, however, whether the deals offered by Warners and RKO, which are unsatisfactory to the White Bear theatre, satisfy the consent decree's requirements, and whether Fox will have to fall in line.

Dave Ratner, White Bear theatre v.p. and manager, claimed that the prices demanded by RKO for second-runs in the town of 3,500—$10, $20 and $30, according to classifications—for the second-runs were too high, while the Warners' insistence that he buy a minimum of 30 pictures also was 'unreasonable.'

Charges Over-Buying

S. P. Halpern, counsel for Ratner, alleged that the opposition house, the Avalon, which entered the proceedings as intervener, has overbought in order to deprive the White Bear theatre of product. The Avalon was in White Bear 19 years before Ratner's entrance and during that period had no opposition.

Ratner now only has Paramount for first-run. He makes three changes a week, with double bills on one of them. He testified that he should have at least one other major product first-run and that he was not certain if obtaining second runs would enable him to operate profitably. It was testified that it is unusual to sell second runs in so small a town as White Bear and attorney Halpern indicated that there would be a demand for the companies to split the product between his client and the opposition house.

It was brought out that the White Bear theatre has a $75,000 conspiracy damage suit pending against the Avalon, which is owned and operated by Mrs. J. L. Jensen. The suit alleges that, in restraint of trade, the Avalon is trying to put the White Bear out of business. Ratner also is suing Mrs. Jensen for $5,000 damages for slander because, it's alleged, she expelled the sister of the White Bear theatre's manager from her showhouse.

Metro Settles in Austin

Austin, Texas, April 8.

Metro has been withdrawn from the first Texas arbitration case. Case was that of the Joseph Drive-In here against M-G, 20th-Fox and Warners. In the settlement, negotiations have been completed for a deal for products between Metro and the Drive-In.

Hearing against the others will be held in Dallas next week.

Brooklyn Indies Make Peace

The first arbitration case to come up in New York, instigated by the Regent, Brooklyn, was settled at Arbitration offices prior to going into hearing Monday morning (7). The complaining Brooklyn house beefed against the Apollo, also in Brooklyn and Paramount, Metro, 20th, Warners and RKO. Regent claimed that the Apollo, a mile distant, was getting a clearance advantage in obtaining film of all distributors seven days ahead.

While the Regent sought day-and-date arrangement in going to arbitration, following confabs, the seven parties involved reached a compromise which, according to report, will cut the clearance to perhaps about one-half of what it is now. The exact days remains to be worked out.

The second case before the N.Y. tribunal will come up today (Wed.) when Herbert Scheftel operating the Squire, Great Neck, L.I., will charge all of the Big Five with granting unreasonable clearance over him to the Great Neck Playhouse (Skouras). His complaint states that he is forced to play pictures of all companies 30 days behind the Skouras operation in his town.

George A. Spiegelberg, attorney and associate professor of law at New York University, will sit on the case.

Big Five's Theatre Circuits Can Buy Own Product En Bloc, But None Can Do So With Any Other Co.'s Pix

The theatres of each major distributor under the consent decree may take the entire product of their companies but not the pictures of any of the others similarly, according to an interpretation of attorneys. They will not be forced to buy in blocks of five but may contract on home ground for the full output in the usual manner.

Thus, all Paramount theatres, numbering more than 1,500, may take the full output of that distributor as in the past. The same will hold true of Loew houses on Metro pictures; National Theatres so far as 20th-Fox film is concerned; Warners on WB product and RKO likewise for its own pictures.

Claimed that although theatres of the Big Five may not be controlled 100% they still will not suffer any restrictions when it comes to buying film of their own distributing company. In the Par theatre setup this involves a large number of partnerships in some of which Par has a minority interest, while in RKO and WB there are also some outside ownerships, as well as pools. Although they figure in some pools and operating agreements, for the most part Loew houses are controlled entirely by Loew's, Inc., with many of the theatres, incidentally, completely free of any 'paper.'

While pointed out in legal quarters close to the decree that pictures of a distrib can be bought on a yearly basis within the family, Loew's, for instance, cannot have this privilege on Par, RKO, WB or 20th-Fox product. Also, indicated that the theatres of a consenting distrib may play its own film before it is screened for the general trade or sold.

However, under the decree an exhib in opposition to Par theatres so far as Par product is concerned, may claim discrimination if he feels that he is being shut out from that company's pictures unfairly in favor of one of Par's own houses. In such cases, complaints of this kind are subject to arbitration. Clearance or some run also figures where an outside theatre follows one owned by a consenting distrib.

Par's Intra-Org. Manual On the Decree's Do-Nots

In preparation for some time, Paramount will probably have its special manual on the consent decree for the use of its own people, including all those in sales, within a week or 10 days. It will reduce the highly-technical and legal language of the decree to a layman's terms and will point out what can't be done besides interpretations of various clauses.

Manual will be distributed privately to Par personnel for guidance in dealing with the decree. Austin C. Keough is personally supervising preparations of the guidebook.

5 YEARS EACH FOR 2 IN ST. LOO STICKUP

St. Louis, April 8.

Andrew Gruen and Neal Tesson, both 23, were sentenced to five years in the state reformatory at Algoa, Mo., Friday (4) on their pleas of guilty to robbing the treasurer of the Fox theatre of $1,500 last Xmas night. They pleaded guilty to a first degree robbery charge before Circuit Judge Ward who administered the minimum sentence.

After the stickup the youths spent most of the money for an auto and a trip to Florida gambling resorts.

Nab Milwaukee Gunman

Milwaukee, April 8.

An ex-convict, Max Somach, 40, picked up by police in Chicago, has been identified by five employees of the Riverside theatre here as one of the two bandits who held them up Sunday night, March 30, and got away with $7,645, all but $500 of which was abandoned in a bullet ridden car after a running gun fight with pursuing police. Somach had been out on bond after an attempted theatre robbery in Chicago, and prosecution of the Milwaukee charge against him will have to await disposition of the Windy City case.

After an assault and robbery charge in Racine in 1930, Somach was sentenced to seven years in the state prison at Waupun, Wis.

$975 Stickup

Boston, April 8.

Bandits held up Irwin Miller, assistant manager Morton theatre, Dorchester, as he was entering a bank in Mattapan Square Monday (7) and snatched $975 from him.

Four gunmen stopped him on the sidewalk, grabbed the bag out of his hands and escaped in an automobile. Miller was not injured.

200G PLAGIARISM SUIT VS. M-G'S 'NINOTCHKA'

A suit by Stephen Tamas, Hungarian playright, against Metro Pictures Corp., Metro Distributing Corp., and Loew's, Inc., for the alleged plagiarism of Tama's scenario, 'Moscow, Paris and Return,' in 'Ninotchka' was revealed Wed. (2) when Tamas applied for an examination of Jesse T. Mills, assistant secretary of Loew's, before trial. Action is in the N. Y. supreme court.

Plaintiff claims the story was submitted to Loew's in October, 1938, and rejected. The picture made profits of over $1,000,000, plaintiff claims in seeking $200,000 damages and an injunction. Loew's admits receiving scenario and rejecting it, but denies all char. s of plagiarism.

He'll Be Both of Them

Hollywood, April 8.

Douglas Fairbanks, Jr., plays twin roles in 'The Corsican Brothers,' heavy budget picture to be produced by Edward Small for United Artists release. Start is slated for June 15.

Howard Estabrook is scripting the Dumas novel.

METRO'S 2 LEGIT TESTS

Metro last Thursday (3) made screen tests of two players in current Broadway legiters. One was Adele Longmire of the 'Old Acquaintance' company and the other Richard Quine of 'Arsenic and Old Lace.'

Both are under option to M-G when their current run-of-the-play contracts expire.

WB Junkets to New England Town For Bette Davis' 'Great Lie' Preem

By MAXWELL FOX

Littleton, N. H., April 8.

Bette Davis celebrated her 33rd birthday and Warner Bros. preemed her newest starrer, 'The Great Lie,' Saturday night (5) in the Premier theatre (800 seats) at $5 top as part of a civic spree that doubled the usual (4,500) population of this New England town. It was just as much a native party as a 'Hollywood' opening, and because of the alternating domination by these two elements, it was a unique occasion.

Exploitation and anticipation of Miss Davis' personal appearance in a torchlight parade with her husband, Arthur Farnsworth, jammed the burg and harried the 80 cops recruited from miles around. A special seven-car train imported the press from New York, Philly, Pittsburgh, Washington and Boston.

The Warner publicity crew had paved the way elegantly for the entrance of the tired and yawning visitors. Street banners, holiday decorations and window displays rounded out the gala atmosphere.

After a short rest at the hotel, the scribes were whisked over to Cannon Mountain, 15 miles away, and given an outdoor sugaring-off party (complete with oxen and kettles of bubbling maple syrup). After a box lunch and skiing exhibition, the party shifted to Iron Mine Inn, close by, where Miss Davis played hostess to the cocktail-sipping press.

Farnsworth, her new husband, assisted Miss Davis in the hospitality department. He was formerly manager of Peckett's, a swank summer hostelry located very near the site of their new summer home on Sugar Hill. Miss Davis has been here for two weeks and returns for work on the Coast about April 11.

Gov. Blood, Senator Birdges There

A few hundred paying customers (at $1.65) jammed into the town hall after the preem for the birthday ball, which was opened by a grand march led by Miss Davis on the arm of Governor Robert O. Blood of New Hampshire, Senator Styles H. Bridges was also prominently cast in the guest list.

A torchlight parade, featuring Miss Davis and a few kleig lights, was the climax of the day for the natives. Miss Davis was interviewed briefly by Ruth Moss over the Colonial Network.

All the streets in the center of town were renamed for pictures starring Miss Davis, and the main drag was tagged 'Great Lie.' Frances Johnson, local poet, turned out a song, 'I Am Hungry for New Hampshire,' dedicated to guess-who and vocaled from the Premier stage. One of the little items that made the Premier's stage show a rich treat was the introduction of Vermont's governor by a flustered m.c.: 'proud to present Governor Wills, of Vermont, New Hampshire!'

Set by S. Charles Einfeld and Mort Blumenstock, WB exploitation chiefs, the 'Great Lie' preem was the first big-time opening ever executed entirely by Warner's eastern publicity office. Mitchell Rawson, as head man of the party, was assisted by William Blumberg, Bob Williams and Phil Engle as advance men; Lee Blumberg, working out of Boston in advance; Ralph Budd, on transportation; Larry Golub, on fan magazines, and Sid Rechetnik on trade papers. All these, and Norman Ayers, Boston branch manager for WB pix, converged on Littleton a special seven-car train.

Junket set back WB between $15,000 and $20,000, with fiscal support and sundry gratis donations of services from Littleton citizens running to around $5,000. Proceeds from the preem ($5 top) and the birthday ball went to local charities.

Salvage Det.'s Pride

Detroit, April 8.

This town, frequently piqued because it hasn't provided much film background save via dubbed shots of auto plants, finally will have its civic pride restored on April 18 with the premiere of 'Reaching for the Sun' at the Michigan.

Picture has scared up plenty of Detroit enthusiasm, since it has for most of its background the automobile factories, being adapted from Wessel Smitter's novel 'F.O.B. Detroit.'

Ford Strike Hits Det. Amateur Contestants

Detroit, April 8.

Ford strike here, involving 85,000 men, even poked a finger into the amusement business. Michigan theatre, in conjunction with its showing of 'Strawberry Blonde,' was " ning off an elimination contest of old-time quartets. Matter had settled down to the final eliminations between the two best quartets.

They didn't go on as scheduled for the final contest to decide the winner. Tenor from one quartet was inside the Ford plant barricades. Bass on the other quartet was in the picket lines outside and refused t leave. The finals were cancelled.

$25,000 Suit Because Of 'Thief's' Delayed Release Last Easter

Failure of Alexander Korda to complete 'Thief of Bagdad' for release last Easter, as originally planned, has resulted in a $25,000 suit against the distributors, United Artists, and Bud Fox Enterprises, which handled licensing of extraneous products of the picture.

Bringing the suit is Technisound, Inc., which paid Fox $1,000 advance royalty for the privilege of selling a radio show, either sustaining or commercial, with title, story and characters of 'Bagdad.' Delay in release, it is charged, made the rights worthless.

Technisound claims that when it made the agreement in January, 1940, it was promised the film was finished and would be released not later than Easter. Film was not actually released until Christmas.

Delay in production resulted from the war abroad as the picture was started in England and had to be completed in this country.

ONE MANAGER'S BALLY IS ANOTHER'S MEAT

Kearney, Neb., April 8.

An exploitation stunt which backfires to feed the opposition is not the usual happening, but George Monroe, of the New Empress here, found himself doing that very thing when he spotted two potato peelers on the sidewalk in front of his house to bally 'Buck Privates.'

He offered to give the peeled potatoes to first callers. Who should show up, with a gunny sack in each hand, but Maynard Nelson, manager of the competing World, across the street.

Finally Got Around To It—Preview In a Camp

Hollywood, April 8.

First picture to be previewed in a military camp is the Paramount comedy, 'Caught in the Draft,' slated for an unveiling junket at Fort Ord, near Monterey, Cal., May 2. Program calls for a camp holiday, with baseball, boxing and parades to entertain the Hollywood critics and film names.

Players include Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken, Phyllis Ruth, Clarence Kolb and Paul Hurst, all of whom appear in the film, and a number of other Paramount notables.

'Wire, Don't Write' Plugs

Canned greetings for Father's Day which Postal Telegraph will offer this year have been written by Robert Benchley.

It's a tieup with Paramount, which is basing its campaign for a Benchley short, 'The Forgotten Man,' around Father's Day. Each of some 500,000 Postal blanks bearing the suggestions will carry a direct plug for the picture.

Deep Down

Hollywood, April 8.

Warners is aiming at a new 'low' in its world premiere for 'Underground.' Picture is slated for unveiling in the Carlsbad Caverns, New Mexico, late next month.

Studio is arranging a junket of film names, execs and newspaper and magazine scribes.

Mex 'Pot o' Gold' Preem Develops So.-of-Border Handshake With H'wood

Hollywood, April 8.

James Roosevelt's world premiere of 'Pot o' Gold' has developed into an international hand-shake between the government of Mexico and the film industry of Hollywood. Originally slated as a preem on April 12 in Mexico City, it has been expanded into a three-day national motion picture festival.

As a result of an invitation from President Machado, of Mexico, to Y. Frank Freeman, president of Motion Picture Producers Association, a delegation of Hollywood personages representing the industry as a whole will supplement the entourage originally arranged by Roosevelt, who has been retained as a member of the arrangement committee.

Working in close touch with the committee is John Hay Whitney, director of the motion picture division for the office of the United States Co-ordinator of Commercial and Cultural Relations Between the American Republics.

ST. L. GETS 'SIS HOPKINS' FOR 1ST WORLD PREEM

St. Louis, April 8.

Film producers finally got around to tossing a world preem in this burg, and Friday (4) the first showing of Republic's 'Sis Hopkins' at Fanchon & Marco's 5,000-seater Fox drew a mob of 6,000 to see the picture and visiting screen celebs. An admish fee of $1 per head was charged, with the entire receipts donated to the Greek War Relief fund. Bill Saal, Republic's chief publicity head, directed a corps of exploiteers.

Jerry Colonna, Judy Canova, Mary Beth Hughes, former localite; John Wayne, Ona Munson, Don Barry, Lois Ranson and Jimmy Ellison put in an appearance.

Scher in Uniform

George Scher, field exploitation man for United Artists in the New England territory, has been claimed by the Army.

Bernie Kamber, who has been doing special exploitation for UA, has been named permanently to Scher's place by David E. Weshner, UA exploitation chief.

Harold Marshall, Metro exploitation rep in Indiana and northern Kentucky territory, has volunteered for a year's service with the army. He is currently in N. Y. for visit with his family before leaving for camp.

'Last of the Sweaters'

Detroit, April 8.

Taking advantage of the Hays' office ruling on no more sweater art, one nabe here rushed out quick lobby display to catch plenty of attention.

Using various stills from past pictures it captioned them 'Last of the Sweater Art.'

AMPAS Net $5,000

Estimated that around $2,000 will be netted for the Associated Motion Picture Advertisers through the silver jubilee dinner-dance held Friday night (4).

It was the first annual affair of the organization in five years.

RKO Realigns Denver and Salt Lake Zones; Theatre-Exchange Briefs

In preparation for the new selling on the 1941-42 product, RKO has narrowed its far western territory by creating a new district to embrace the Salt Lake City and Denver exchange zones. Both offices were formerly in the Coast district.

Harold C. Fuller, manager of the Salt Lake City branch, has been named district manager over the new territory and will make headquarters for a time at Salt Lake, later shifting to Denver permanently.

L. S. Gruenberg, St. Louis salesman, becomes exchange head at Salt Lake. Numerous other promotions have been worked out. Bernie Kranze, Albany manager, shifts to the more important Cleveland office; Max Westebbe, former Holland manager for RKO, takes over at Albany; B. J. McCarthy, salesman in Buffalo, goes to the Denver branch; Clarence B. Wilson, Dallas booker, moves up as a salesman in that office and Ed J. Smith, Des Moines seller, transfers to Buffalo as a salesman. George Lefko, who has managed the Cleveland branch and J. H. Ashby, who headed the Denver office, have both resigned.

Mercer Sells Out

Silverton, Texas, April 8.

Joe Mercer has sold his Palace here to Walter Smock. Smock operates the Ritz at Hale Centre, Texas.

The Texas in Edens, has been sold by O. B. Woods, Jr., to Joe Tom Jackson of Lefors, Texas. House will be renamed the Rogue.

Fred Frick replaces Marshall Rooks as manager of the Texas in Troup. Rooks has joined the Army. Frick comes from the Strand at Honey Grove, while Jim Bell replaced Curtis Puckett who resigned as manager of the Navarro at Kerens, Texas. Houses are owned by Jake and Dave Lutzer.

George H. Likens, rep for Alexander Film Co. in West Texas, building a new house in Abilene; completed in two weeks. City has long been an Interstate stronghold but due to the influx of troops, Phil Isley has built the Bobby Walker here and Billy Morrow the Star.

Carl Johnson has bought the Gem, competitive house in Floresville, Texas, from Gidney Talley. Johnson operates the Arcadia here and will continue operation of both houses.

Huffman's New Spot

Lincoln, Neb., April 8.

R. W. Huffman, for more than three years city manager of J. H. Cooper's Lincoln Theatres Corp. here, takes over city managerial duties at Cooper's Greeley, Colo., pairing (Sterling and Park). New city boss will be Ralph Ayer, now at the Ute, Colorado Springs. Huffman, in Greeley, will face his old second in command, Ed Vaughan, who is now with the L. L. Dent-Westland Theatres there.

Hank Keller, the Altec man, who has a reserve commission in the army, is expecting to be called to duty any time now.

New RKO exploitation man for this territory is Eddie Rivers. He replaced the circuit-riding blurber, Bill Scholl, who is now operating out of Cincy.

Leo Abrams Inducted

National Screen Service yesterday (Tues.) opened its new streamlined New York exchange and officially installed Leo Abrams, for 20 years with Universal in sales, as its manager.

Post of branch manager for Abrams is newly-created. Up to now N. Y. exchange activities have been under direct supervision of George Dembow, general sales manager.

Sloan's Interest

Detroit, April 8.

Turning from theatre building after putting up a score of houses here, Sol Sloan will have an interest in the new Mercury, 1,500-seat nabe boasted as the latest in theatre development, going up in the populous northwest section of Detroit. New company will be in competition with United Detroit's big houses in the same vicinity.

To be ready this summer, the house will have for its manager Asher Shaw, who a short while ago retired as a district supervisor for United Detroit.

Feteing Bernie Kranze

Albany, N. Y., April 8.

Bernie Kranze, promoted from manager of RKO's Albany exchange to a similar position in Cleveland, will be testimonial-dinnered at the New Kenmore Hotel here April 28. Kranze's scessor is Max Westbee, fo-merly in charge of RKO operations in the Netherlands.

Committee for the Kranze dinner includes Si Fabian, Lou Golding, Fabian division manager, Moe Silver, zone manager of Warner theatres, Westbee, Moe Grassgreen, 20th-Fox, Herman Rifkin, J. Meyer, Artie Newman, Republic, Joe Miller, Columbia, Clayton Eastman, Paramount, Paul Krumenacker, Warners, J. J. Spandau, Universal, and Nate Sodikman, Monogram, all branch managers.

Sol Edwards, formerly sales manager of old Grand National Pictures and erstwhile executive of other independent companies, is new Albany salesman for United Artists. He succeeds Harold Sugarman, who held the position for more than a year.

Dervin's Promotion

Harry L. Gold, v.p. and eastern sales head of United Artists, named John J. Dervin district manager for the southern territory in charge of Dallas, New Orleans, Atlanta and Charlotte. Dervin for a number of years managed UA's Boston exchange. A. I. Weiner, Pittsburgh exchange manager, succeeds Dervin in Boston, and Nat Beier, sales supervisor in N. Y. exchange, succeeds Weiner in Pitt.

McGinley to Indianapolis

L. J. McGinley, manager of Universal's Seattle exchange, transferred to Indianapolis, following death of H. H. Hull. Foster Blake, salesman in Los Angeles branch, promoted to manage Seattle.

Carolinians' Meet June 29-30

Spartanburg, S. C., April 8.

North and South Carolina theatre owners hold annual huddle June 29-30 at Myrtle Beach, S. C.

Ed Kuykendall, prexy, MPTOA, will speak. C. M. Arrington, Rocky Mount, N. C., is president.

Clark Young Retires

Bowling Green, O., April 8.

Clark M. Young has signed a long term lease with the Belpik Theatres Co., Schine affiliate, and has retired as manager of the Cla-Zel and Lyric theatres here. Schine has been operating the houses for the past 18 months with Young as manager. They are the city's only houses.

Cyril Waites Reelected

Edmonton, Alta., April 8.

Cyril Waites reelected prez of National Film Society of Canada, Edmonton branch. Secretary H. Brown and treasurer E. Skinner also reelected.

Pyle's Own Theatre

Regina, Sask., April 8.

Walter Pyle, projectionist of the Olympia, Assiniboia, Sask., for years, will operate his own theatre at Rockglen, Sask. Lloyd Hoffos takes his place at the Olympia and John Hajnik is apprentice.

Karp Closes Syracuse House

Buffalo, April 8.

Robert H. Gunther, manager of the Jefferson for the past two years, has been appointed manager of Basil Bros. new Apollo. Opening of the Apollo, scheduled for this month, has been postponed due to additions in construction.

Testimonial dinner to George Beattie, at Scranton, in celebration of his promotion to branch manager for Paramount in Philadelphia, was attended by Buffalo branch managers.

Shea's Buffalo will lose two of its staff to the colors, Ted Gallagher leaving via draft before summer and Ed Pierrot already assigned to Fort Benning, Ga.

Roxy, Mt. Morris, newest member of the Martina Circuit, is open under the management of Angelo Scura. A. M. Worden's Palace at Wollcott reopens this week after remodeling and renovation. The Walden closed by J. Luczuk indefinitely for repairs following recent damage by fire.

Rainbo theatre, Niagara Falls, is now operating under the management of J. Canaris.

April finds numerous members of the local theatre colony still in Florida, including George Gammel, Charlie Hayman, Joseph Schuchert, Irving Fried, Daniel Perriello, of Clyde & Naples; Bud Shaffer, of American Seating Co., and George Biehler, of Hamburg.

Philly's Savoy on 24-Hr. Shed

Philadelphia, April 8.

Stanley-Warner Savoy now operating on 24-hour schedule in place of fire-wrecked Family.

Bill Solomon of 20th-Fox exchange feted by Showmen's Club prior to entraining for Army camp. Ditto Dave Cooper, Vitagraph staffer.

Charlie Goldfine, Alden, back from Florida jaunt.

Jack H. Greenberg readying his house in Avalon, N. J., for summer opening.

Perry Lessy resigned as manager of the Stanley-Warner Lindley.

Warner Club's annual dinner dance at the Cedarbrook Country Club May 9. Ellis Shipman and Al Zimballst in charge.

Frank McNamee, ex-chief of RKO exchange, now associated with Jay Emanuel indie circuit.

Chi Crawls Into Cyclone Cellar; 'Eve' 2d-Vaude $28,000, Durbin Nice 13G, 'Blondie'-Vaude 17G

Chicago, April 8.

After a rather satisfactory week-end the managers are content to sit back and wait until Easter Sunday before they will eye any more box-office green stuff. For that reason there is a load of holdover material on the local screens as the houses decide to string along with what they have and conserve their best b.o. ammunition for a time when the high-powered screen items should really reap a harvest.

Chicago holds its 'Lady Eve' for a second session, and will turn in a fairly good week. Show came up with a sturdy round of coin last week and rated the holdover for more reasons than one. Palace will keep 'Nice Girl' and 'Man Who Lost Himself' for another session also, the boxoffice having responded satisfactorily to the RKO job in selling the Deanna Durbin feature here despite poor advance comments on the film.

United Artists continues with 'Andy Hardy's Secretary,' the Roosevelt holds its triple of 'Mad Doctor,' 'Monster and Girl' and 'Third Dimension Murder,' while the Apollo continues its reserved seat run of 'Fantasia.' Prices on the last-named item have been cut to offer a flock of ducats at 75c and 55c, which has resulted in an upswing in the total money.

Newest screen item is at the Garrick, where 'Rage in Heaven' is getting fine word-of-mouth following excellent notices, and while the picture will probably not garner much downtown money it should build to considerable success in the subsequent runs.

Estimates for This Week

Apollo (Disney) (1,200; 55-75-$1.10-$1.65)—'Fantasia' (Disney) (7th wk). Reduced prices and Saturday morning show helping, though mid-week remains a problem. Around $7,000 currently, following $8,100 last week.

Chicago (B&K) (4,000; 35-55-75)—'Eve' (Par) and stage show. Second week for the film, with new stage show headed by Patsy Kelly and ZaSu Pitts. Going to $28,000, which is okay in view of the Holy Week situation. Last week, with Allan Jones on the stage, managed better than expected $36,100.

Garrick (B&K) (900; 35-55-65-75)—'Rage Heaven' (M-G). Drew excellent newspaper and word-of-mouth comment which will manage to hold the take to satisfactory $4,000. Last week 'Go West' (M-G) finished fortnight to all right $4,000.

Oriental (Todd) (3,200; 28-44)—'Little Men' (RKO) and vaude. Not much in the offing at $12,000. Last week 'Romance Rio Grande, (20th) and 'Crazy Show' unit, so-so $14,100.

Palace (RKO) (2,500; 33-44-66)—'Nice Girl' (U) and 'Man Lost' (U). Deanna Durbin sold solidly here, and will get $13,000, fine. Expected to hold for a second session easily on that pace. Last week 'Mr. and Mrs. Smith' (RKO) and 'Vivacious Lady' (RKO) (re-issue) turned in bang-up $10,200 for second stanza.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Mad Doctor' (Par) and 'Monster Girl' (Par) plus 'Third Dimension Murder' (Par) (2d wk). Horror combination holding over, and indicates $8,000 for this week, following good $10,300 last week.

State-Lake (B&K) (2,700; 28-44)—'Blondie Latin' (Col) and 'Latin Quarter Revue' unit on stage. Strictly up to the picture this week, and on the popularity of the series will go to plump $17,000. Last week 'Maisie Lady' (M-G) and Blackstone on stage, took fine $17,700.

United Artists (B&K-M-G) (1,700; 35-55-65-75)— 'Hardy's Secretary' (M-G) (2d wk). This series continues as the ripest boxoffice item in the town, and despite the holy season will go to bright $11,000, following nifty $14,300 last week.

'Doctor'-'Monster' Hot $6,800 in Okay Port.

Portland, Ore., April 8.

Paramount doing well with a horror duo 'Mad Doctor' and 'Monster and Girl,' and the little UA showing 'Bad Man' to good returns. Also in the nifty class is the combo of 'A Girl, a Guy, a Gob' and 'Life with Henry,' at the Orpheum.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Buck Privates' (U) and 'Back in Saddle' (Rep) (2d wk). Holding up to good $4,500. First week, great $6,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Man Lost' (U) and 'Girl Havana' (Rep). Okay $3,800. Last week, San Carlo Opera.

Orpheum (Harris-Evergreen) (1,800; 35-40-50)—'A Girl, a Guy' (RKO) and 'Henry' (Par). Big $6,300. Last week, 'Mr. and Mrs. Smith' (RKO) and 'Make Music' (RKO) went over for strong $6,500.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Mad Doctor' (Par) and 'Monster Girl' (Par). Horror duo in line for hefty $6,800. Last week, 'Footsteps' (WB) and 'Comes Happiness' (WB), average $5,200.

United Artists (Parker) (1,000; 35-40-50)—'Bad Man' (M-G) and 'Blonde Inspiration' (M-G). Looks like satisfactory $5,600. Last week, 'Mary Dugan' (M-G) and 'Free Easy' (M-G), tepid $4,000.

'BAD MAN' GOOD $9,000, BUFF. STRONG

Buffalo, April 8.

This stanza, usually recognized as runner-up for the dubious distinction of one of the worst on the year's calendar, although hardly in the champagne and caviar class, is still far from starvation diet. In fact, by previous comparative standards, indications for the frame are surprisingly substantial.

'Buck Privates,' at the Lafayette, rounds out its fourth canto to a pretty tally and, with two additional days added to the session, makes it a 30-day run and an all-time record for the house. 'Topper' and 'Bad Man,' twinned at the Buffalo and Lakes, respectively, are neat items, and dualler of 'Mad Doctor' and 'Monster and Girl' is showing drawing prowess at the Hipp.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Topper Returns' (UA) and 'Rage Heaven' (M-G). Late seasonal, but not to be sneezed at. Under $10,000. Last week, 'Sea Wolf' (WB) and 'Golden Hoofs' (20th), staunch enough, over $11,000.

Great Lakes (Shea) (3,000; 35-55)—'Bad Man' (M-G) and 'Scotland Yard' (20th). Geared to impressive $9,000. Last week, 'Second Chorus' (Par) and 'Flight Destiny' (WB), built up to better than gratifying $9,000.

Hipp (Shea) (2,100; 30-45)—'Mad Doctor' (Par) and 'Monster Girl' (Par). Looks to entice nifty $7,000. Last week, 'Hardy's Secretary' (M-G) and 'Murder Among Friends' (20th) (2d run), plenty hearty at over $7,500.

Lafayette (Hayman) (3,300; 30-40)—'Buck Privates' (U) (4th wk) and 'Where Get Girl' (U) (nine days). Socko 30-day run will terminate with brilliant $4,500. Last week, 'Buck Privates' (U) (3d wk) and 'Nobody's Sweetheart' (U) crashed in with better than $10,000.

20th Century (Dipson) (3,000; 30-45)—'Honeymoon Three' (WB) and 'Father's Son' (WB). Around fair $6,500. Last week, 'Girl, Guy' (RKO) and 'Scattergood Baines' (RKO), fair $7,000.

'GIRL, GUY' 4½G, MONTREAL

Grosses Scraping Bottom—'Gone' 4th Good $6,000

Montreal, April 8.

Holy Week will pare grosses to the bone, and two holdovers will keep wickets open but likely to be a gross in excess of $6,000 anywhere among the first-runs.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Eve' (Par) (2d wk). Pointing to good $5,000 after very good $8,500 last week.

Capitol (CT) (2,700; 25-45-55)—'Girl, Guy' (RKO) and 'Melody Three' (RKO). Good enough for season at $4,500. Last week, 'Adam' (Col) and 'Blondie Latin' (Col), good $5,500.

Loew's (CT) (2,800; 40-60)—'Gone' (M-G) (4th wk). Sighting good $6,000 after nice $8,500 last week.

Princess (CT) (2,300; 25-34-50)—'Maisie Lady' (M-G) and 'Wild Man Borneo' (M-G). Weak $2,800. Last week, 'Flight Destiny' (WB) and 'Great Nobody' (WB), poor $2,300.

Orpheum (CT) (1,100; 25-40-50)—'Vivacious Lady' (RKO) and 'Dreaming Loud' (RKO). Good $2,500. Last week, 'Queen Hearts' (Emp-Brit) and 'Francisco Docks' (Rep), good $2,800.

Cinema de Paris (France-Film) (600; 25-50)—'Mayerling' (2d wk). Pacing for nice $1,100 after better than expected $1,600 last week.

St. Denis (France-Film) (2,300; 25-34)—'Notre Dame de la Mouise' and 'Symphonie Eternelle.' Especially selected for Holy Week. Should beat average with $5,500, good. Last week, 'L'Emigrante' and 'Kiki,' fair for season at $4,300.

First Runs on Broadway

(Subject to Change)

Week of April 10

Astor—'I Wanted Wings' (Par) (3d wk.).

Broadway—'Fantasia' (Disney) (22d wk.).

Capitol—'Men of Boys Town' (M-G).

(Reviewed in Current Issue)

Criterion—'The Penalty' (M-G) (9).

(Reviewed in VARIETY, *March 12)*

Globe—'Escape to Glory' (Col) (2d wk.).

Music Hall—'That Hamilton Woman!' (UA) (2d wk.).

Palace—'Scotland Yard' (20th) (8).

(Reviewed in Current Issue)

Paramount—'Road to Zanzibar' (Par) (9).

Rialto—'Flying Wild' (Mono) (12).

Rivoli—'Meet John Doe' (WB) (5th wk.).

Roxy—'Pot o' Gold' (UA) (2d wk.).

Strand—'Great Lie' (WB) (11).

(Reviewed in Current Issue)

Week of April 17

Astor—'I Wanted Wings' (Par) (4th wk.).

Broadway—'Fantasia' (Disney) (23d wk.).

Capitol—'Men of Boys Town' (M-G) (2d wk.).

Criterion—'Mr. District Attorney' (Rep).

Globe—'Girl in the News' (20th) (19).

Music Hall—'That Hamilton Woman!' (UA) (3d wk.).

Paramount—'Road to Zanzibar' (Par) (2d wk.).

Rivoli—'Meet John Doe' (WB) (6th wk.).

Roxy—'Great American Broadcast' (20th).

Strand—'Great Lie' (WB) (2d wk.).

'Topper' Tops Sad L'ville with 7½G; 'Lost' Weak $2,500

Louisville, April 8.

Weekend showed signs of perking up in the downtown sector, but Holy Week is expected to run true-to-form, and houses are making no noticeable efforts to bag the biz. Best of the lot currently is 'Topper Returns' dualled at Loew's State, while holdovers seem to be getting the balance of the b.o. attention. 'John Doe' in its fourth week at the Mary Anderson is holding up well, current stanza indicating a figure almost as good as the preceding week.

Plenty of opposish being furnished downtown first-runs by the Roller Derby in progress at Jefferson County Armory, and midget auto races on Saturdays at the Fair Grounds.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Nice Girl' (U) and 'Meet Chump' (U). Durbin pic played Rialto a couple weeks ago to fair biz, and is displaying some b.o. strength on the comeback, probably $2,000, good. Last week, 'Hardy's Secretary' (M-G) and 'Lone Wolf Date' (Col), on third downtown week grabbed okay $1,900.

Kentucky (Switow) (1,200; 15-25)—'Bagdad' (UA) and 'Tall, Dark' (20th). Should manage all right $1,300. Last week, 'Seven Sinners' (U) and 'Long Voyage' (UA), okay $1,400.

Loew's State (Loew's) (3,200; 15-30-40)—'Topper Returns' (UA) and 'Rage Heaven' (M-G). This pair not showing particularly strong draw, but returns will top the town, nevertheless, as opposish is at a minimum. Looks like satisfactory $7,500. Last week, 'Cheers Bishop' (UA) and 'Kildare's Crisis' (M-G), medium $6,500.

Mary Anderson (Libson) (1,000; 40-50-60)—'John Doe' (WB) (4th wk). New wonder on the local scene is this single, at upped prices, jogging along at pace practically equal to last week's. From all indications, will garner good $3,300. Last week, okay $3,600.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Eve' (Par) and 'Sleepers West' (20th). Another h.o. and going along at medium pace to fair $6,500. Last week, same duo registered strong $9,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Man Lost' (U) and 'Double Date' (U). Aiming at weak $2,500. Last week, 'Girl, Guy' (RKO) and 'Scattergood Baines' (RKO), registered fine $4,000.

'Hamilton,' $95,000, Lone N. Y. Hit; 'Bad Man' a Baddie With $10,000, 'Pot o' Gold,' $32,000, No Rambow

(Best Exploitation: Music Hall)

Holy week is here but it means nothing to the Music Hall, which has things pretty much to itself with 'That Hamilton Woman'. The rest of downtown New York ranges from bad to just okay. And 'Bad Man' is really the former at only $10,000 for the Capitol.

'Hamilton Woman,' which ends its first week tonight (Wed.) at the Hall, will get $95,000 and begins its second round tomorrow morning (Thurs.). It has been exceptionally steady since opening and was blessed by very good notices. Hall and United Artists put on a good campaign, including the ads.

Considerably disappointing is 'Pot o' Gold,' only about $32,000 but will remain a second week in hopes of a lift with arrival of Easter. House is not overloaded with product, however, which also figures in giving 'Gold' a second stanza.

One of the lowest weeks ever recorded for the house and very much on the crimson side is the $4,000 garnered by 'Free and Easy' at the Criterion on the seven days ended last night (Tues.). 'The Penalty' comes in today (Wed.).

Paramount called it quits last night (Tues.) after two weeks with 'Nice Girl' and, on stage, Charlie Barnet and Dinah Shore. Although running up a good first seven days of $48,000, it dipped on the second to $32,000. On the run, however, good profit-maker. Theatre ushers in 'Road to Zanzibar' and Benny Goodman this morning (Wed.) for Easter and throws the doors open at 9 a.m. This is always done with Goodman.

Closing 'John Doe' at the Hollywood and continuing it at the Rivoli has not seemed to increase its pull at the latter where, however, all along it has done well. The fourth week, ending last night (Tues.) brought the Riv $20,000, as against the third's $25,000 when it was still playing the Hollywood. Added strength is expected with the coming of Easter Sunday (13).

The final (3d) session for 'Sea Wolf' and 'Golden Hoofs' dips to around $20,000 and a new show will be brought in Friday (11) with opening of 'Great Lie'. Jimmy Dorsey's band on the rostrum.

'I Wanted Wings,' $2-ing at the Astor, is doing quite satisfactorily in view of having opened in a bad time but on hitting Easter should take a spurt. It got $15,500 on the first week, nice profit, and is holding up well on its second, getting $12,500 in six days.

State is just fair this week, 'Come Live With Me' and Louis Armstrong's band unit looking no more than about $18,500.

Globe is doing sufficiently well with 'Submarine Zone,' substitute title here for 'Escape to Glory,' at $6,000 or better to make a holdover likely. No decision in that direction had been reached yesterday (Tues.).

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Wings' (Par) (2d wk). Hit $15,500, good, last week, its first, and maintaining a close pace on the second with $12,500 on six days. Par has house for eight weeks, with options.

Broadway (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (Disney) (22d wk). Last week (21st) the ticket sales stood at $16,500, good enough.

Capitol (4,520; 35-55-85-$1.10-$1.25)—'Bad Man' (M-G). Gets just one week, very poor one at only $10,000. 'Men of Boys Town' (M-G) hits the screen tomorrow morning (Thurs.). Last week, 'Topper Returns' (UA) was without any b.o. punch at only $15,000.

Criterion (1,662; 28-44-55-65)—'Penalty' (M-G) is new arrival today (Wed.). 'Free and Easy' (M-G), ending its week last night (Tues.) a flivver at but $4,000, lots of red. 'Man Betrayed' (Rep) also no draw, under $5,000.

Globe (1,180; 28-35-55)—'Escape to Glory' (Col). Playing here as 'Submarine Zone' and anything but disappointing at $8,000 or better. May hold a second week. 'Night Train' (20th) (14th wk). $5,000, no squawks with many fine weeks up ahead.

Palace (1,700; 20-35-55)—'Night in Rio' (20th) (2d run) and 'Scotland Yard' (20th) (1st run), doubled. Brought in ahead of schedule yesterday (Tues.), with house withdrawing. Footsteps in Dark' (WB) (2d run) and 'Scattergood Baines' (RKO) (1st run) after five days of poor business, $6,000. 'Tobacco Road' (20th) (2d run) and 'Flight from Destiny' (WB) (1st run), behind these, was $7,500, slowish.

Paramount (3,664; 35-55-85-99)—'Zanzibar' (Par) and Benny Goodman open this morning (Wed.) after two weeks of 'Nice Girl' (U) and the Charlie Barnet band, plus others. The first seven days strong $48,000, the second week fairish $32,000.

Radio City Music Hall (5,960; 44-55-85-99-$1.65)—'Hamilton Woman' (UA) and stage show, including annual Easter spectacle. Very neat take, $95,000 is really something since this is Holy week. Holds over through Easter. Last week the house had a dud in 'Adam Had Four Sons' (Col), gross being no more than $60,000.

Rialto (750; 28-44-55)—'Lone Wolf Takes Chance' (Col). About $5,500 indicated, mildish. Last week 'Horror Island' (U), $6,000, o.k.

Rivoli (2,092; 40-65-99)—'John Doe' (WB) (5th week). Begins an additional round today (Wed.), following fourth week of $20,000, fair enough. Third stanza when film was also playing the Hollywood day-and-date, $25,000 here, good. RKO, which was seeking this house for 'Citizen Kane,' can't obtain it and now is looking over legit stands for a run for the Orson Welles film, day-and-date with RKO Palace.

Roxy (5,835; 35-55-65-75-85)—'Pot o' Gold' (UA) and stage show. It's anything but the end of the rainbow for this picture, a maximum first week's take of $32,000 is all that's seen but will hold anyway. Final five days on fourth week for 'Night in Rio' (20th) was $22,000, oke.

State (3,400; 28-44-55-75-90-$1.10)—'Come Live With Me' (M-G) (2d run) and Louis Armstrong band unit. About $18,500, fairish. Picture did poorly at the Cap recently on first-run. Last week 'This Thing Called Love' (Col) (2d run) and George Jessel, Lois Andrews, Sheila Barrett, others, topped $22,000, good.

Strand (2,767; 35-55-75-85-99)—'Sea Wolf' (WB) and Charlie Spivak (3d-final week). Lessening considerably in draw, only $20,000 looking the answer. The second week dropped sharply before it was over to $30,000 following the first seven days' very sturdy $43,000. 'Great Lie' (WB) and Jimmy Dorsey's band opens Friday (11).

'PENALTY'-TOM DORSEY 24G, D.C.

Washington, April 8.

It's Tommy Dorsey against Martha Raye this week and the former is getting a solid edge. Dorsey, at Loew's Capitol, is dragging 'Penalty,' and Miss Raye is hypoing 'A Girl, a Guy and a Gob.' Third place is going to 'Men of Boys Town,' soloing at Loew's Palace. Latter is distinctly disappointing, and boys are blaming it on an apparent notion in public's mind that it's a revival of the original show, impression being fed by fact that town has seen a number of revivals following Academy Award announcements.

Another rainy weekend had the would-be spring feverites patronizing theatres in mi winter fashion.

Estimates for This Week

Capitol (Loew) (3,424; 28-39-44-66)—'Penalty' (M-G) and vaude. The credit goes to Tommy Dorsey orchestra for leading town with handsome $24,000. Last week 'Bad Man' (M-G), okay $16,000.

Columbia (Loew) (1,234; 28-44)—'Rebecca' (UA) (revival). Brought back to capitalize on Academy Award, and getting adequate $4,500. Last week 'Hardy's Secretary' (M-G) (2d run) (2d wk) held for nice $4,800.

Earle (WB) (2,216; 28-39-44-66)—'Girl, Guy' (RKO) and vaude. Martha Raye p.a. responsible for handsome $18,500. Last week 'Sea Wolf' (WB) slipped to still solid $16,000.

Keith's (RKO) (1,830; 39-55)—'Nice Girl' (U) (3d wk). Holding for strong $7,000. Last week, same pic pocketed nice $9,000.

Met (WB) (1,600; 28-44)—'Convoy' (RKO). Headline title getting good $5,500 in spot that goes for action stuff. Last week 'Vivacious Lady' (RKO) (revival) nabbed same figure.

Palace (Loew) (2,242; 39-55)—'Men Boys Town' (M-G). Disappointing in ace house that mopped up with original. Maybe average $15,000. Last week 'Tobacco Road' (20th), poor $11,000.

Frisco Tries 'Junior (Cut) Prices', Ted Lewis Boosts 'Fever' to $18,000

San Francisco, April 8.

Downtown houses are going in for 'Junior Prices'—something new for this town, which thus far has been a white spot in its avoidance of all b.o. tricks. Junior Prices are for juves between 12 and 16, tariff for them at matinees being 25c, nights 30c, including tax. Only house not following suit so far is the Golden Gate. However, the Gate is expected to fall in line because of the competish.

Biggest thing on the street this week is Ted Lewis and his 1941 Happiness Revue at the Golden Gate, coupled with 'Footlight Fever.' Only competish is Deanna Durbin in 'Nice Girl' at the Orpheum.

Estimates for This Week

Fox (F-WC) (5000; 35-40-50)—'Bad Man' (M-G) and 'Golden Hoofs' (20th) (2d wk). Holding this weak pair for five extra days in order to get back to regular Thursday opening. Prospects slim at $9,000. Last week, not so forte at $15,000.

Geary (Curran) (1,286; 55-75-$1.10-$1.65)—'Fantasia' (Disney) (4th wk). Heavy rains caused some cancellation of reservations. Can't kick at $12,500, which is plenty decent considering. Last week, v.g. $13,500.

Golden Gate (RKO) (2,850; 39-44-55)—'Footlight Fever' (RKO) and vaude with Ted Lewis revue. Picture don't mean a thing. Lewis and his company of 30 entertainers entirely responsible for excellent $18,000. Last week, 'Melody Three' (RKO) with Carmen Miranda and vaude, socko $31,000.

Orpheum (Blumenfeld) (2,440; 35-40-55)—'Nice Girl' (U) and 'Blondie Latin' (Col). Opened strong, and holding up well to early okay $12,000. Last week, 'Adam' (Col) and 'Queen's Penthouse' (Col), off at $7,500.

Paramount (F-WC) (2,470; 35-40-50)—'Eve' (Par) and 'Behind News' (Rep) (3d wk). 'Eve' is still luring them in, with biz holding up very well at $9,000. Last week, also good at $11,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Sea Wolf' (WB) and 'Great Nobody' (WB) (moveover, 3d wk). Did fairly well last week, so held another chukker until Fox gets back to its regular schedule. Biz so-so at $5,000. Last week managed to get over the $6,000 mark.

United Artists (Cohen) (1,200; 35-40-50)—'Topper Returns' (UA) (2d wk). Biz strong on weekends, but not so good otherwise. 'Topper' run stretched a second stint until 'Great Profile' returns here at pop prices. Mild $5,000 in sight. Last week, disappointing $8,000.

Warfield (F-WC) (2,650; 35-40-50)—'Maisie Duean' (M-G) and 'Free and Easy' (M-G). Will be lucky to do $10,000 with this weak combo. Most of the other houses have holdovers, which should help some. Last week (3d), 'John Doe' (WB) closed with $9,000 in the till on the final stretch, $1,200. Last week 'Behind News' (Rep) and 'Arizona' (Col), split with 'Revenge Riders' (Col), 'Missing Daughters' (Col) and 'Cherokee Strip' (Par), 'Second Chorus' (Par), and 'Melody Moonlight' (Rep), satisfactory $11,000.

Avenue - Military - Dundee (Goldberg) (950; 600; 300; 25)—'Li'l Abner' (RKO) and 'Sante Fe' (WB), split with 'Nobody's Sweetheart' (U), 'Hudson's Bay' (20th) and 'Night at Carroll's' (Par). Nice $1,000. Last week 'Thing Called Love' (Col) and 'Comrade X' (M-G), split with 'Escape Glory' (Col), 'Maisie Lady' (M-G) and 'Haunted Honeymoon' (M-G), fair $900.

'Zanzibar' Bright $11,500 in Gloomy Indpls.; Rest Off

Indianapolis, April 8.

Managers of theatres in the downtown sector took a peek at the Holy Week calendar and booked for the most part, weak pictures which were under contract and had to be played at some time or other, anyhow. The single exception is Col. Collins of the Indiana, who inked in 'Road to Zanzibar' a single, and without competition, is running home far ahead of the pack. Circle is just fair with 'That Night in Rio' and 'Scotland Yard.' Under par houses are Loew's with 'Topper Returns,' dualed with 'Rage in Heaven,' and Lyric, showing 'Sleepers West' on the screen, and Ciro Rimac orchestra heading vaude on the stage.

As a result, the gold is about $10,000 light for the average weekly take. However, after Easter it's expected that the mother lode will be uncovered again, so the boys are eagerly waiting.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Night in Rio' (20th) and 'Scotland Yard' (20th). Mild $7,100. Last week 'John Doe' (WB) (2d wk), fair $8,800.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Zanzibar' (Par). A single booking to get the turnover, and drawing nicely for a change at $11,000. Last week, 'Sea Wolf' (WB) held for nine days to get back to Friday opening, and not because of the weak $6,000 garnered for the entire stanza.

Loew's (Loew) (2,400; 25-30-40)—'Topper Returns' (UA) and 'Rage Heaven' (M-G). Puny $6,000. Last week, 'Hardy's Secretary' (M-G) and 'Ellery Queen' (Col), very nice $10,500.

Lyric (Lyric) (1,900; 30-40-50)—'Sleepers West' (20th) and Ciro Rimac orchestra heading vaude. Poor $6,000. Last week, 'Man Betrayed' (Rep) and Ray Noble's orchestra, good $11,000.

'BISHOP' CHEERY 9½G, DENVER; TOWN PERKING

Denver, April 8.

No hardships in this town. Denver is having an all-around good week, though none of the grosses are rising into the spectacular class. Best is $9,500 for 'Cheers for Miss Bishop' and 'Sleepers West' at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Dictator' (UA), after a week at the Denver. Good $5,500 in prospect. Last week, 'Tobacco Road' (20th), okay $4,000.

Broadway (Fox) (1,040; 25-35-40)—'Bad Man' (M-G) and 'Free Easy' (M-G), after a week at the Orpheum. Fair $2,500. Last week, 'Girl, Guy' (RKO) and 'Penalty' (M-G), after a week at the Orpheum, good $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Roundup' (Par). Getting by on an allright $6,500. Last week, 'Eve' (Par) (3d wk) and 'Las Vegas Nights' (Par), strong $10,000.

Denver (Fox) (2,525; 25-35-40)—'Cheers Bishop' (U) and 'Sleepers West' (20th). Good enough $9,500. Last week, 'Dictator' (UA), strong $12,000.

Orpheum (RKO) (2,600; 25-35-40)—'Vivacious Lady' (RKO) and 'Mary Dugan' (M-G). Fair $8,700. Last week, 'Bad Man' (M-G) and 'Free Easy' (M-G), nice $9,500.

Paramount (Fox) (2,000; 25-40)—'Footsteps' (WB) and 'Comes Happiness' (WB). Nifty $6,000. Last week, 'Man Lost' (U) and 'Dynamite' (U), nice $8,000.

Rialto (Fox) (878; 25-40)—'Tobacco Road' (20th), after a week at each the Denver and Aladdin, and 'Devil Commands' (Col). Still good for $2,500. Last week, 'Sierra' (WB), after a week at each the Denver and Aladdin, and 'Streets Cairo' (U), nice $2,200.

'TOPPER' FAIR $8,300, K.C. B.O.'S STUMBLE

Kansas City, April 8.

Holy Week finds film row tepid as to product, and biz heat is a lot to go on if it wanted to go anywhere. Holdovers are in the Newman and Orpheum. The Fox Midwest houses, Esquire and Uptown, which usually day and date the same film, are offering separate bills of fair drawing power. This leaves the way open for the Midland to lead the town, but it can't take much credit in doing so. 'Topper Returns' as dual partner for 'Rage in Heaven' is the screen fare there.

Newman's second week of 'Lady Eve' is giving a good account of itself, although it was slow to get under way opening week.

All houses are ready to sock in with heavier attractions to catch the Easter trade when the lid goes off at the end of Lent. Weather was troublesome with rain opening days, but weekend was dandy.

Estimates for This Week

Esquire (Fox Midwest) (820; 10-28-44)—'Convoy' (20th). Playing solo, and catching some trade on the war interest angle. Fair $2,600. Last week was 'Man Found' (U) and 'Las Vegas Nights' (Par) for mild $3,000 in eight days.

Midland (Loew's) (4,101; 10-28-44)—'Topper Returns' (UA) and 'Rage Heaven' (M-G). Fine $8,300. Last week, 'Hardy's Secretary' (M-G) and 'Blonde Inspiration' (M-G), $11,000, good.

Newman (Paramount) (1,900; 10-28-44)—'Eve' (Par) (2d wk). Won't be a great ways behind the first week, which was slow to get on the road. Currently $5,800, good, after opening week of $7,500.

Orpheum (RKO) (1,500; 10-28-44)—'Girl, Guy' (RKO) and 'Vivacious Lady' (RKO) (2d wk). Came through first week nicely, and having a satisfactory moveover. First week, $7,500; currently $5,000.

Tower (Joffee) (2,110; 10-30)—'Golden Hoofs' (20th), with stage bill headed by Edith Rogers Dan Found. Along lines of regular trade here, $6,000. Last week, 'Little Men' (RKO) and vaude, ditto.

Uptown (Fox Midwest) (2,043; 10-28-44)—'Great Commandment' (20th). Film figured as topical with its religious theme for Easter Week, and about holding its own at $2,800. Last week, playing same bill as Esquire on split week, garnered about $2,800.

Sammy Kaye Helps 'Penalty' to $15,500, Balto; Others Punk

Baltimore, April 8.

Strictly run-of-mill product not helping much to offset natural Lenten slump here. Steady rain no bargain either. Bullish weekend trade, now an accepted phenomenon in this defense boom-town, responsible for bulk of any grosses being accomplished downtown. In the lead, thanks to Sammy Kaye's orchestra, is the combo Hipp with 'Penalty.' Also fairly steady is 'Bad Man' at Loew's Century. Rest of list just so-so.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Bad Man'. Should inch out an allright $8,000. Last week 'Hardy's Secretary' (M-G) chalked up a resounding $15,600.

Hippodrome (Rappaport) (2,205; 15-28-39-44-55-66)—'Penalty' (M-G). Owing it all to Sammy Kaye's orchestra for a big town-like $15,500. Last week 'Adam' (Col) plus vaude held up fairly well at $11,700.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Mad Doctor' (Par). Not getting it at all (3d) chalked up a resounding $15,600.

Hippodrome (Rappaport) (2,205; 15-28-39-44-55-66)—'Penalty' (M-G). Owing it all to Sammy Kaye's orchestra for a big town-like $15,500. Last week 'Adam' (Col) plus vaude held up fairly well at $11,700.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Mad Doctor' (Par). Not getting it at all (3d) chalked up a resounding $15,600.

New (Mechanic) (1,581; 15-28-35-44)—'Footsteps' (WB) (2d wk). Stretching out to make way for 'Night in Rio' (20th) underlining Saturday (12). Should reach a mild take of $7,300 for the brace of weeks utilized $5,000 the first and $2,300 the second.

Stanley (WB) (3,280; 15-28-39-44-50)—'Monster Girl' (Par). Wrong film for this deluxer, and in the doldrums at $5,500. Last week 'Sea Wolf' (WB) (2d wk.) held nicely for strong $7,200 after opening round of $12,600.

'RIO' $20,000, B'KLYN

'Wolf' Good 19½G—'Footsteps' Ditto At $18,000

Brooklyn, April 8.

RKO Albee is in the lead with 'That Night in Rio' and 'Night Train,' Fabian is 2d with 'Sea Wolf' and 'You're the One.' Second week of 'Dictator' and 'Keeping Company' at Loew's Metropolitan will show profitable results.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Night in Rio' (20th) and 'Night Train' (20th). Booming $20,000. Last week, 'Man Lost' (U) and 'Golden Hoofs' (20th), uneventful $15,000.

Fox (Fabian) (4,023; 25-35-50)—'Sea Wolf' (WB) and 'You're the One' (Par). Nifty $19,500. Last week, 'Mad Doctor' (Par) and 'Monster Girl' (Par), satisfactory $15,000.

Met (Loew's) (3,618; 25-35-50)—'Dictator' (UA) and 'Keeping Company' (M-G) (2d wk). Healthy $18,000. Last week, fine $20,000.

Paramount (Fabian) (4,126; 25-35-50)—'Footsteps' (WB) and 'Flight Destiny' (WB). Snappy $18,000. Last week, 'Eve' (Par) and 'Baker's Wife' (Indie) (2d wk), nice $17,000.

Strand (WB) (2,870; 25-35-50)—'Missing Girls' (Select) and 'Queen's Penthouse' (Col). Good $5,000. Last week, 'Boston Blackie' (U) and 'Meet Champ' (U), ditto.

'HARDY' GREAT $9,000 IN MPLS.

Minneapolis, April 8.

This is the traditionally bad Holy Week, and Minneapolis undoubtedly is one of the black spots on the theatrical map. Nevertheless, two screen attractions, 'Gone With the Wind' and 'Buck Privates,' are in their fourth weeks; another picture, 'Lady Eve,' is in its second canto, and one of the only two 'A' newcomers, 'Andy Hardy's Private Secretary,' is clicking on all cylinders. So there's still some life in the local boxoffice.

The three holdovers and the absence of any stage entertainment, aside from the Alvin's stock burlesque, limit the local public's choice and help 'Andy Hardy' to scale the boxoffice heights. Film is delivering in a big way.

One of the year's miracles, 'Buck Privates,' in its third week at the 28c Gopher, ran almost neck and neck with 'Gone With the Wind,' scaled at 55c and also in its third stanza. This week, too, takings will not be fare apart. Both finish their long and prosperous engagements, giving way to new attractions.

Well-liked and endorsed generally, 'Footsteps in the Dark,' Orpheum offering, hasn't quite enough of what it takes to overcome the various adverse handicaps.

There's no vaudfilm in prospect until April 25 when Wayne King comes into the Orpheum. DuBarry Was a Lady' is on the Lyceum calendar for next Sunday and three subsequent nights.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Streets Cairo' (U) and 'Life News' (20th), dual first-runs. Satisfactory $1,300 in five days, 'Boston Blackie' (Col) and 'Golden Hoofs' (20th), also dual first-runs, probably fair $1,000 for five days. 'Invisible Woman' (U) and 'Great Nobody' (WB), more dual first-runs, open Thursday (10). Last week, 'Shadow Stairs' (WB) and 'Scattergood Baines' (RKO), okay $1,100 in five days.

Century (Par-Singer) (1,600; 44-55)—'Gone' (M-G) (2d run) (4th wk). Has had highly profitable stay, but slipped last fortnight and bows out Thursday. Light $3,000 in prospect. Last week, $4,800, satisfactory after $9,600 and $11,000 preceding weeks.

Gopher (Par-Singer) (998; 28)—'Buck Privates' (U) (4th wk). First picture ever to hold over at this house, it has remained not two, but four weeks. Still rolling, but goes out Thursday due to previous commitments. Big $4,000 foreseen after fine $4,100 last week, on top of nearly $5,000 the preceding fortnight.

Orpheum (Par-Singer) (2,800; 28-39-44)—'Footsteps' (WB). Well liked picture, but 'Wind' and 'Buck' are against it. Will be lucky to reach mild $3,800. Last week, 'Come Live' (M-G) with 'Truth or Consequences' and vaude, big $13,000.

State (Par-Singer) (2,300; 28-39-44) — 'Hardy's Secretary' (M-G). Cheers for this one and, considering that it's Holy Week and local conditions are none too glowing, returns are notable. Also it virtually has field to itself so far as new offerings are concerned. Stretching toward big $9,000. Last week, 'Eve' (Par), $6,800, pretty good.

Uptown (Par) (1,200; 28-39)—'Thing Called Love' (Col). First neighborhood showing. Hitting fair $2,500 pace. Last week, 'Santa Fe' (WB), first nabe showing, okay $2,000.

World (Par-Steffes) (350; 28-39-44-55)—'Eve' (Par) (2d wk). Moved here from State. Satisfactory $1,800 indicated. Last week, 'Tobacco Road' (20th) (2d wk), $1,700, okay.

Pichel's Shake-a-Leg

Hollywood, April 8.

'Dance Hall,' long on the shelf at 20th-Fox, is being dusted off for early production with Irving Pichel as director.

Carole Landis and Cesar Romero draw the leading parts.

'Bad Man'-Blackstone Fair 15G, Pitt.

'Hardy' Moveover Hefty $8,000—'Topper Returns' Wobbly $8,400

Pittsburgh, April 8.

Biggest and most profitable draft going to Warner, where 'Andy Hardy's Private Secretary,' on moveover from Penn, is going great guns. At Stanley, combo of 'Bad Man' and Blackstone, the magician, doing very nicely, too. Gross may not be so hefty, but it's an inexpensive layout and will make dough.

'Fantasia' still slipping at Fulton and although tickets are now selling through April 19, it may stick beyond that if Easter Week brings any noticeable improvement. Nothing at all for 'Topper Returns' at Penn, which is just marking time. Re-issue of 'Vivacious Lady,' with 'Knockout' at Ritz, only doing fair, too. At Senator, 'Adam Had Four Sons' and twinner of 'Tall, Dark and Handsome'-'Golden Hoofs' are splitting nine days to ordinary showing.

Estimates for This Week

Fulton (Shea) (1,200; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (6th wk). Picture taking a licking here, although press is pulling hard for it and trying to pump new life into road-showing. Management likewise keeps plugging away at special prices, latest being half-scale offer, not only to children, but also to service men and students of three universities here. Goes definitely to April 19, but may continue if there's any pick-up with end of Lent. Literally gasping this session at $3,200. Last week, around $4,600.

Penn (Loew's-UA) (3,300; 25-35-50)—'Topper Returns' (UA). Not much more than $8,400 looked for, and film will have to hurry to get even that. Last week, 'Hardy's Secretary' (M-G), excellent $15,500.

Senator (Harris) (1,700; 25-35-50)—'Tall, Dark' (20th) and 'Golden Hoofs' (20th). In for five days, following 'Adam' (Col), which ran for four. House easing up product jam during immediate pre-Easter season, simply marking time for 'Nice Girl' (U) which opens Friday (11). Three pictures; in the nine days, will probably do around $4,000, bulk of that going to present combo, chiefly because of 'Tall,' well-liked. Last week, 'Vigilantes' (U) and 'Escape Glory' (Col), around $3,700.

Ritz (WB) (800; 25-40)—'Vivacious Lady' (RKO) and 'Knockout' (WB). Looks like around $2,200, not so bad for Holy Week, and 'Lady' can take most of credit. Last week, 'Eve' (Par) (3d wk), after playing Warner and Penn, swell $3,700.

Stanley (WB) (3,600; 25-40-60)—'Bad Man' (M-G) and Blackstone. Picture got doubled by the critics, but it's doing big in territory and can take some of the credit for pretty fair week. Blackstone bolstered the weekend with special kiddie shows, and whole thing should add up to almost $15,000. Won't be any dough lost with that, since it's a cheap show. Last week, 'Girl, Guy' (RKO) and 'Vanities' picked up to $18,000, but n.s.g. considering price for Barl-Carroll unit.

Warner (WB) (2,000; 25-35-50)—'Hardy's Secretary' (M-G). Moved here from Penn, and doing the real Holy Week biz of town. Should collect $8,000, easy. Last week, 'You're the One' (Par) and 'Mary Dugan' (M-G), awful $3,300.

CUTTERS' SPREE

Splicers Busy on 11 Pix in Warner Laboratories

Hollywood, April 8.

Cutters are setting a new high in activity at Warners, with 26 hustling to keep up with the current production boom. In the editing stage are 'The Bride Came C.O.D.,' 'Miss Wheelwright Discovers America,' 'Affectionately Yours,' 'Shining Victory,' 'A Shot in the Dark,' 'Thieves Fall Out,' 'Passage From Hongkong,' 'The Nurse's Secret,' 'Highway West,' 'Singapore Woman' and 'Three Sons o' Guns.'

Before the cameras are 'Manpower,' 'Sergeant York,' 'Underground,' 'Dive Bomber,' 'The Gentle People,' 'The Flight Patrol' and 'Bad Men of Missouri.'

Milland Blown In

Hollywood, April 8.

Ray Milland gets the co-starring role with John Wayne in the Cecil B. DeMille production, 'Reap the Wild Wind,' at Paramount.

Alan Le May, Charles Bennett and Jesse L. Lasky, Jr., are working on the screenplay.

Considine's War Cargo

Hollywood, April 8.

Next production for John W. Considine, Jr., at Metro is 'Cargo of Innocence,' war story dealing with a British destroyer.

Commander H. J. Haislip and R. C. Sheriff are doing the script.

Philly Okay; 'Knockout'-Vaude 24G, 'Town' $16,900, Durbin $14,800

Philadelphia, April 8.
(Best Exploitation: Stanley)

Biggest Easter shopping crowds since '29 boom days, with a good portion of the shoppers stopping off to do a bit of pic gandering, is reported up and down the line. Another factor that is helping the take to respectable figures is the rainy Palm Sunday which kept in tens of thousands who ordinarily make a trek to Atlantic City for the Boardwalk Parade.

Checking in with the top coin for this sesh is the Earle, where Bill Robinson and Jimmie Lunceford are appearing on stage and 'Knockout' holds down the screen. 'Men of Boys Town' at the Boyd is also faring nicely. Other film making its bow-in is 'Nice Girl,' doing biz below these others, but nevertheless satisfactory.

Best ballyhoo stunt was for 'Night in Rio' which opens tomorrow (Wednesday) at the Stanley. A special screening was held in auditorium of WCAU two weeks ago to which all consular officials for Latin-American countries and wives and their bigwigs were invited. The preview proceedings were broadcast over WCAU and its adjunct short-waver WCAB. Latter going to South America.

Estimates for This Week

Aldine (WB) (1,303; 50-75-86-$1.14-$1.71)—'Parachute Battalion' (Disney) (8th wk). Slipped a grand this sesh for a mediocre $7,500. Last week $8,500.

Arcadia (Sablosky) (600; 35-46-57) —'Hardy's Secretary' (M-G) (2d run). Opened today (Tuesday). Last week 'Mr. and Mrs. Smith' (RKO), husky $3,900 for third-run showing.

Boyd (WB) (2,560; 35-46-57-68)—'Men of Boys Town' (M-G). Swell $16,900 and holding over. Last week 'Footsteps' (WB) sour $11,300.

Earle (WB) (2,300; 35-46-57-68)—'Knockout' (WB) plus stage show. Bill Robinson and Jimmie Lunceford's band chalking up a tuneful $24,000. Last week's combo of 'First Romance' (Mono) with Martha Raye, Wilbur Evans and Edith Fellows on stage, okay $20,700.

Fox (WB) (2,423; 35-46-57-68)—'Buck Privates' (U) (2d wk). Slipped a couple of notches this trip after bright opener. Currently $10,100 for six days. Last week, bullish $16,500.

Karlton (WB) (1,066; 35-46-57-68) —'Eve' (Par) (2d run) (2d wk). Still plenty of sock in this one with a peppy $5,000. Initial week of second runner, punchy $6,100.

Keith's (WB) (1,970; 35-46-57-68)—'Strawberry Blonde' (WB) (2d run). On the black ink side of the ledger with $5,000. Last week 'Back Street' (U), proud $4,100 for the second week of subsequent run.

Stanley (WB) (2,916; 35-46-57-68) —'Nice Girl' (U). Not bad in view of season with $14,800. Last week, 'Sea Wolf' racked up a sizeable $8,800 for four days of holdover. Pulled the pin back on Wednesday opening schedule.

Stanton (WB) (1,457; 35-46-57-68) —'Dictator' (UA) (5th wk). Losing none of its drive with bangup $8,300. Last week teriff $9,000.

PROV. PRODUCT LICKS LENT; 'RIO' $9,000, OK

Providence, April 8.

Combo of Holy Week and poor product hurting some of main stemmers, but those with stronger product finding things not too tough. 'Night in Rio' at Majestic and 'Girl, Guy, Gob' at RKO Albee near tops. 'Topper Returns' at Loew's State also on happier side of ledger. 'Las Vegas Nights' a weakie at Strand.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Girl, Guy' (RKO) and 'Vivacious Lady' (RKO) (re-issue). Cornering plenty coin at $9,000. Last week 'Back Street' (U) and 'Make Music' (RKO) (2d wk), swell $6,000.

Carlton (Fay-Loew) (1,400; 28-39-50)—'John Doe' (WB) (3d downtown wk). A hefty for this house, and heading for nice $3,000. Last week, 'Cheers Bishop' (UA) and 'Free Easy' (M-G) (2d run), so-so $2,000.

Fay's (Indie) (2,000; 25-35)—'Old Cheyenne' (Rep) and vaude. Holding to good $5,000 in view of season. Last week, 'Prairie Pioneers' (Rep) and vaude, $6,000.

Majestic (Fay) (2,200; 28-39-50)—'Night in Rio' 30th and 'Shot in Dark' (WB). Sailing along nifty $9,000. Last week, 'John Doe' (WB) (2d wk), terrific $9,000.

State (Loew) (3,200; 28-39-50)—'Topper Returns' (UA) and 'Mary Dugan' (M-G). Among the slower ones, with only fair $10,000 expected. Last week, 'Bad Man' (M-G) and 'Road Show' (UA), ditto.

Strand (Indie) (2,000; 28-40-50)—'Las Vegas Nights' (Par) and 'Plane Robbery' (Col). Paced at weak $4,500. Last week, 'Adam' (Col) and 'Secret Seven' (Col), zowie $8,500.

Key City Grosses

Estimated Total Gross
This Week **$1,454,800**
(Based on 24 cities, 169 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,635,400**
(Based on 24 cities, 168 theatres)

'PRIVATES' 16½G; DET. K.O.S LENT

Detroit, April 8.
(Best Exploitation: Michigan)

Although dropping off from what they've been, due to the rigid Holy Week observations here, Detroit's grosses this week will be what once was considered a good average. Biz during Lent has been strong, the best in decades, and even the decline this week won't take the first-runs down to rock bottom.

In fact, most of the downtown houses here are rounding out Lent with the introduction of fresh bills and not just letting it slide. Fox probably will come out on top showing early Wednesday with its 'Buck Privates' and 'Man Who Lost Himself.'

Michigan won't fare badly, either, with 'Lady Eve' teamed with 'The Penalty.' Smaller United Artists has a good score with 'Andy Hardy's Private Secretary' and 'Wild Man of Borneo,' which brings all three of the leading grossers here into the worst week of the year with new bills, showing upstream.

On top of usual tie-ups with shops, etc., Michigan ran off a contest in the newspaper classified sections and gathered further attention by throwing a screening of 'Lady Eve' for the young engaged socialities here, taking over plenty of society space. Fox offered free admission to 'Buck Privates' to all such.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) —'Nice Girl' (U) and 'Murder New York' (20th). Former moved from Fox, and with a new coupling seems headed for fair $6,000. Last week, 'Tobacco Road' (20th) and 'Vivacious Lady' (RKO) (re-issue), nifty $8,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Buck Privates' (U) and 'Man Lost' (U). Tidy $16,500. Last week, 'Nice Girl' (U) and 'Little Men' (RKO), nice $19,500.

Michigan (United Detroit) (4,000; 30-40-55)—'Eve' (Par) and 'Penalty' (M-G). Working toward a pleasing $15,000. Last week, 'Strawberry Blonde' (WB) and 'Black Parrot' (WB), improved to good $17,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dictator' (UA) and 'Father's Son' (WB) (2d wk). Going for a second week here after two at the Michigan, and still good for $8,500 after last week's strong $14,000.

United Artists (United Detroit) (2,000; 30-40-55)—'Hardy's Secretary' (M-G) and 'Wild Man' (M-G). Good $11,000. Last week, 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G), neat $10,000.

Wilson (2,000; weekday mats 75c and $1.10; weekend mats and nights $1.10 and $1.65; schoolkid admission half price) 'Fantasia' (Disney) (8th wk). School stops still helping with possible $6,800. Last week, $7,400.

'TOPPER' TOPS SO-SO SEATTLE WITH $7,700

Seattle, April 8.

'Topper Returns' is showing the best returns, netting a swell $7,700 at the Fifth Avenue, where pic is hitched with 'Free and Easy.' Also in the stout class is the holdover session of 'Sea Wolf' and 'Double Date' at the Orpheum.

Re-issues, holdovers, and second runs make up the remainder of the mainstem film fare. New shows skedded for Thursday (10).

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 21-35)—'Rebecca' (UA) (re-issue) and 'Made for Each Other' (UA) (2d run). Very poor $1,300 in six days. Last week (30-40-50), 'Tobacco Road' (20th) and 'Play Girl' (RKO) (4th wk) faded out at $1,500, after nifty run.

Coliseum (Hamrick-Evergreen) (1,900; 21-35)—'Sierra' (WB) and 'Mr. and Mrs. Smith' (RKO) (2d run). Headed for good $3,100. Last week, 'Kitty Foyle' (RKO) and 'Invisible Woman' (U) (2d run), landed verty hefty $3,600.

Fifth Avenue (Hamrick-Evergreen) (2,349; 30-40-50)—'Topper Returns' (UA) and 'Free Easy' (M-G). Off to bigger start than had been expected, and will land heavy $7,700. Last week (40-50-65), 'John Doe' (WB) (2d wk here; 3d in town), not so hot, $4,800, but moved to M. B.

Liberty (J-vH) (1,650; 30-40-50)—'Vivacious Lady' (RKO) and 'Convoy' (M-G). Return engagement netting good $3,000. Last week 'Devil Commands' (Col) and 'Face Behind Mask' (Col), $4,200, okay.

Music Box (Hamrick-Evergreen) (850; 40-50-65)—'John Doe' (WB), with three showings (subjects changing a good $3,000. Last week (30-40-50), 'Girl, Guy' (RKO) and 'You're the One' (Par), $1,700, mild.

Orpheum (Hamrick-Evergreen) (2,800; 30-40-50)—'Sea Wolf' (WB) and 'Double Date' (U) (2d wk). Big $6,500 in nine days. Last week, same films, $10,200, magnificent.

Palomar (Sterling) (1,350; 20-50)—'Man Betrayed' (Rep) but title changed to 'Boss of Kansas City,' plus vaude. Fair $4,500. Last week, 'District Attorney' (U) and 'Knockout' (WB), plus vaude, $4,900, good.

Paramount (Hamrick-Evergreen) (3,039; 30-40-50)—'Eve' (Par) and 'Melody Three' (RKO) (2d wk). Okay $3,800 in sight. Last week, same films, moderate $5,000.

Roosevelt (Sterling) (800; 21-35)—'Virginia' (Par) and 'Tall, Dark' (Par) (2d run). Crawling toward slow $1,800. Last week, 'Second Chorus' (Par) and 'Escape Glory' (Col) (2d run), $2,000, okay.

Winter Garden (Sterling) (800; 16-30)—'Flight Command' (M-G) and 'Frisco Docks' (U) (2d run). Big $2,200. Last week, 'Blackout' (UA) and 'Nellie Kelly' (M-G) (2d run), $1,800, mild.

TOPPER' OKAY $26,500 IN TWO HUB SPOTS

Boston, April 8.

Spring weather stuffed the film trade here this week, with 'Mr. and Mrs. Smith' and 'Road to Zanzibar' shape up as the current winners, with 'Topper Returns' making a fair showing in a week with relatively slow biz all around. Metropolitan, after housing Metropolitan Opera for 10 days, reopened Sunday (6) with 'Zanzibar' and 'Dead Men Tell.'

Estimates for This Week

Boston (RKO) (3,200; 33-1-55)—'Footlight Fever' (RKO) and 'Sign Wolf' (Mono) with vaude, four days; and 'Missing Girls' (Select) and 'Border Vigilantes' (Par), three days. Aiming at okay $8,500. House discontinues this week the extra three days of stage shows. Last week 'Sleepers West' (20th) and stage show, headed by Clyde McCoy band, full week, took $13,500, fair.

Fenway (M&P) (1,332; 28-39-44-55)—'Girl, Guy' (RKO) and 'Scotland Yard' (20th). Tame $4,500. Last week 'Sea Wolf' (WB) and 'Come Happiness' (WB) (both continued run from Met), very good $6,000.

Keith Memorial (RKO) (2,907; 28-39-44-55)—'Mr. and Mrs. Smith' (RKO) and 'Vivacious Lady' (RKO) (re-issue). Taking suitable $16,000. Last week 'Tobacco Road' (20th) and 'Melody Three' (RKO), $22,700 in nine days, very okay.

Majestic (Shubert) (1,014; 50-75-$1.10-$1.65) — 'Fantasia' (Disney) (11th wk). Beginning to slope off to around $10,000. Last week $11,000.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Zanzibar' (U) and 'Dead Men Tell' (20th), four days. Will get socko $15,000 with holdover of another seven days planned. Last week house played no films.

Orpheum (Loew) (2,900; 28-39-44-55)—'Topper Returns' (UA) and 'Bad Man' (M-G). Average $15,000. Last week 'Dictator' (UA) and 'Boston Blackie' (Col) (2d wk), $14,200, good.

Paramount (M&P) (1,797; 28-39-44-55)—'Girl, Guy' (RKO) and 'Scotland Yard' (20th). Skidding to tepid $6,000. Last week 'Sea Wolf' (WB) and 'Comes Happiness' (WB) (both continued run from Met), $8,500, very good.

Scollay (M&P) (2,538; 28-39-44-50) —'Ends Night' (UA) and 'Footsteps' (WB). Dreadful to $3,500. Last week 'Eve' (Par) and 'Tall, Dark' (20th) (continued from Par and Fenway), $3,800.

State (Loew) (3,600; 28-39-44-55) —'Topper Returns' (UA) and 'Bad Man' (M-G). Flirting with so-so $11,500. Last week 'Dictator' (UA) and 'Boston Blackie' (Col) (2d wk), $9,500.

Bill Watters' Film Sales

Bill Watters, former Broadway and N. Y. World's Fair p. , has sold a yarn to 20th-Fox and a couple tunes to Monogram within past couple weeks. Story is 'My Gal Sal,' understood to be for Alice Faye.

Songs are for use in Mono's 'Red Head.' They are 'Santa Domingo' by Watters and Harvey Brooks and 'Don't Kid Yourself,' patriotic novelty, by Watters and Howard Steiner.

'Dictator' Pulls $32,500 in 1st L. A. Pop Stand; Ellington Helps 'Vegas' To 19G; 'Fantasia,' 'Doe' Hold Firm

Broadway Grosses

Estimated Total Gross
This Week **$280,000**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$294,500**
(Based on 12 theatres)

'ADAM,' $6,000, BUST IN CINCY

Cincinnati, April 8.

Holy Week is ringing up two of those b.o. rarities in which pictures surpass their previous draws. 'Strawberry Blonde' is rounding out a seven-week stretch on the main stem, which is something unusual for this burg, and drawing more coin currently than it did last week. Pic opened at the Palace, moved over to Keith's for four weeks, and is winding up a fortnight's stay in the Lyric. Meantime 'Buck Privates' in the Grand is heading for at least $1,000 better than it pulled four weeks earlier in seven-day stay at Keith's.

Of the fresh release this week 'Lady from Cheyenne' in the Albee is topping with an okay mark. Palace has a miss-out in 'Adam Had Four Sons.' Combo Shubert is n.s.h. with 'East of River' and the 'Stars Over Hollywood' unit.

Estimates for This Week

Albee (RKO) (2,300; 33-40-50)— 'Lady Cheyenne' (U). Okay $10,000. Last week 'Cheers Bishop' (UA), sad $7,000.

Capitol (RKO) 2,000; 33-40-50)— 'Eve' (Par). Held for second week of second run. Allright $3,500 after fairly good $4,500 last week. Pic fetched good $13,500 in initial week at Albee.

Family (RKO) (1,000; 15-28)— 'Make Music' (RKO) and 'Girl News' (20th), split with 'Texas Rangers Ride' (Par) and 'Petticoat Politics' (Rep). Fair $2,000. Same last week on 'Streets Cairo' (U) and 'Where Get Girl' (U), divided with 'Shayne Detective' (20th) and 'Flying Wild' (Mono).

Grand (RKO) (1,430; 33-40-50)— 'Buck Privates' (U). Brought back after a four-week absence. Nice $4,500. Pic drew $3,500 in its first week at Keith's. Last week 'Man Lost' (U), six days, sorry $2,800.

Keith's (Libson) (1,500; 33-40-50) —'Bad Man' (M-G). Transferred from Palace for second week. Dull $3,000. Same last week with 'Sea Wolf' (WB) (2d run).

Lyric (RKO) (1,400; 33-40-50)— 'Strawberry Blonde' (WB). Holding for seventh week on main line. Hefty $4,500, better than last week's dandy $4,000. Total draw on the run around $41,000, which is wham biz for Cincy in any season.

Palace (RKO) (2,600; 33-40-50)— 'Adam' (Col). Very poor $6,000 in six days. Last week 'Bad Man' (M-G), fair $9,500.

Shubert (RKO) (2,150; 33-44-60)— 'East River' (WB) and 'Stars Over Hollywood' unit. N.s.h. $9,000. Ditto last week on 'Penalty' (M-G) and Count Berniviei's 'Pan-American Follies.'

Flynn $2,700, 'Eve' 3½G, Both Slow in Lincoln

Lincoln, Neb., April 8.

Holy Week dirge is being sung by all boxoffices. 'Lady Eve' has been suffering from mixed comment, and is only moderately represented in the tally thus far. 'Footsteps in the Dark' is feeble, too.

Varsity had four days of 'Vivacious Lady' for pretty good money, considering it's a reissue, but now doldrumming with four days of 'Long Voyage Home.'

Estimates for This Week

Colonial (Monroe-Noble Federer) (750; 10-15)—'Prairie Pioneers' (Rep) and 'Crowded Hours' (RKO), split with 'Out of Luck' (Mono) and 'Two-Fisted Ranger' (Rep). Fair $800. Last week, 'Phantom Cowboy' (Rep) and 'Tear Gas Squad' (Col), split with 'Old Cheyenne' (Rep) and 'Crowded Night' (RKO), about the same.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Footsteps' (WB). Errol Flynn opus is light at $2,700. Last week, 'Bad Man' (M-G), a disappointment at $2,900.

Nebraska (J. H. Cooper-Par) (1,236; 10-20-35)—'Big Guy' (U) and 'Victory' (Par). Slow $1,500. Last week 'Mr. Chump' (U) and 'South Suez' (WB), allright $1,700.

Stuart (J. H. Cooper-Par) (1,884; Los Angeles, April 8.

Start of Holy Week held no especial terrors for the local first runs, and barring a few exceptions, houses will fare better than was to be expected. 'Great Dictator,' on first showing here at pop prices, is heading the town on combined take and at Loew's State and Grauman's Chinese will likely wind up with a neat $32,500.

Paramount, on a nine-day week with 'Las Vegas Nights' and Duke Ellington and his show on stage, is headed for $19,000, most of credit going to the Ellington combo.

Holdovers include 'John Doe' for a fourth week at the Warner Downtown and Hollywood, 'Nice Girl' at the RKO and Pantages, 'Fantasia,' on a two-a-day run at the Carthay Circle; 'That Hamilton Woman' at the Four Star and 'Convoy' and 'Vivacious Lady' at the Hawaii.

Carthay Circle (F-WC) (1,516; 83-$1.10-$1.65) — 'Fantasia' (Disney) (10th wk). Dipping under the five-figure mark on current stanza, but with the Easter vacation in the schools should bounce right back next week. Current stanza headed for $9,700 after last week ended with $10,200.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Dictator' (UA) (1st pop-priced run). Best business this boulevard acer has enjoyed in some time with big $14,500 in the till will show plenty of profit. Last week, 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G), $7,200, fair.

Downtown (WB) (1,800; 44-55-65-75)—'John Doe' (WB) (4th-final wk). Advanced prices are proving no barrier for attendance at this Capra production and fourth and final week here will wind up with very big $8,500, despite Holy Week. Third week hit an excellent $9,000.

Four Star (UA-F-WC) (900; 30-44-55)—'Hamilton Woman' (UA) (3d wk). Still in the profit class with $5,800 in sight. Last week good $6,400.

Hawaii (G&S) (1,100; 30-44-55)— 'Convoy' (RKO) and 'Vivacious Lady' (RKO) (2d wk). Doing okay on holdover, and prospects are for good $1,400 after first seven days piled up $1,600.

Hollywood (WB) (2,756; 44-55-65-75)—'John Doe' (WB) (4th-final wk). Excellent $8,000 on the windup. Third week ended with close to $8,000.

Pantages (Pan) (2,812; 30-44-55)— 'Nice Girl' (U) (2d wk) and 'Melody Three' (RKO). Holdover of the Deanna Durbin feature warranted with Holy Week facing the house and with a new supporting feature, should get okay $6,000. Last week 'Girl' (U) with 'Scattergood Baines' (RKO), topped expectations with neat $10,500.

Paramount (Par) (3,595; 30-44-55-75) 'Las Vegas Nights' (Par) and Duke Ellington opening date, providing a nine-day week. Ellington combo gets full credit for neat $19,000. Last week 'Eve' (Par) and 'Sound Off' (Par) added five-day final week about $9,000 as predicted.

RKO (RKO) (2,872; 30-44-55)— 'Nice Girl' (U) (2d wk) and 'Melody Three' (RKO). Should garner another neat $7,000 on holdover of the Durbin pic with 'Melody' added. First week 'Girl' with 'Scattergood Baines' (RKO), just topped $10,000, excellent.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Dictator' (UA). Whopping $18,000 in prospect, and but for house policy would hold for second week. Last week 'Bad Man' (M-G) and 'Road Show' (UA), okay $12,400.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Bad Man' (M-G) and 'Blonde Inspiration' (M-G). Move-over hot so hot and best in sight is slim $2,000. Last week 'Wind' (M-G) (6th-final stanza), good $3,800.

Wilshire (F-WC) (2,296; 30-44-55) —'Bad Man' (M-G) and 'Inspiration' (M-G). Doing just ordinary trade on moveover and fourth in sight. Last week 'Ends Night' (UA) and 'Golden Hoofs' (20th), $3,000, slow.

10-25-40)—'Eve' (Par). Some people like it, but word of mouth comment is otherwise, so $3,500 for nine days, slow, is about all. Last week, 'Great Nobody' (WB), with Major Bowes ams on stage, three days, drew $2,500, good.

Variety (Noble-Federer) (1,100; 10-20-25)—'Flying Wild' (Mono) and 'Fighting 69th' (WB), four days, plus 'Shadows Stairs' (WB) and 'Missing 10 Days' (Mono), four days. About $1,900, which isn't bad for the price or period. Last week, 'Scattergood Baines' (RKO) and 'Queen's Penthouse' (Col), fair $1,500.

Varsity (Noble-Federer) (1,100; 10-25-40)—'Vivacious Lady' (RKO), four days, plus 'Long Voyage Home' (UA), four days. Fair $3,100, mostly due to 'Lady.' Last week, 'Girl, Guy' (RKO), so-so $3,000.

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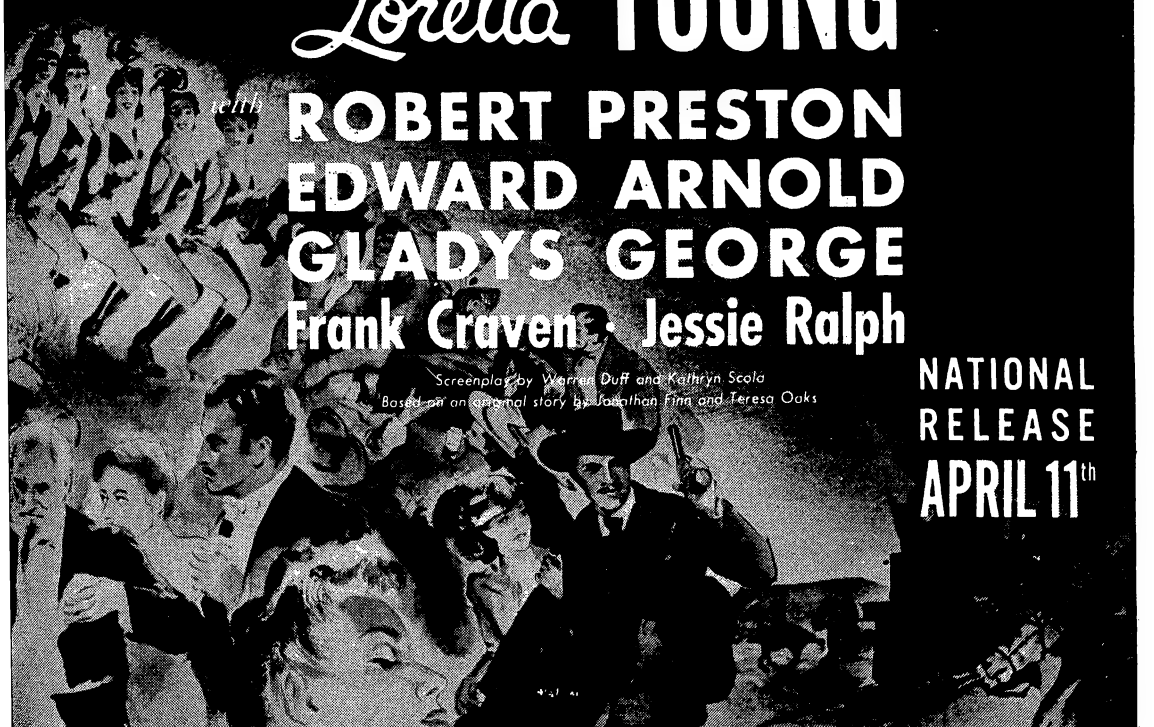
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Based on an original story by Jonathan Finn and Teresa Oaks



NATIONAL RELEASE APRIL 11th

A UNIVERSAL PICTURE

Increasing Latin-Am. Taxes on U.S. Pix Irk Major Cos., Mull Problem Of Shipping Films to Brit. Troops

Threat of additional taxation and restrictions in Latin-American countries, and the problem of getting films to British Empire troops, were weighed at the bi-monthly meeting of major company foreign chiefs at the Hays office last Thursday (3).

While new taxes and restrictions are considered recurring problems in the foreign market today, the situations in Cuba and Puerto Rico were singled out as requiring most immediate attention. Latter has such severe new tax proposals that they are rated all out of line with the business done by U. S. distributors in the Puerto Rican market. The new law on anti-block booking in Cuba was given a thorough going-over at the session, with new moves to be taken by American distrib managers in Havana.

Reports from Cuba that it would place no obstacle in the way of showing Latin-American films in that country, if other Latin-American nations would treat Cuban productions in a similar manner, was viewed in New York as not particularly in line with U. S. promotion plans for hemispheric solidarity. In many circles it was viewed as a bid to encourage production of Latin-American films by insuring unhampered distribution in Cuba since Cuban production currently is negligible. Also some felt that it was in direct contrast to plans of Cubans to hamper distribution of U. S. films.

Frozen British Funds

Reported that no moves were outlined to foreign managers regarding the frozen money situation in Great Britain. The unfreezing of presently accumulated profits of U. S. distributors on the British Isles undoubtedly will be worked out through Washington. If Washington extends credit to Great Britain, then it would be up to the U. S. government, it's understood, to decide if American film companies should be allowed to figure in on any credit deal which would enable them to shift frozen coin to N. Y.

American film companies thus far have stuck to the theory that the normal number of screen productions should be shipped to Great Britain if they keep pace with obvious needs of the British Empire in maintaining high morale among its troops and populace. Of the films being released in Great Britain now about 76% are supplied by U. S. film companies. Hence, the urge to get much of the presently frozen money back into this country for use on future productions. Picture companies realize that England is giving all it can now in dollar exchange, but if new avenues are opened up for credit via the lease-lend bill, consent may be secured to reopen the old frozen-coin pact.

The meeting last Thursday outlined means for setting up machinery which would expedite shipment of American films to British troops wherever they are presently located. Constant shifting of British Empire forces and the various blockades set up against much shipping prompted this action to maintain a steady flow of product.

PUSH B. A.'S COLON AS OPERA HEADQUARTERS

Buenos Aires, April 8.

Determination to make Buenos Aires' municipally owned opera house, the Colon, headquarters for South American opera is indicated by announcement of plans by Florio M. Ugarte, the Colon's director-general, recently returned from New York.

Shortly after re-confirmation in his post, Ugarte revealed that special commission, named by Mayor Carlos Alberto Pueyrredon to study construction of a new outdoor theatre seating 15,000, has already chosen a site at Plaza Intendente Seeber in front of the Monument de Los Espanoles in the Palermo Park section of B. A. Adequate housing for summer session o the Colon has long been demanded by the press. Pointed out that the plan would make B. A. into a kind of S. A. Salzburg and bring the best talent from all parts of the continent.

2 London Legiters Flop in Premieres

London, April 8.

Two potential legit flops opened in the West End during the past week.

'Orchids and Onions' preemed at the Comedy theatre April 1.

It's an anemic revue presented by an indifferent cast.

'After the War,' which bowed at the New, Monday (7), is also extremely unlikely. The polyglot Anglo-Polish revue is mostly tedious.

DISPUTE ENDS ON CUBAN PIC SELLING

Havana, April 8.

New legislation, to all intents and purposes, ends the prolonged dispute here between film distributors and Cuban exhibitors. Disagreement began last year when some small exhibs petitioned for government action against the distributors. They claimed the block-booking system kept them from making money, government decree to handle the situation never being placed in force. Mostly U.S. distribs are concerned.

New legislation's selling provisions are patterned somewhat after those in the U.S. consent decree. It permits the distrib to sell in blocks of 10, but places no limit on the number of blocks which may be sold. It prohibits the sale of unproduced films, which is a change.

A coordination commission is named to recommend changes deemed necessary. The provision in the law, requiring every film theatre to use Cuban artists two days per month, is expected to cause most difficulty. In the original squabble, exhibitors fought this requirement, claiming there were not sufficient number of worthwhile Cuban acts to play in their theatres without hurting business.

Hutchinson Delayed

W. J. Hutchinson, 20th-Fox foreign chief, who planned to get away to Mexico last week, has postponed his journey through Latin-American territory indefinitely.

Postponement attributed to the press of home office details.

Universal Gets Distrib Rights on 'Wedding'

Deal was set last week whereby Universal acquired U.S. distribution rights on 'Quiet Wedding,' British film made for Paramount as a British quota credit production. Deal includes Canadian distribution. Paramount distributed the film in Great Britain and shared in the financing with Paul Soskin, film's producer.

Par holds options on the picture for world-wide distribution. Paramount probably will distribute elsewhere aside from U.S.-Canada.

Gov't Aid Order May Have Repercussions On British Film Setup

London, March 15.

Two new Government orders are providing film trade with a headache that sees no letup. Most irksome is Industry Limitation Order, which is pursuing a stringent shutdown policy on all business not considered grooved for the war effort.

Despite Board of Trade assurance that production is not included at present in the sweep, B. of T.'s statement can't be overlooked perfunctorily. Anyhow, a definite threat to pic production is seen in the inclusion within the order of photographic and equipment outfits. Where these don't operate for the Government they're to be nixed.

Labor's eyesight is straining in a minute going-over of Fire Watchers Order, regulation covering posting of employees on rooftops for firebomb dowsing. Task carries no extra pay to offset dangers and conditions. Beef of union tops is that cinema workers, under the order, can be requisitioned for this or any job their employers consider as within the defense realm, and there's no chance of kicking. They seek clarification and guarantees workers will be suitably cared for.

COWDIN UNABLE TO ATTEND U PARLEY

Press of business in New York and unfavorable flying weather prompted J. Cheever Cowdin, chairman of Universal, to abandon his original plan to fly to Cristobal, Panama, to attend final two sessions last Saturday and Sunday, of U's Latin-American convention. Originally he planned flying Friday in order to be in Panama for part of the Saturday session and also the closing day.

Nate Blumberg, Universal president, and J. H. Seidelman, foreign chief, had gone by boat the previous week. They are scheduled to arrive back in N. Y. April 13.

Blumberg, on his return Sunday (13), will head for the Coast after a few days in New York. He'll be in Hollywood for about 10 days on production confabs.

Will Hays' Appointment of Durland As S. A. 'Expert' No Unanimous Choice

Appointment of Addison Durland to the Hays production code staff was not greeted with any unanimity of approval by major company foreign managers. They are concerned because the new appointee apparently will be the chief consultant and censor at the source on Latin-American films which they must sell. Several foreign chiefs expressed surprise at this addition to the staff because their companies already have elaborate script censoring departments.

One foreign sales chief was so annoyed he talked directly to Will Hays, who made the appointment, asking why a man from the film business wasn't picked. Others were provoked at not being consulted before the appointment was made. Hays is reported to have replied that Durland 'had something on the bail,' and was a good man for the post.

Perhaps most outspoken on the Durland appointment were John W. Hicks, Jr., of Paramount, and Phil Reisman, of RKO, against him and for him respectively. Former said he did not know the new man and would have preferred somebody who's known to the trade if the Hays office had to have a new expert. He intimated that the subject of his appointment had never been brought before foreign sales managers and that none had met him.

In contrast, Reisman rated Durland as a happy choice and a selection on which the industry should be complimented. He claimed that he was a man who knows Latin-American customs and habits, and that a man with picture experience was not required.

Arthur Loew, of Metro, said he knew nothing about the appointment or the man. Walter Gould, of United Artists, who formerly spent years in the Latin-American market, claimed he knew nothing about the appointee. Robert Schless, of Warner Bros., was absent in South America but officials said they would have preferred a man with film business knowledge. W. J. Hutchinson, of 20th-Fox, could not be reached but others in his foreign department were not pleased with what they termed 'meddling' in the picture business. J. L. Seidelman, of Universal, and Joseph McConville, of Columbia, were in the Latin-American territory.

Aussie Seeks to Limit Remittances Of Yankee Film Cos. to $2,000,000

Sydney, April 8.

Federal government of Australia is conducting an inquiry of the film industry here. It plans to increase the present 50% coin freeze for American distributors immediately and may reduce the importing of Class B films.

Most radical suggestion presented by the government thus far is that distributors establish a film pool which would make available all product to all theatres.

It is intimated here also that Professor Copland, Wartime Prices Commissioner, may be asked to take complete control of the film business in the government's behalf. If Copland is given this authority, he would control and regulate the profit margin of distributors on all product released in this zone. Industry chiefs plan contacting the government to seek easing of contemplated setup.

$2,000,000 Allowed

The Australian government is attempting to freeze $1,100,000 more of U. S. distributors' coin under the new monetary agreement now being negotiated. Old coin-freeze agreement, which permitted the eight major American major distribs to take out $3,100,000 in a year's time, expired last March 1.

Aussie government would allow $2,000,000 remitted to American distributors in the next 12-month period. However, U. S. film companies are seeking at least $2,500,000. Situation may be aided by Premier Menzies when he arrives in U. S. shortly. The lease-lend law may become the medium for easing the situation.

Meantime, foreign managers New York are negotiating a new frozencoin pact which would deviate as little as possible from the first one in Australia. Fact that taxes and other imposts are continuing high in the Anzac territory is being pointed up in talks on the new agreement.

Mexico Nixes Talk Of OK'ing Gambling Casinos

Mexico City, April 8.

Rumors to the effect that gambling casinos are to bloom big this spring in Mexicali, Tiajuana and other spots of Lower California, are nixed in government circles. Reports, more insistent and widespread of late, are to the effect that bigtime American gamesters have obtained very generous concessions from the Mexican government for the reopening of these pitches, closed several years ago under the national moralization program, are roundly denied by the government.

The only form of gambling now legalized in Mexico, excepting rights that were recently granted for horse racing at Agua Caliente and some other Lower California tracks, is the National Lottery and drawings that capitalizing banks and some business firms conduct periodically among stockholders and customers.

JAP PAYOFF DUE ON U.S. PIX IN OCTOBER

The payoff in the Japanese money situation for American film distributors, involving around $1,000,000, will come next October when the first of three notes held by the Yokohama Specie Bank, San Francisco, falls due. Japan government gave the distribs these notes, payable in American dollars for films released in Japan, with the money held in the San Francisco bank on three-year notes, the last of which falls due in January, 1942. U.S. distributors agreed to the 'loan' arrangement in order to get additional pictures into Japan and because they were otherwise unable to convert Japanese funds into American dollars.

With war talk prevalent in the Far East, American film companies hope the notes would be payable much sooner. Any further trouble between the Japanese government and U.S. naturally might be reflected in realignment of monetary policies. Freezing of funds has been done by the American government with other nations involved in the present war.

The initial note is due in October, other two being scheduled for payment by January, 1942. Continued future operation of American distributors in Japan likely will be contingent on the full payment of these notes. This is the nearest thing to coin that U.S. companies have had from Japan since the Sino-Japanese conflict resulted in freezing of money there. The notes represent the profits realized by the eight major companies from operations dating from the war's outbreak. No money or subsequent note deals have been made beyond this one.

U.S. distribs saved considerable from depreciation in Japanese currency through the note deal, since the yen has dropped from 27c to 23½c on the dollar, latter being the current exchange rate.

MEX CITY TO DEAL HARD WITH FASCIST VANDALS

Mexico City, April 8.

More cops and the new police radio patrol, a fleet of 21 cars, have been assigned to put a definite end to disorders, including stench bombings, that have cropped up afresh in local cinemas during exhibitions of pix that offend the fascist sympathizers.

The federal attorney general has threatened that all convicted of causing disturbances in the cinemas will be transported to the Tres Marias Islands, Mexico's colony for her toughest criminals, 100 miles off the west coast.

FULLER IN A SPOT FOR FILM PRODUCT

Sydney, April 8.

With Paramount's recent product swing to Greater Union Theatres, following the latter's exit on proposed merger with Hoyts circuit, Sir Benjamin Fuller, who is reported to have planned building a chain of picture theatres in Melbourne in association with Metro and Paramount, now finds his source of product cut considerably.

Meanwhile, in a circuit expansion move current, Metro has taken over Fuller's St. James, Melbourne, thereby assuring it of steady class product.

GU Adds Rep., Col., PRC

Greater Union further fortified itself on U. S. product in the last few weeks by signaturing long-term pacts with Republic and Columbia, whose pictures it now handles. Also the circuit signed Producers Releasing product for New Zealand.

Reported in N. Y. that the old deal Warner Bros. has with Hoyts circuit, which has several years to run, may be cancelled at former's request, leaving way open for deal with Greater Union by WB.

Havana Grosses OK

Havana, April 8.

Havana grosses for the past week were:

Fausto, 'Arizona,' $1,900.

Encanto, 'Brigham Young,' $1,405.

Radio Cine, 'Great Dictator' $2,980 (repeat).

Nacional, 'Los re Abajo,' $1,700; Argentine-made.

Payret, 'Linda Beatriz,' $1,500.

America, 'All This and Heaven Too,' $2,000.

Durbin, Grant Tops in Spain

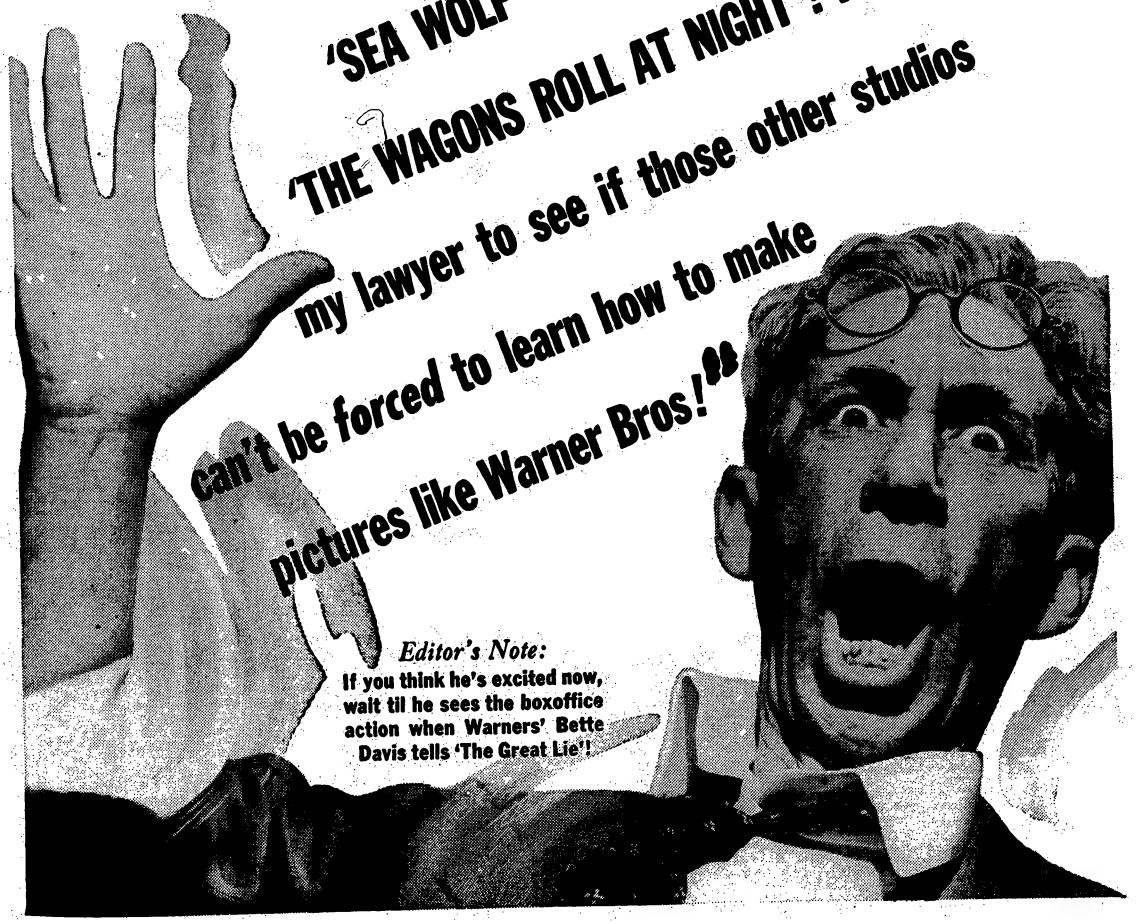
Madrid, March 28.

Deanna Durbin and Cary Grant have been named the most popular foreign film players in Spain, according to contest conducted by Primer Plano, cinema weekly.

Julio Pena and Josita Hernan are top Spanish thesps.

"THERE OUGHTA BE A LAW!"

Why do the top shows with Action always come from Warners? Why should they have a monopoly on the big Action properties? Now it's 'SEA WOLF'--and the new 'Drive by Night', 'THE WAGONS ROLL AT NIGHT'! I'm asking my lawyer to see if those other studios can't be forced to learn how to make pictures like Warner Bros!"



Editor's Note:
If you think he's excited now, wait til he sees the boxoffice action when Warners' Bette Davis tells 'The Great Lie'!

THE GREAT LIE

Hollywood, April 4.

Warner Bros. release of Henry Blanke production. Stars Bette Davis; features George Brent, Mary Astor, Lucile Watson, Hattie McDaniel. Directed by Edmund Goulding. Screenplay by Lenore Coffee, from novel by Polan Banks; camera, Tony Gaudio; editor, Ralph Dawson; special effects by Byron Haskin and Robert Burks; asst. director, Jack Sullivan. Previewed at Warners Beverly April 3. Running time, 102 MINS.

Maggie	Bette Davis
Peter	George Brent
Sandra	Mary Astor
Aunt Addie	Lucile Watson
Violet	Hattie McDaniel
Dennis Mossop	Grant Mitchell
Jack Thompson	Jerome Cowan
Senator Carmichael	Charles Trowbridge
Worthington Jaine	Thurston Hall
Colonel Harriston	Maxwell Hicks
Sadie	Virginia Brissac
Ed	Cliff Howland
Dr. Ferguson	Russell Hammond
Mr. Talbot	Addison Richards
Johnson	Sam McDaniel

'The Great Lie' is a sophisticated drama utilizing the eternal triangle formula with some new twists, providing Bette Davis with opportunity for continued display of her tragic emotionalisms. Picture, for adult attention with particular stress on woman appeal, picture will hit bumper grosses in the regular runs, with holdovers indicated in metropolitan key spots.

Excellent performances by the players, deft direction by Edmund Goulding, and a compact script by Lenore Coffee, provides a well-rounded package of dramatic entertainment. Miss Davis is still the tragic victim, but lightens up in several episodes to depict varying degrees of happiness in love and living. It's a smart contrast.

Story presents the situation confronting the father of a child, claimed as her own by his wife, but in reality born by the woman to whom he was illegally married. And the problem reaches its apex when both women attempt to use the youngster to hold the man.

George Brent is the man involved. He marries the temperamental concert pianist, Mary Astor, while on a spree only to shortly discover that the union is illegal, owing to flaw in his offer of remarriage, he goes off to Maryland and marries his old sweetheart, Bette Davis. The pair are happy until Miss Astor intrudes to inform the wife she is to have a baby, but before the news can be conveyed to Brent he's off to South America on an aviation survey. When he's thought dead in a crash in the Brazilian jungles, Miss Davis makes a strange bargain with the expectant mother —financial security for herself and a name" for the child if the baby is turned over to her as her own. Deal is made, and the two women live on a western ranch until the youngster arrives. Miss Davis gets the child and the pianist goes back to the concert platform, her career always overshadowing her maternal instincts. But Brent comes out of the jungle after a year and the conflict between the women breaks out anew. Miss Davis offers love and sincere affection; Miss Astor only has the child as a weapon to regain him. But at the finish the pianist finds her comeback lost, and leaves the child with the couple to continue her ambitions in the musical world.

Miss Davis gives a most persuasive portrayal of the wife who faces the tragic events of her romance and marriage. In spots she gushes tears, and in others hits a few brief moments of light spontaneity. Brent delivers a strong performance as the husband while Miss Astor scores notably as the case-hardened concertist for whose ambitions transcend motherly and wifely attributes of womanhood.

Hattie McDaniel, as Miss Davis' household mammy, and her brother, Sam McDaniel, both have several good opportunities, the latter as the plantation handy man. Lucile Watson, Charles Trowbridge and Russell Hicks are most prominent in support.

Script goes over theatric in a few spots, but this is a minor shortcoming in the overall content of the story. Edmund Goulding provides smooth and deft direction to the piece. Picture carries top A production mounting, with photography by Tony Gaudio of highest standard. *Walt.*

MEN OF BOYS TOWN

Hollywood, April 2.

Metro-Goldwyn-Mayer release of John W. Considine, Jr., production. Stars Spencer Tracy and Mickey Rooney. Directed by Norman Taurog. Original screenplay by James Kevin McGuinness; camera, Harold Rosson; editor, Frederick Y. Smith. Previewed in studio projection room, April 1, '41. Running time, 107 MINS.

Father Flanagan	Spencer Tracy
Whitey Marsh	Darryl Hickman
Pee Wee	Bobs Watson
Ted Hartley	Larry Nunn
Pulpy	Darryl Hickman
Mr. Maitland	Henry O'Neill
Mrs. Maitland	Mary Nash
Tanya Maitland	Lee J. Cobb
Mr. Kahn	Sidney Miller
Tim Kahn	Addison Richards
Roger Gordon	Lloyd Corrigan
Bradford Stone	George Lessey
Burton	Robert Emmett Keane
Guard	Arthur Hohl
Superintendent	Ben Weldon
Mrs. Fenely	Anne Revere

'Men of Boys Town' is a sequel to the highly successful 'Boys Town' of two years ago. Like its predecessor, this one carries socko entertainment for wide general appeal, including plenty of tear-jerking and sentimental episodes to blur the eyes of the most calloused, and spotlighting the life work of Father Edward J. Flanagan in his enterprise devoted to rehabilitation of wayward boys. Picture is a wicket-spinner of top potentialities, with the starring combo of Spencer Tracy and Mickey Rooney high voltage for the marquees.

Story, as devised and developed by James K. McGuinness, continually focuses attention on the kindly and understanding efforts of Father Flanagan to steer boys under his wing into right channels. Novel twist to this factor with human and sentimental drama that keeps on the line of credulity for the most part. It punches home a strong indictment against the methods and condition of state reformatories and compares the right and wrong methods of handling boys to make them community assets rather than habitual criminals.

Tracy again presents a sincere and human portrayal of the priest, Father Flanagan, while Rooney displays plenty of restraint in handling the assignment of the completely-reformed boy who goes out briefly to practice the precepts of the school. Lee J. Cobb, as the fund-raiser to keep the institution open, gives a fine performance in a prominent role.

Bobs Watson and Sidney Miller carry on in the assignments of the previous picture as boys in the school, and both come through with flying colors. Larry Nunn, as the crippled kid, and Darryl Hickman, an incorrigible who whipsaws Whitey Marsh favorably to the Father Flanagan influence, are both clicks. Henry O'Neill, Mary Nash and Addison Richards are most prominent in the supporting cast.

After refreshing the memory with a new introduction to 'Boys Town,' story introduces Larry Nunn into the institution. Kid is bitter because of the crippled back sustained in a reform school beating, and Boystown heads a group of boys to try to make him laugh again and snap him out of his attitude. The kindly Father Flanagan and a dog do the trick, which allows for the operation to physically rehabilitate the kid.

Realizing the financial straits of the institution due to over-building, to accommodate more boys, Rooney get a trial adoption by a wealthy couple who might endow the Boys Town home. In attempting to carry out the teachings of Father Flanagan in helping an escaped inmate of the state reformatory, Rooney is convicted of a strikebreaking charge, and tossed into the reform school for a brief experience with the brutality of the institution before the priest arrives to get him out. This is the only spot where the picture bogs down or overboard and takes a detour into the over-theatric and incredulous. But Rooney's sacrifice saves the financial debacle impending, and the work goes on.

Picture hits a consistent gait, always pointing up the sentimental angles in its dramatic unfolding. Peak comedy episode is a slow motion wrestling match staged between Rooney and Sidney Miller. Throat lump-erupter is the accidental death of the crippled boy's dog, burial on the grounds, and the kid's miraculous walk, after the operation, to his pet's grave. Second is a walloper, reminiscent of the dramatic punch generated by George Loane Tucker with a crippled boy in 'The Miracle Man' a quarter century ago.

Direction by Norman Taurog again demonstrates his unique talents in handling boys and their varied characteristics. Picture, with many scenes photographed at Boys Town, has been provided with a good production mounting. Camera work by Harold Rosson of excellent standard throughout. *Walt.*

POT O' GOLD

(WITH SONGS)

United Artists release of James Roosevelt production. Stars James Stewart; features Paulette Goddard; features Horace Heidt's orchestra. Charles Winninger. Directed by Busby Berkeley. Screenplay by Walter De Leon; story by Monte Brice, Andrew Bennison, Harry Tugend, based on an idea by Basil Adlam and Frederick Stephani; camera, Hal Mohr. At Roxy, N. Y., week April 3, '41. Running time, 86 MINS.

Jimmy Haskell	James Stewart
Molly McCorkle	Paulette Goddard
Horace Heidt	Horace Heidt
C. J. Haskell	Charles Winninger
Ma McCorkle	Mary Gordon
Jasper	Leonid Snegoff
Mr. Louderman	Ted Prouty
Willie McCorkle	Dick Hogan
Lieut. Grady	James Burke
Parke	Charlie Arnt
Donna McCorkle	Donna Wood
Larry Cotton	Larry Cotton
Samson	Henry Rockquemore
Chairwoman	Florence Auer
Judge Murray	Aldrich Bowker

Using the name and a brief sequence of the same from the Tums-sponsored NBC radio-giveaway stunt, 'Pot o' Gold' as a picture must rely for boxoffice appeal upon that fact solely, whatever it is worth, plus the three names Stewart, Paulette Goddard and Horace Heidt's orchestra. To the list of exploitation values add the name of the producer, James Roosevelt. It may be presumed a picture credited to the President's son will excite some curiosity, and in some newspapers and in some sections be worth publicity plusages. After this recital of its assets the picture must be described as a limp farce, forced and all the way.

'Pot o' Gold' is low standard entertainment because the working script is from way back. Only the lower I.Q.'s will find much to giggle at—and it's supposed to be funny. Even in farce where liberty is close to anarchy, it is impossible to digest some of the sequences. And because of the frail story line and lack of any real plot complication, there are several old-fashioned sequences plainly intended to pad out the time and add 'production.' In one instance Paulette Goddard, mooning on a balcony ledge, dreams off into a costume sequence, circa 1500, with knights and troubadours and herself tricked up as Juliet.

To examine in detail the many story inconsistencies and entertainment missouts of the story would merely labor the point. One of the worst assaults upon credibility has James Stewart and Paulette Goddard stealing a carnival wheel from an amusement park, presumably miles away, with the act of larceny taking place at the very moment Horace Heidt and his orchestra are beginning a broadcast from a radio studio. The wheel, plus stacks of telephone books—are transported in record number in a matter of minutes—are rushed into the studio (with many prattfalls) as the broadcast is actually in progress, and the 'Pot o' Gold' giveaway is conceived, put together and on the air while the stopwatch ticks.

No single farcical distortion or scene exaggeration will bog down a picture that has the redeeming touch of being consistently and properly directed. The mere violence to realism represented by this climaxing radio scene is not cited as conclusive evidence by itself. It is simply the final act of ineptitude in a protracted ordeal of synthetic, strained scenes and efforts to entertain. The script of 'Pot o' Gold' is one of the worst; and Hal Erickson accepts it and the tasteless, pointless wandering inexpertness.

James Stewart plays James Stewart with an uncle who is an erratic, music-hating, self-broadcasting, radio advertiser (Charles Winninger) and whom the entire community seems to loathe. Much of the plot substitute has to do with uncle being hit in the face

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Film Reviews

Continued from page 16

SCOTLAND YARD

man spy ring to grab the bank's gold supply—and wind up as an honored citizen.

Script, with its up-to-the-minute revisions to take advantage of present war events, is an exceptionally fine job, compactly handling the dramatic situations and highlighting the mystery element. Norman Foster directed smoothly, and carries the tale along at a consistent and leisurely pace, withal getting the utmost out of the drama intended.

Production background carries the flavor of London and England, with a brief air raid alarm inserted for topical interest. John Loder carries the dual role good style, with Henry Wilcoxon essaying the role of the bank robber in the earlier episodes before the facial operation.

Nancy Kelly is okay as the wife; Edmund Gwenn is the tenacious Scotland Yard inspector who carries on his search for the criminal; while Gilbert Emery is the Yard head. Balance of cast is adept. *Walt.*

SIS HOPKINS

(MUSICAL)

Hollywood, April 5.

Republic release of Robert North production. Stars Judy Canova; features Bob Crosby and band, Charles Butterworth, Jerry Colonna, Susan Hayward. Directed by Joseph Santley. Screenplay by Jack Townley, Milt Gross, Edward Ellison; original story by F. McGrew Willis; camera, Jack Marta; editor, Ernest Nims; dances, Ada Broadbent; production manager, Al Wilson; songs, Jules Styne and Frank Loesser. Previewed at Studio City April 4, '41. Running time, 91 MINS.

Sis Hopkins.....Judy Canova
Jeff Farnsworth.....Bob Crosby
Horace Hopkins.....Charles Butterworth
Professor.....Jerry Colonna
Carol Hopkins.....Susan Hayward
Clara Hopkins.....Katharine Alexander
Ripple.....Elvia Allman
Cynthia.....Carol Adams
Phyllis.....Lynn Merrick
Vera de Vere.....Mary Ainslee

Republic materially advances the starring progress of Judy Canova in this, her second film assignment. Tailor-made for maximum display of her backwoodsian style of delivery, and individualized vocal abilities, picture purveys sufficient comedy and music to make it a profitable attraction in the regular runs as bill-topper or solo.

In acquiring the title and story rights to 'Sis Hopkins,' Rose Melville's one-night stand stage success of the early century, Republic streamlined and modernized the idea into a hillbilly comedy. Only a semblance of the basic play idea is used to project Sis from the farm to the big city and a state college, with a snooty cousin and aunt retained for conflict purposes.

Picture supplies entertainment through the capabilities of Miss Canova, with major assistance from Bob Crosby with his band, and zany antics by Jerry Colonna and Charles Butterworth. It injects rural comedy and some broad slapstick along the way to provide overall audience interest in the proceedings.

Miss Canova capably carries the major assignment as the rural lass who drifts to the big city and college to become the big shot of the campus. She's the unglamorous hayseed who is equally at home singing a hillbilly song or a passage from 'Traviata' and handling each assignment in show-manship style. As a comedienne, Miss Canova also plays it straight or takes a whirl in some broadly slapstick episodes—and clicks both ways.

Colonna, as the wacky college professor, has more of a straight role than in recent picture assignments. Butterworth stands out as the befuddled rich uncle of Canova, while Bob Crosby needs more experience to overcome his camera shyness. He should also stick to directing the band. Susan Hayward is good as the snobbish cousin.

Songs are by Jules Styne and Frank Loesser. 'It Ain't Hay,' 'Well, Well' and 'Look at You, Look at Me.' Latter two are due for pop appeal, while 'Hay' is a lively tune with a patriotic flavor that might catch on. Miss Canova also sings a hillbilly number in twangy voice, 'Wait for the Wagon'; her own version of 'Some of These Days,' and the excerpt from 'Traviata.' Bob Crosby vocalizes besides directing his band aggregation in modern rhythm.

Picture goes for an expansive production number for the finale, with Miss Canova providing comedy interpretations of Cleopatra and Marie Antoinette, and Crosby's voice, 'Wait for the Wagon'; her own version of 'Some of These Days,' and the excerpt from 'Traviata.' Bob Crosby vocalizes besides directing his band aggregation in modern rhythm.

Picture goes for an expansive production number for the finale, with Miss Canova providing comedy interpretations of Cleopatra and Marie Antoinette, and 'It Ain't Hay' for patriotic finish. Except for a few extraneous sequences that might have been sheared, tempo hits a good gait throughout.

Republic spreads itself in an ambitious fashion in mounting this filmusical, and it's due for plenty of bookings in addition to building the popularity of Miss Canova. *Wait.*

Rep.'s Literary Grind

Hollywood, April 8.

Writing department at Republic studios is so overcrowded that six readers have been forced out of quarters to do their work at home.

Republic scribbling staff now numbers 35, an all-time high.

THE PRIME MINISTER

(BRITISH-MADE)

London, March 4.

Warner Bros. Pictures production and release. Stars Diana Wynyard, John Gielgud; features Fay Compton, Owen Nares, Will Fyffe, Lyn Harding. Directed by Thorold Dickinson. Original screenplay by Michael Hogan, Brock Williams; camera, Basil Emmott, At Warner theatre, London, Running time, 118 MINS.

Disraeli.....John Gielgud
Mary Anne.....Diana Wynyard
Lord Derby.....Owen Nares
Queen Victoria.....Fay Compton
Princess Victoria.....Pamela Standish
Gladstone.....Stephen Murray
Sir Robert Peel.....Nicholas Hannen
Lord Melbourne.....Frederick Leister
Count D'Orsay.....Anthony Ireland
Lady Londonderry.....Irene Browne
Lord Ellenborough.....Kynaston Reeves
Earl of Salisbury.....Leslie Perrins
Earl of Carnarvon.....Jose Ambler
Bismarck.....C. Hartinge
John Brown.....Gordon McLeod
Agitator.....Will E. Fyffe
Lady Blessington.....Vera Bogetti

Pictured here is a wide sweep of years embracing the rise to fame of one of England's greatest political figures, Benjamin Disraeli. In less turbulent times it would not have been unlikely that this epic-styled Warner offering would have been in for considerable discussion among those of this land for whom Disraelism is a legend. Under present conditions, though, and influenced by the fervid patriotic line taken by scripters, picture will content many and please few personal critics. The mere bystander must, of course, judge its quality as plain dramatic entertainment, and these will find in the performance of John Gielgud a histrionic at least equal to anything yet seen on the screen. Its American and British prospects are bright.

'The Prime Minister' is aimed to cash in on the present-day European scene by inflicting emotions, intrigue and broken promises, to show that distrust is no new thing and that the perfidy of the 70's was met by a strong, powerful leader of an enslaved nation. Perhaps the Brock Williams-Michael Hogan original has gone overboard in achieving this effect by way of types and treatment. Direction of Thorold Dickinson in turn heads everything at the central figure, and, while animated, guiding has made subservient many roles that might have been developed to give picture even greater strength. As the artistry of Gielgud left to carry the immense load, and in less capable hands the results would have been questionable.

Film depicts Disraeli as the critical novelist inspired to politics by the warmth and persuasion of Mrs. Wyndham Lewis, seeing in him the strength which much be England's. Their marriage, while ferocious for power and recognition, her death and his attendant loneliness tempered by the crowning political victory at the Berlin Conference of '78, these are the substance on which picture travels.

Diana Wynyard, as the inspiration, tends to be flighty and out-of-hand in the early sequences, but she tightens up considerably during as the aging woman. Parliamentarians of the time are portrayed by w.k. legiters Nicholas Hannen, Kyaston Reeves, Stephen Murray, Owen Nares and Frederick Leister. Latter's is a polished treatment of the Lord Melbourne who counsels the up-and-coming novelist despite their opposite political credos. Fay Compton handles the Queen Victoria sequences and diehards may find a surprising absence of imperialism, with the same laxity apparent in many of the characters. Will Fyffe has a meaty bit as an unemployed agitator, but makes it stick. Glynis Johns earns some snickers for her cute playing in opening footage.

Mounting is adequate and musical score by Allan Gray is satisfactorily with Basil Emmott's photography.

Greece On The March

(GREEK-MADE)

Parthenon Film release of Rochelle Serpero production. Directed by Reginald Spencer. Script by William Sabatini; narration, D. Antis; camera, Gazides; musical direction, Stephen Bureau. At Squire, N. Y., week April 5, '41. Running time: 45 MINS.

(In Greek; No English Titles)

Documentary feature consisting of travelog and newsreel coverage on present-day Greece and its military setup, 'Greece on the March' purports to show the American public, particularly Greek patriots where their war contributions are going. It does this, and doubtlessly will attract attendance where large Greek population centers are located. Because the narration is in the native tongue and there are no English titles, film naturally is suited only for those who understand the language.

After briefly tracing Greece's 2,000 years of art and culture via scenes in the Parthenon, Coliseum, the Acropolis and typical city and village spots, picture swings into a Greek Independence Day (last Aug. 4) celebration in Athens. This gives a cross-section of all Grecian life as trade unions, skilled artisans, peasants, athletes and other groups pass in a gigantic review before Premier Metaxas in Athens' modern Coliseum. March of government dignitaries and soldiers to the church to be blessed by the archbishop preparatory to visiting the tomb of the Unknown Soldier also is shown.

The most impressive portion of the Independence Day celebration is the parade of Greece's military might. While virtually a glorified newsreel, because of little Greece's valiant and successful campaign against the Italians, it carries more than passing interest.

Film is fairly well photographed. Musical background and narration were added in U. S., and are satisfactory for this sort of subject. Parthenon Film, an Athens outfit, plans exhibiting the picture in other large cities where Greek audiences are available. *Wear.*

The King of the White Elephant

(THAILAND-MADE)

American presentation arranged by Allyn Ruttenberg. Story and production supervision, Prid Bonomyong; directed by Sunh Vasudhara; sound, Charn Bunnag; camera, Pyaurt Sukhum; music, Phra Chen Duriyang. At Belmont, N. Y., April 4, '41. Running time, 66 MINS.

Phra Chakra.....Reu Kritayakorn
Lord Chamberlain of Ayodya.....Sivut Nilsen
Renoe, his daughter.....Parin Nilsen
Our Minister of Ayodaya..Luang Srisurang
King of Honsa.....Pradab Habilvongse
His Envoy, Prince Bureng.....Vaivit V. Plinke
Prime Minister of Honsa.....Luang Smak

(In English)

Said to be the first feature picture ever produced in Thailand (Siam), 'The King of the White Elephant' is frankly intended as a U. S. good-will-getter. English dialog is used throughout by the all-Thai cast and the entire effort painstakingly imitates Hollywood product. But despite a certain quaintness the picture is so badly done that it will do negligible business (and that on curiosity value alone) and have little propaganda effect.

According to press handouts, the picture represents three years of effort, during which the cast learned to speak English, location parties were sent hundreds of miles into the jungles to work in temperatures of 130 and 140 degrees, with hundreds of elephants and thousands of extras. The incredible determination and energy involved is admirable, of course, but the finished product seems merely rather childish and not a little pathetic.

Instead of basing the picture on authentic Thai traditions, legends or customs, producer Prid Bonomyong chose to do a kind of linguistic western, with elephants substituted for horses. The story is agonizingly hokey, the dialog is crammed with bombastic propaganda and the acting is doubtless the most exaggerated in all movies. Surprisingly enough, the photography (and lighting) is good. On the whole, it's a lengthy 66 minutes. *Hobe.*

INDUSTRIALIST BLDG. NEW 1,000-SEAT HOUSE

Canton, O., April 8.

A new 1,000-seater will be built in Canton on the site of the former Dueber-Hampden Watchworks, to be known as the Dueber, by A. M. Dueber, local industrialist. To be completed Sept. 1, it's to be first new theatre here in several years. City already has 10 houses.

It will be leased for 15 years to the Park Theatre Co.

Mallers Bros.' New Link

Fort Wayne, Ind., April 8.

The Wayne, newest house here, opened with double feature policy. Operated by Mallers Bros., Peter Mallers, president, it replaces the old Riley and is the only remaining downtown house on Calhoun street.

Toledo's First Drive-In

Toledo, April 8.

Construction on the first drive-in in northwestern Ohio began recently on the James Ragan farm on U. S. Route 20 at the northwest city limits of Maumee, O., to be ready for operation by May 1. Irving Gandall, Chicago, president of new company. Herbert Ochs, Cleveland, and Col. Harry E. Long, formerly Loew's circuit division manager in this district, will be co-managers. Double ramps will be provided for between 600-700 automobiles.

Dekker-Leavitt's 750-Seater

Los Angeles, April 8.

Samuel K. Dekker and Bernard Leavitt start work May 1 on a new 750-seat house in San Fernando Valley. Pair operates five theatres in Southern California.

Depkin's 2d House in Salem, Va.

Lynchburg, Va., April 8.

Contract let by Harold D. Depkin for construction of 800-seater at Salem, Va., the town's second. He also operates the other theatre, the Salem.

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

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Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—2/14/41

Across the Sierras (Col)		W		B. Elliott-L. Walters
Trial of Mary Dugan (M-G)	2/12	D	82	R. Young-L. Day
The Mad Doctor (Par)	3/5	D	90	J. J. Howard-E. Drew
Play Girl (RKO) 12/18		RD	76	K. Francis-J. Ellison
Golden Hoofs (20th)	2/19	D	68	J. Withers-C. Rogers
Prairie Pioneers (Rep)	2/26	W	58	B. Steele-L. Livingston
Meet the Chump (U)	2/12	C	59	H. Herbert-A. Nagel
So Ends Our Night (UA)	1/29	D	120	F. March-M. Sullavan
Great Mr. Nobody (WB)	4/2	C	71	E. Albert-J. Leslie

WEEK OF RELEASE—2/21/41

Adam Had Four Sons (Col)	2/19	D	108	W. Baxter-I. Bergman
Meet Boston Blackie (Col)	3/5	D	61	C. Morris-R. Hudson
Hardy's Private Secretary (M-G)	2/26	C	97	M. Rooney-L. Stone
Virginia (Par)	1/15	RD	107	M. Carroll-F. MacMurray
Scatter Brain (RKO)	2/12	C	69	B. Steele-L. Bunn
Western Union (20th)	2/5	D	93	R. Young-R. Scott
Nice Girl (U)	2/26	C	93	D. Durbin-F. Tone
Cheers for Miss Bishop (UA)	1/15	D	94	E. Scott-W. Gargan
Strawberry Blonde (WB)	2/19	CD	98	O. DeHavilland-J. Cagney

WEEK OF RELEASE—2/28/41

Blondie Goes Latin (Col)	2/19	C	70	P. Singleton-A. Lake
Missing Ten Days (Col)		M		R. Harrison-K. Verne
Outlaws of the Panhandle (Col)	3/26	W	59	C. Starrett-F. Robinson
Free and Easy (M-G)	3/19	C	96	Buster Keaton-R. Hussey
In Old Colorado (Par)		W	67	W. Boyd-R. Hayden
Citizen Kane (RKO)		D		O. Welles-J. Cotten
A Man Betrayed (Rep)	3/12	D	82	J. Wayne-F. Dorn
Great Train Robbery (Rep)	3/5	W	62	B. Steele-C. Carleton
Murder Among Friends (20th)	3/5	M	67	J. Hubbard-M. Weaver
Dark Streets of Cairo (U)	12/4	M	59	S. Gurie-R. Byrd
Shadows on the Stairs (WB)		M		F. Inescort-R. Angel

WEEK OF RELEASE—3/7/41

Lone Wolf Takes a Chance (Col)	3/12	M	72	W. William-J. Storey
Rage in Heaven (M-G)	3/5	D	83	R. Montgomery-I. Bergman
Flying Wild (Mono)		D	63	L. Gorcey-B. Jordan
Science Marches On (Rep)	2/26	D	61	C. Stanwyck-G. Grapewin
Mr. Dynamite (U)	3/12	D	63	L. Nolan-L. Hervey
Great Dictator (UA)	10/16/40	D	127	C. Chaplin-J. Oakie
Footsteps in the Dark (WB)	3/5	CD	96	E. Flynn-B. Marshall

WEEK OF RELEASE—3/14/41

The Penalty (M-G)	3/12	D	77	L. Barrymore-E. Arnold
A Girl, a Guy and a Gob (RKO)	3/5	C	90	G. Murphy-L. Ball
Back in the Saddle (Rep)	3/26	W	71	G. Autry-S. Burnette
Sleepers West (20th)	3/19	D	78	L. Nolan-M. Hughes
Double Date (U)	3/12	C	70	V. Bruce-J. Merkel
Here Comes Happiness (WB)		D	57	E. Norris-M. Coles

WEEK OF RELEASE—3/21/41

E. Queen's Penthouse Mystery (Col)	3/12	M	69	R. Bellamy-M. Lindsay
Sign of the Wolf (Mono)		D	69	G. Bradley-M. Whalen
The Lady Eve (Par)	2/26	C	90	Stanwyck-B. Sanwyck
Footlight Fever (RKO)	3/26	C	88	A. Mowbray-D. McBride
The Outlaw (20th)		M		W. Huston-J. Russell
Bury Me Not on the Lone Prairie (U)		W		J. Brown-C. Knight
Man Who Lost Himself (U)	3/26	D	71	B. Marlowe-K. Francis
Topper Returns (UA)	3/12	C	95	J. Blondell-R. Young
The Sea Wolf (WB)	3/26	D	98	E. Robinson-I. Lupino

WEEK OF RELEASE—3/28/41

North from the Lone Star (Col)		W		B. Elliott-D. Fay
The Bad Man (M-G)	4/2	W	70	W. Beery-L. Barrymore
Las Vegas Nights (Par)	3/26	C	90	F. Regan-B. Wheeler
Melody for Three (RKO)	3/5	D	67	J. Hersholt-F. Wray
Vivacious Lady (RKO)	5/4/38	CD	99	J. Stewart-G. Reynolds
Mr. District Attorney (Rep)	4/2	D	69	D. O'Keefe-F. Rice
Dead Men Tell (20th)	3/26	M	61	S. Toler-S. Ryan
Horror Island (U)	4/2	M	61	D. Foran-P. Moran
Man-Made Monster (U)	3/26	M	59	L. Talbot-A. Lane
Knockout (WB)		D		W. Morris-O. Bradna

WEEK OF RELEASE—4/4/41

Washington Melodrama (M-G)		M		F. Morgan-A. Rutherford
The Roundup (Par)	3/19	W	99	R. Dix-P. Morison
Repent at Leisure (RKO)		RD		G. Kibbee-M. Shaw
In Old Cheyenne (Rep)	4/9	W	58	R. Rogers-G. Hayes
Scotland Yard (20th)	4/9	D	68	N. Kelly-H. Wilcoxon
Mutiny in the Arctic (U)		M		R. Arlen-A. Devine
A Shot in the Dark (WB)		C		W. Lundigan-N. Wynn

WEEK OF RELEASE—4/11/41

The Great Swindle (Col)		M		J. Holt-M. Reynolds
Men of Boys Town (M-G)	4/9	D	107	S. Tracy-M. Rooney
Break the News (Mono)	1/8	CD	72	M. Chevalier-J. Buchanan
Road to Zanzibar (Par)	3/12	C	90	Crosby-B. Hope
The Devil and Miss Jones (RKO)	4/9	CD	92	J. Arthur-C. Coburn
Sis Hopkins (Rep)	4/9	MU	97	J. Canova-B. Crosby
Pals of the Pecos (Rep)	4/9	W		B. Steele-E. Livingston
Two Gun Sheriff (Rep)		W		A. Baxter-V. Carroll
That Night in Rio (20th)	3/12	MU	90	A. Faye-D. Ameche
The Lady from Cheyenne (U)	4/2	WD	84	L. Young-H. Preston
Pot o' Gold (UA)		C	84	J. Stewart-P. Goddard
The Great Lie (WB)	4/9	D	102	B. Davis-G. Brent

WEEK OF RELEASE—4/18/41

Penny Serenade (Col)		D		I. Dunne-C. Grant
Ziegfeld Girl (M-G)		MU		J. Garland-J. Stewart
Hoosier Schoolmaster (Mono)	6/20/37	D	62	R. Lugosi-F. Young
Tumbledown Ranch in Arizona (Mono)		W		J. Parker-W. Ford
Border Vigilantes (Par)	4/2	W	61	W. Boyd-R. Hayden
Robbers of the Range (RKO)		W		T. Holt-V. Vale
Rookies on Parade (Rep)		C		B. Crosby-M. Wilson
Ride on Vaquero (20th)	4/2	W	64	C. Romero-M. Hughes
Flame of New Orleans (U)		D		M. Dietrich-B. Cabot
Lady Field Lumleian (Rep)	3/19	D	89	M. Oberon-M. Douglas
Strange Alibi (WB)		D		A. Kennedy-J. Perry

WEEK OF RELEASE—4/25/41

Under Age (Col)		D		N. Gray-A. Baxter
The Big Boss (Col)		D		O. Kruger-G. Dickson
Phantom Killer (Mono)		M		E. Lugosi-F. Young
Roar of the Press (Mono)		CD		J. Parker-W. Ford
Power Dive (Par)	4/9	D	68	R. Arlen-J. Parker
They Met in Argentina (RKO)		MU		M. O'Hara-G. Raymond
Lady from Louisiana (Rep)		D		J. Wayne-M. Oberon
Inspector Hornleigh Goes to It (20th)		M		G. Harker-P. Calvert
Model Wife (U)		CD		J. Blondell-D. Powell
That Hamilton Woman! (UA)	3/26	D	128	V. Leigh-L. Olivier
Wagons Roll at Night (WB)		D		H. Bogart-S. Sidney

WEEK OF RELEASE—5/2/41

They Dare Not Love (Col)		D		M. Scott-G. Brent
People vs. Kildare (M-G)		D		L. Barrymore-L. Ayres
The Pioneers (Mono)		W		J. Ritter
Reaching for the Sun (Par)	4/9	D	90	J. McCrea-E. Drew
Hurry, Charlie, Hurry (RKO)		C		L. Errol-M. Coles
Singing Hills (Rep)		W		G. Autry-S. Burnette
Great American Broadcast (20th)		CD		A. Faye-J. Payne
Black Cat (U)		D		H. Herbert-G. Sondergaard

WEEK OF RELEASE—5/9/41

Her First Beau (Col)		CD		J. Cooper-J. Withers
Love Crazy (M-G)		C		W. Powell-M. Loy
The Human Ghost (Mono)		M		H. Kosa-J. Kelly
Tom, Dick and Harry (RKO)		D		G. Rogers-G. Murphy
County Fair (Rep)		C		Lulu Belle & Scotty



21 MILLION READERS FROM COAST-TO-COAST SEE M-G-M's FULL PAGE AD IN THE AMERICAN WEEKLY!



This ad appears Sunday, April 13th in 4 colors in 21 newspapers!

Just part of M-G-M's barrage of showmanship in behalf of mighty "ZIEGFELD GIRL" in addition to teaser ads in 118 newspapers, full-page ads in all fan magazines, etc. Watch for the full page (*above*) in the American Weekly in the following newspapers: Albany Times Union • Atlanta Journal • Baltimore American • Boston Sunday Advertiser • Buffalo Courier Express • Chicago Herald-American Cleveland Plain Dealer • Detroit Times • Los Angeles Examiner • Miami Herald • Milwaukee News-Sentinel • Nashville Tennessean New York Journal and American • Philadelphia Record • Pittsburgh Sun-Telegraph • Portland Oregonian • San Antonio Light • San Francisco Examiner Seattle Post-Intelligencer • Syracuse Herald-American • Washington Times Herald

Indie Sees 'Collective Bargaining' With Distribs as a Trade Panacea

Minneapolis, April 8.

Sol G. Lebedoff, local independent leader, wants Northwest Allied, of which he's treasurer and executive committee member, to launch a move for Congressional legislation to permit independent exhibitors to 'collective bargaining,' the same as labor is in dealing with film companies. 'It's independent exhibitors' only salvation,' he insists.

The 'collective bargaining,' as proposed by Lebedoff, would apply not only to the buying of films, but also to clearance, trade practices generally and in the handling of various grievances. Now, he points out, if the independent exhibitors act collectively they may be guilty of conspiracy in restraint of trade under anti-trust law provisions. So, he says, Congressional action is necessary to pave the way for united action on exhibitors' part in trade disputes and to obtain a fair deal on film prices.

Lebedoff contends that, in practice, the major distributors 'work together' and are in accord in trade practices. Independent exhibitors, acting individually, get nowhere and gradually are getting trampled under the distributors' heels, he declares. They must be able to unite if they're not to be crushed completely and forced out of business, according to Lebedoff.

'We're at the mercy of the united distributors now, the same as labor was at industry's mercy until it organized and could deal collectively with the employers,' he asserts. 'Because we can't bargain collectively they're breaking us.'

GRANT'S BEDTIME STORY

Hollywood, April 8.

Cary Grant has been signed by Columbia to star in 'Bedtime Story.' It will be his next assignment. Alex Hall will direct and B. P. Schulberg produces.

New deal will slow up Grant's appearance at Warner Bros. for 'The Man Who Came to Dinner.' He also has a commitment to RKO for 'Before the Fact' before going to WB.

Colbert's Stager at 20th

Hollywood, April 8.

Claudette Colbert goes out on loan to 20th-Fox for the top role in 'Remember the Day,' based on a stage play by Philo Higley and Philip Dunning.

Picture is being prepared by William Perlberg, associate producer.

BRANDT EXPANDING INTO UPSTATE N. Y.

Expanding in more distant territory, Harry Brandt has taken over the Rialto, Poughkeepsie, N. Y., and is near to closing another deal for the Juliet, located near Vassar college that upstate city. This increases Brandt Bros. circuit to over 90 houses, vast majority of which are located in the Greater New York area.

The Rialto in Poughkeepsie, an independent operation, was taken over on lease from Louis Simon, while the Juliet is being taken off the hands of Netco, upstate subsidiary of the Paramount chain. Juliet was built only about three years ago.

2 UA Sales Reps Badly Injured in Car Crash

Syracuse, April 8.

Two sales representatives of United Artists Corp. were injured seriously here Wednesday (2) when the sedan in which they were riding toward Syracuse swerved to avoid several children, the driver losing control of the car, which crashed against a large tree. Sidney Lehman, 39, of Buffalo, owner of the sedan and believed by state troopers to have been driving it, and Joseph Hartman, 41, of Hotel Syracuse, were lifted from the crumpled wreckage and taken in an ambulance to St Joseph's Hospital.

Lehman is suffering from a possible fracture of the skull, back injuries and lacerations to the head and face. Hartman has chest and lung injuries and facial lacerations.

Creamy Coin

Hollywood, April 8.

Two-reel commercial short in Technicolor, currently under production by Elizabeth Arden (cosmetics) on the Fine Arts lot, is costing almost as much as some of the B pictures produced at major studios.

Will Jasset, director, is drawing $4,000, which is tops in the two-reeler class.

TMAT STRIKE CALL VS. 5 DETROIT THEATRES

Detroit, April 8.

Notice of intent to strike has been filed with the Michigan State Mediation Board by the Theatre Managers and Agents union against the Midwest chain and the Palmer Park theatre, all operated by Raymond Schreiber. Union, which is following the required five-day notice of a strike in Michigan, set up the claim that all managers and assistants in the houses are members but that the management has refused to discuss a contract.

In addition to the Palmer Park, affected by the strike are the Colonial, Majestic, Forest and Garden.

Airlines

Continued from page 2

porters and cameramen Detroit bound for the action of the strikers there. Tobey Reed, Fitch Band Wagon master-of-ceremonies, burst out of the sky from Chicago and Mrs. Victor McLaglen stepped aboard the American's Mercury bound for her L.A. home and husband.

Bernie Loafing in Miami

On Wednesday, Ben Bernie flew to Miami to loaf until tomorrow (10) when he will airline back. Bernie amused local passenger agents no end when he worked two extra pounds of baggage into the sailing fee. Mary Martin Eastern Airlined, into the airport on the Sound, one plane after Mrs. F.D.R. and Mrs. Nelson Rockefeller. Miss Martin was one of the 'achievement guests' at the annual stunt party of the Women's National Press Club, at Washington's Hotel Willard, and left N. Y. again on Thursday (3) for the Coast to be on hand Monday (7) for the first shots of Bing Crosby's 'Birth of the Blues.'

Lawrence Tibbett came in Thursday (3) morning from Boston and was scheduled to TWA out again Philadelphia-bound where he was concerting Friday (4) night. After astounding waitresses in the airport's Coffee Shop by plopping down at the cafeteria counter for his breakfast, Tibbett decided he didn't feel well and went on a short-sleeping tour in his Manhattan apartment. He entrained later for Quakertown and returned, plane fashion, Sunday (6) night to N. Y. to map out the balance of plans for his concert-touring which will continue until May 28.

Man Bites Dog

An unusual turn of events took place these last seven days when the celebrities carreening through airport gates took time out to interview a newspaperman. Object of their attentions and affections was John Hemmer, veteran Daily News lens exploiter, stationed at the port, who was the recipient of scores of congratulations, from practically everyone you ever heard of, on his winning the Harvey Duell Memorial Trophy for his 'spot news' shot of the King George V, British battlewagon, in the annual competition of the Press Photogs Ass'n of N. Y.

Bandleader Jay Coe and his Coe-Pilots will return to the airport's Kitty Hawk cocktail lounge and bar, Saturday (12) to share dancing time between the bar and the port's Aviation Terrace restaurant. Will Hollander, now at the controls of the airport's musical flights, will return to the Manhattan room in the Hotel New Yorker, on the same date, where one day previous (11) Bobby Byrne and his musicians will take over the hotel's Terrace Room. Coe left the North Beach nitery with the warm weather, bound for the Blackstone Hotel in Chicago.

Reason Enough

When an Eastern Airline's steward informed a passenger recently that his plane was over Georgia, customer thumbed his nose out window. He explained his action by stating he was Robert Elliott Burns, author of 'I Am a Fugitive From a Georgia Chain Gang.' Georgia is still trying to put him back in chain gang.

AFL Sec.-Treas. Geo. Meany Says H'wood Labor Drive Will Continue

Hollywood, April 8.

Drive for complete organization of all labor in the motion picture industry is to be continued without letup by the American Federation of Labor. So said George Meany, secretary-treasurer of the AFL, on arrival here for parleys with Meyer Lewis, Coast AFL head.

Meany said that campaign would be initiated after he assembles a full report on various groupings and conditions in the film biz.

Agents Parley Scribes

Bert Allenberg has been re-elected president of Artiste Managers Guild, and will head a committee from his organization which meets with the Screen Writers Guild Thursday (10) to discuss a franchise agreement for agents handling screen writers. John McCormick is the new vice-prexy of the AMG, Ralph Blum is secretary, and Harry Friedman treasurer.

Recommendations calling for abolition of the Producer-Screen Actors Guild Standing Committee have been submitted to Producers Association and the SAG. While no official decision has been announced, company executives are known to approve the proposal, with the SAG wavering. The cost of maintaining the committee last year was approximately $85,000. Of this amount $36,000 went for salaries, offices, etc., with the remainder being paid in fees to attorneys, who appeared before the Committee.

In addition to handling arbitration cases between the Producers and actors, the Committee has been making an extensive investigation of the extra situation. The committee recently recommended that all casual extra players be eliminated from the industry to provide more work for the regulars.

NLRB Intimation

The National Labor Relations Board has intimated that it will not prosecute job discrimination charges filed against Central Casting Corp. and the SAG by Mel Forrester, a former director now doing extra work. Forrester claims he has not been given any work since he testified in the Atherton detective agency probe of alleged job-buying at Central. He claims that the SAG promised to protect him in the event he testified.

The International Alliance of Theatrical Stage Employes has taken over a new group of 460 film workers employed by the Motion Picture Costume Makers. The group was organized by Aubrey Blair, American Federation of Labor international representative, and given a federal charter. Members, however, decided they could get a better deal with the Producers if they were affiliated with IATSE.

Members of the Screen Office Employes Guild also are fighting labor legislation, having gone on record as being opposed to bills that would outlaw the closed shop, etc. George Macon is chairman of a labor research committee named by the write collarites.

The American Society of Cinematographers meets April 4 to elect officers. Five new board members also will be selected.

Incept Deal with Inkers

The Screen Cartoonists Guild, which recently inked a contract with Metro, has opened negotiations with the George Pal Productions, Leo Schlesinger and Screen Gems, Inc. Homer Mitchel is representing George Pal, with attorney George E. Bodle and Lyle Shrader, international representative for the Brotherhood of Painters, appearing for the Cartoonists.

The International Sound Technicians Local 695 of the IATSE has voted an increase in dues and a special flat assessment per member. The funds will be used to pay off current indebtedness and create a war chest for future operations. The biggest item to be taken care of is $14,000 to be paid Harold V. Smith, 695 business representative, as a salary compromise.

Harry Mayo has been elected chairman of the Extras Advisory Council, which the extras organized unofficially to replace the Screen Actors Guild Council which the board of directors abolished. The Council has announced that its main objective will be to seek improvements for old time extra players.

Drop Suit Vs. Skouras

Suit by the River Theatre Corp. against Skouras Theatres Corp. and all the major film companies was discontinued in the N.Y. federal court without costs, Thursday (3).

Action claimed River's theatre, the Central, located at Pearl River, Rockland County, N. Y., was being placed in the position of a junk house by monopolistic activities on the part of the defendants.

New York Theatres

LOEW'S State TIMES SQ
Starts Thur., Apr. 10 Charlie CHAPLIN "THE GREAT DICTATOR"
Last Times Wed. James STEWART Rosy LANARR "COME LIVE WITH ME"
In Person JOE E. LEWIS PEGGY FEARS Others
BIG STAGE SHOW

PARAMOUNT
"ROAD TO ZANZIBAR" with BING CROSBY BOB HOPE Dorothy LAMOUR
In Person Benny GOODMAN & HIS NEW ORCH GIL LAMB
Paramount Picture Midnite Screen Shows

Starts Thursday The Sequel to "Boy's Town" Spencer TRACY • Mickey ROONEY "Men of Boys' Town"
Capitol Broadway 51st Street
A Metro-Goldwyn-Mayer Picture

RKO PALACE B'WAY & 47th ST.
Alic Don Carmen FAYE-AMECHE-MIRANDA "THAT NIGHT IN RIO"
Plus "SCOTLAND YARD"
Nancy Kelly-Edmund Gwenn-John Loder

RADIO CITY MUSIC HALL
HELD OVER
"THAT HAMILTON WOMAN"
Spectacular Stage Productions

The FRANK CAPRA Prod.
Starring GARY COOPER BARBARA STANWYCK
in 'MEET JOHN DOE'
RIVOLI THEATRE B'way and 49th St.

WALT DISNEY'S FANTASIA
with STOKOWSKI conducting the miracle music of RCA Victor
BROADWAY 53 St. & B'way Circle 6-8300

OPENS FRIDAY, APRIL 11
BETTE DAVIS in "THE GREAT LIE"
A New Warner Bros. Hit with George BRENT • Mary ASTOR
—In Person—
JIMMY DORSEY Tip-Top & Toe and His Orchestra Extra! Buddy Schutz
STRAND BROADWAY AND 47th STREET

A Thrilling Saga of America's Flying Youth "I WANTED WINGS"
A Paramount Picture
ASTOR THEATRE Broadway at 45th St.
All Seats Reserved
Twice Daily—2:45 and 8:40 P.M.

THE BORING BEGINS

Hollywood, April 8.

'Enemy Within,' a fifth-columnist yarn, goes before the lenses tomorrow (Wed.) at Metro.

Richard Rosson directs and J. Walter Ruben produces.

Inside Stuff—Pictures

Amidst the doping on who will play George Gershwin in Warner Bros.' proposed filmusical based on the composer's life and career, Eddy Duchin's intimates recall his secret hope to possibly enact that role. The maestro for the past three years, during all his New York engagements, has been tutoring at the American Academy, always telling friends that some day 'they're gonna make a picture about Gershwin and don't tell me they'll get Tyrone Power or Don Ameche for that also.' Gershwin was a fine pianist, and the role must inevitably call for that. Oscar Levant and I both were pretty well-known as interpreters of George's works, especially Oscar. But then, I don't think he's prettier than I, so just in case they want a guy who can play a Steinway and also act, maybe they'll think of me.' P.S.—the Burbank dope is that John Garfield may do Gershwin, although it's all quite indef.

Kathryn Grayson, Metro's new songbird discovery who caught attention in her film debut with Mickey Rooney in 'Andy Hardy's Private Secretary,' had the advantage of expert sound engineering for presentation of her song numbers in the picture. In order to retain the qualities of the girl's final number, studio sound and laboratory executives had the section—running about 250 feet—processed on fine grain positive film for all release prints. In this way, sound qualities of both the voice and musical accompaniment secured in the original recording, were passed right through to the theatre projection machines. Although Metro has used fine grain recording stock through various sound processes, this is the first instance where such film has been inserted in release prints by that studio.

A published report that Bing Crosby would make a picture dealing with jukeboxes, or more specifically a film called 'The Jukebox Murder,' caused excitement among coin-machine operators who protested this would place a very unwelcome onus on their industry; especially since Crosby is a top seller on the jukers.

Everett Crosby, brother and manager of Bing, in a statement denies such plans, as does Russell Holman, Paramount's eastern production head.

Gov. W. Lee O'Daniel of Texas has requested and will receive a 16 mm. print of 'Mr. Smith Goes to Washington' which he can run off at his own leisure and as many times as he pleases in the comfort of his mansion in Austin.

The governor's request followed when it was pointed out to him that the background for the picture closely resembled the situation in Texas when he first went into office.

Uncle Sam is cooperating with Warners in three pictures by furnishing the most expensive props in film history. Program calls for a $35,000,000 aircraft carrier and 133 naval planes in 'Dive Bomber' at San Diego; 17,500 cavalrymen and 250 army planes in 'Here Comes the Cavalry' at Fort Bliss, Tex., and 300 more aircraft in 'Flight Patrol' at Alhambra, Cal.

'UNLIKE AXIS'—RADIO IDEAL

Arlene Francis' Crowded Days

In Broadway Play While Continuing on Sundry Air Shows and with Paramount Newsreel

Arlene Francis, who started rehearsing last week in the Theatre Guild's forthcoming production, 'The Last Round,' is also continuing her various radio activities, which include two live serials (one with a repeat), a six-weekly morning series, a recorded serial alternate weekly half-hour programs and a recorded spot announcement series. In addition she does the sound-track commentary on Paramount fashion newsreels.

Rehearsals for 'The Last Round' are held from 11 a.m. to 6 p.m. daily, with the management giving Miss Francis time off for her radio assignments. The latter include Macy's '9:40 Shopper's Club,' five-minute series Monday through Saturday on WOR, New York. She also does the 'Portia Blake' serial five days a week at 12:15 and 4 p.m., the 'Amanda of Honeymoon Hill' serial at 3:15 p.m., and 'Mr. District Attorney' at 9:30 p.m., and a repeat at 12:30 a.m. on alternate Wednesdays. Rehearsals for the 'Portia' and 'Amanda' shows don't require much time, but the 'District Attorney' rehearsals run from 2 p.m. to 7 p.m. the day of the broadcast.

The recorded serial, 'Betty and Bob,' is waxed from 10 p.m. to 2 a.m. one night a week, and the spot announcements for 'Lydia Pinkham' are recorded every few weeks in a single late-night session. Besides the above regular assignments, Miss Francis appears on various other programs at occasional times and likewise has made several recent audition programs for submission to sponsors. Among her other recent activities was to act as mistress of ceremonies for a show given at a convention of Pepsi-Cola salesmen in New York. As 'The Last Round' will open on Broadway without a tryout tour, Miss Francis will not have to be written out of any of her radio shows for that reason.

Ray Collins, another top dramatic actor in radio, is currently playing a leading part in Orson Welles' production of 'Native Son,' at the St. James, N. Y. He has about as many regular radio assignments as Miss Francis.

Adding Insult

Hollywood, April 8.

NBC artists service sneaked past Columbia's guard last week and set Erio Sevareid, latter's war commentator, in the Warners picture, 'Underground.'

Now the question is, whose mike will be used in the film.

'Barrel of Fun' One Of Most Costly Air Shows Ever on Transcriptions

San Francisco, April 8.

'Barrel of Fun' (sponsored locally by Acme Brewing) and produced in Hollywood by Brisacher-Davis advertising agency, costs $4,000 a show to record. The 26 half-hour programs in the series contracted for will mean a talent expenditure of $104,000. It is believed to be one of the most costly entertainments ever put on transcriptions.

Inasmuch as breweries can't sponsor a live show over a major network, Britacher had no difficulty in selling 'Barrel of Fun,' which offers sponsors a big-time show on major network outlets. Agency is already in the clear on its investment.

'Barrel of Fun' is built entirely for brewers. Charlie Ruggles and Benny Rubin are used with a large supporting cast of players, musicians and singers. Donald G. Wilson is producing the series.

YANK SHORTWAVE WAYS CLARIFIED

Private Business to Continue Operation of International Radio — See Straightforward Advertising Better Method Than Government Propaganda

NEW PLAN DUE

A preliminary meeting has already been held in Washington between Government personages and representatives of the 12 United States shortwave broadcasting units. The purpose of the meeting was to quicken the tempo of shortwave operations, coordinate the efforts, place the technical phases on a scientific basis and take steps to establish a method of consultative exchange within the framework of radio business competition. Apparently Government and Industry are to recognize as basic this ideal:

That the United States shortwave system shall be democratic in character, voluntarily cooperative between the Government and Industry, based on private enterprise and the whole system deliberately designed to contrast in methods and purposes to Axis propaganda.

As the result of the Washington get-together a blueprint of action is reported now being worked out under which it is likely:

(a) That the right to identify themselves will be retained by all of the

(Continued on page 23)

Intensifying Rivalry in Soap Field

Colgate-Palmolive-Peet's Highly Specialized Radio Supervision Department Is Symptomatic

Like the other two members, Procter & Gamble and Lever Bros., of the big three in soap manufacturing, Colgate-Palmolive-Peet has established an elaborate radio department in its home offices. Aggressiveness shown by Lever in exploiting in its new Swan brand has caused its competitors to do some revamping of their advertising setups and this situation has been no small factor in organizational structure put through by James Adams, C-P-P executive v.p., in his advertising department. Adams some years ago headed the C-P-P account in the Benton & Bowles agency.

Because of the intense competition in the soap field, Colgate-Palmolive has found it necessary to maintain a separate radio organization which would be able not only to maintain supervision over the programs of the account's various agencies but to keep in close touch with time and talent developments both network and local station broadcasting. This department will keep appraised of good network spots that are about to become available and maintain a policy of open sesame to independent program producers. Hugh McKay is in charge of the department, while his time buyer is Ralph Robertson.

The intent is in no way to freeze out the agencies but rather to put the account in a position of not missing out on any good bets in either time or shows. The home office radio department will serve as field marshal and information collector, while the agencies will go on carrying out all the details.

Now, Girls

Hollywood, April 8.

Hedda Hopper, signing off her own Sunkist broadcast at KNX, sauntered down the hall to studio C, where her friend, Paulette Goddard, was rehearsing for Louella Parsons' 'Hollywood Premiere'. Those who know how chilly it gets when Hedda and Louella pass each other, held their breath. But nothing happened.

When producer Charlie Vanda informed her, 'Louella won't say another word until you leave,' she stalked off without even a glance in the direction of Lifebuoy's 'first lady'.

Swan Soap Still Has No Fall Radio Show; No Dice on 'Fibber McGee'

Swan Soap, a Lever Bros. product, is still without a network show for the fall. The latest quarry that Young & Rubicam, agency on the brand, has failed to deliver is 'Fibber McGee & Molly.' Chester LaRoche, Y. & R. prez, went out to the Coast to see whether the comedy team could be weaned away from Johnson's Floor Wax and he came away without a deal.

Swan had previously been interested in lining up Jack Benny.

MUTUAL PACE 39.7% AHEAD OF 1940

Mutual Network this March had a gross turnover of $513,774 in time billings, which was 31.5% better than it had been for the corresponding month last year. At that time it grossed $390,813.

On the first quarter of this year Mutual is ahead by 39.7. Accumulative figure for the initial three months stands at $1,461,162, as compared with $1,046,191 for last year.

PAT BARNES EMCEEING

On Noxzema 'Battle' Moving to WABC from WOR, New York

Pat Barnes takes over this weekend as the Manhattan m.c., opposing Neal O'Malley, as the Brooklyn m.c. on the Noxzema-sponsored 'Battle of the Boroughs.' Teams compete in this New York replica of an intercity audience participation, which has counterparts all over the U.S.A.

Show has been on WOR, but is shifting locally to the Columbia station, WABC.

Grand Duchess Charlotte of Luxembourg luncheoned and toured through Radio City by Niles Trammel yesterday (Tuesday).

TACTICS AND CHARM

Events have progressed in Washington to a point where the radio industry is alarmed for its future and concerned with the question of what to do about it. At the moment the spotlight should be, and presumably is, upon tactics. Under the pitiless self-analysis of a detached scrutiny, with all vanity squeezed out, the industry may well ask itself if past defensive strategy has been (a) smart or (b) successful; and whether future defensive strategy is likely to be (a) smarter and (b) more successful. Because the first 20 years were obviously the easiest.

Against what may broadcasting fairly organize to defend itself? Not the public or the public interest. Not the Government, as such, but only an arm of the Government that starts or threatens illegal jostling. Broadcasting may fairly organize to defend itself against the vagaries of cranks and crusaders, against the malicious mischief of radio-hating elements, against bullying and false assertions of authority, against would-be autocrats, against enemies of private enterprise and advertising, against bigotry and incitement of any kind, against unscrupulous legislators and frivolous publicity-seekers.

Most of all it would seem the best defense of American broadcasting would be an intelligent, conscious, permanent offensive campaign to better get across to people and to politicians that American radio is, like the United States itself, one helluva success. It is in line with the spirit of our times to be critical and not to stupidly fight change where change is inevitable or even desirable. But a willingness to admit flaws and errors should not silence a legitimate gratification that, somehow, partly by design and perhaps partly by accident, the competitive, privately supported, censorship-free, criticism-taking and opposition-guaranteeing American radio industry has been marked by many virtues, only petty scandal- and is guilty of only occasional public interest perversions—an infinitesimal percentage compared to what autocratic radio systems, including the BBC, regularly do to public interest.

But, tactically, the emphasis of the future must presumably be upon this need of intelligent, conscious, permanent defense-by-offense. This radio has not had. This radio needs. And to get it some blunt truths may need to be bluntly stated, some corny methods be unceremoniously deposited in the ashcan.

Some time ago the radio industry united to reorganize the National Association of Broadcasters and to thereby win a victory over Father Coughlin and others who sought to put radio on the spot. Later the broadcasters united to fight its traditional foe, ASCAP. These are omens of radio's ability when properly aroused, to unite. Against these constructive signs may be cited the divisions of interest between clear channel, regionals, locals, affiliates and networks. So nobody would be justified in belittling the complexities of the problem of industry tactics.

And now to come to some—but not all—of the blunt questions:

Has an excess of cynicism weakened radio, as it did France, when the big crisis came?

Has broadcasting as an industry had faith in personality and no faith in principle?

Has short-sighted short-term expediency been the only defensive tactic of the past?

Has the Washington 'inside track' been the great mirage and some of the 'insiders' the great charlatans of the industry?

Has an industry with a splendid record kept its story hidden out of lack of public relations imagination; out of small-minded confidence in small-minded politicians?

In short, tacticians may well ask, has there been a breakdown of charm in Washington?

LADY ESTHER'S CONTINUANCE DUBIOUS

Lady Esther may retire from radio after consecutive 10 years run. Account has already broken off with Guy Lombardo, effective May 5, and there were no indications up to yesterday (Tuesday) whether it was going to replace Lombardo with another program. Reports around the trade had it that other bands were being auditioned but this was not confirmed by the Lady Esther agency, Pedlar & Ryan.

The cosmetic started its career in radio in 1931 with a single half hour on NBC and in time this schedule was increased to as many as four half hours a week. Wayne King, who took stock as part of his remuneration, remained on the company's payroll for over seven years without a break and Lombardo took over two years ago last October. For years NBC used Lady Esther as a classic success story.

At times things haven't been too pleasant between Lombardo and the account. There was one incident last Christmas when the owners of the firm refused to let the bandman extend a holiday greeting to the program's listeners. The sponsor felt that if there was any wishing to be done or any thanks to be extended for loyal listening such expressions should come direct from those paying the bill.

Alfred Busiel, part-owner and advertising head of Lady Esther has been in Hawaii, and it was understood that on his return to the U. S., he would listen to an audition of Freddy Martin's band with Herbert Marshall doubling from m.c. to a weekly dramatic monolog. There was a report yesterday (Tuesday) that Lombardo had been dickering with Chesterfield for Fred Waring's daily spot on the NBC-red but this was not confirmed by Newell-Emmett, agency on the cig count.

Case Up Before New Orleans NLRB

AFRA Collects $14,000 Back Fees for Off-the-Line Programs—Dickers in Portland and Dallas

Saul Jaffe, law partner-brother of Henry Jaffe, will handle the AFRA case against station WIOD, Miami, at the National Labor Relations Board hearing tomorrow (Thursday) in New Orleans. The union charges the station management with unfair labor practice and seeks reinstatement of two announcers, Bill Pennell and John Stinson, allegedly fired for union activity. It not only is seeking the payment of wages for the entire time since their discharge, but seeks reimbursement for commercial fees they are said to have lost in the interim.

Collection of more than $14,000 in claims for actor fees was made last week by AFRA from the sponsors of the 'Mr. Keen,' 'Easy Aces' and 'Manhattan at Midnight' programs. Charges were for off-the-line recordings and represent adjustment of fees already paid. Payment winds up a number of such cases, as the sponsors of "Gang Busters,' 'Grand Central Station' and other programs had already settled similar claims.

AFRA Portland (Ore.) local, represented by State Senator Harry M. Kenin, is negotiating a staff contract with KGW-KEX, and expects to have the deal signed within a few days. The Dallas local is negotiating for a contract with KRLD, with Andrew Patton, former Dallas district attorney, representing the union.

Anderson Promotes CBS Shortwave Branch; Fry Stays in Detroit

CBS' international shortwave department now has a sales promotion adjunct headed by Ernest Anderson.

Anderson had previously been assigned to the Detroit office but he was brought back to New York after Columbia's Detroit promotioneer, Tom Fry, was granted a deferment by the local draft board.

'WOMAN IN WHITE' GOES TO OXYDOL AND B-S-H

Procter & Gamble has taken the 'Woman in White' serial away from Pedlar & Ryan and assigned it to the Blackett-Sample-Hummert agency, Chicago. Whereas it formerly plugged Camay soap the show will under B-S-H's supervision carry the Oxydol tag.

This move and the assignment of Ivory Snow to Benton & Bowles the week before are part of a wholesale juggling routine that P & G has engaged itself in prior to the advent of daylight saving time, April 27.

ROLLS IN THE EASEL

Mutual Shows Its Sales Story to New York Admen

Mutual Network yesterday afternoon (Tuesday) unveiled its latest easel presentation to a group of ad agency men at the Waldorf-Astoria hotel. There will be another showing, plus refreshments again, to a similar group this afternoon (Wednesday). Later on the network will make up 100 copies of this work, but in smaller edition, for distribution among MBS salesmen and outlaying agencies.

The presentation describes the rise of Mutual along coverage, business and program lines, tells of the new stations that are about to join the network, and makes a comparison of market representation and rates with the NBC-blue.

Al Pearce's Renewal

CBS last week got a renewal for the Al Pearce show from Camel.

Its new time in May will be 10.30-11 Friday nights.

Bob Kaplan Into Army

Bob Kaplan has quit as secretary to Lyn Murray since he's slated to be inducted into the army this week or next. He's the son of Ben Kaplan, radio columnist on the Providence Journal Bulletin.

Jack Beach, former CBS page-boy, is taking young Kaplan's spot with Murray.

Disc Code Pronto

Proposed transcription code, already approved in outline by the American Federation of Radio Artists and the platter producers, will probably be signed in a few days. Negotiating committees for the two groups met yesterday (Tuesday) to iron out final details of the agreement.

PRESS LICENSES FOR FM ARE GRANTED

Washington, April 8.

Flinty attitude toward newspaper applicants for FM permits has been softened by the Federal Communications Commission although most publishers' pleas for operating papers remain on the hook pending the scheduled hearing on licensing policy. Regulators last week ground out a few of the held-up construction permits.

Following a previous announcement that the authorizations already voted might be followed up with issuance of the papers when it was shown that public interest required early action, the Commish disbursed a certificate to Gordon Gray, Winston-Salem, N. C. (Journal-Sentinel). Six other newspaper applicants will get CP's, carrying a provision 'That no construction facilities shall be undertaken or completed until the Commission has acted on the general newspaper ownership question' while requests of five other newspapers were 'placed in pending file.'

The Milwaukee Journal, one of the group given conditional construction permits, was authorized, however, to operate its present experimental plant commercially for 60 days subject to any rules and regulations that may be adopted later.

The permit for Gray was justified with an informal explanation that the station would serve a different area than that covered by the Journal-Sentinel and also would compete with existing newspapers owned by other individuals. Apparently 'public interest' depends upon the identity of the owner rather than on his journalistic connections, for Gray is known to be a good New Dealer.

Conditional construction permits went to the South Bend Tribune (WSBT), Detroit News (WJR), Milwaukee Journal (WTMJ), Pittsburgh Post-Gazette (WWSW), Baton Rouge Advocate and State Times (WJBO), Columbus Dispatch (WBNS), Chicago Tribune (WGN), Rockford (Ill.) Star and Register-Republic (WROK), Baltimore Sun, Trenton Times, and New York News.

'LONE RANGER' DIES

Earle Graser, Little Known Actor, Played Famous Cowboy Galahad

Earle Graser, the 'Lone Ranger' of radio, was killed instantly about dawn yesterday (Tuesday) in an auto accident near his home in Farmington, Mich., a suburb of Detroit. He is believed to have fallen asleep at the wheel of his car, which crashed into the rear of a trailer-truck. He was within two blocks of his home when the mishap occurred. Caution while driving has frequently been urged on the 'Lone Ranger' programs.

Brace Beemer, the original 'Lone Ranger' when the program started some years ago on WXYZ, Detroit, and who since being replaced by Graser has been narrator on the series, will return to the title part for tonight's (Wednesday) broadcast. In conformity with the long-time policy of anonymity for the cast of the show, the change will not be announced.

Similarly, Graser was little known to the public, as King-Trendle, Inc., owner-producer of the show and operator of WXYZ, had standing instructions not to publicize him, and his identity was not even revealed to the trade. One of the few occasions when Graser received publicity as the 'Lone Ranger' was in a Saturday Evening Post article several months ago. King-Trendle was understood to have been irate at the revelation of his identity at that time.

'Lone Ranger' series originates at WXYZ and is heard on the Mutual network Monday, Wednesday and Friday nights, being also recorded for broadcast in Canada, Honolulu, Australia and New Zealand. It is sponsored co-operatively, but will be taken over on WOR, New York, and 42 other network outlets May 5 by General Mills. It was one of the four original programs on Mutual when the network was formed, and has remained on ever since. It was originally heard before that on WXYZ locally, however. In addition, the 'Lone Ranger' character has been the basis of a series of Columbia pictures, a cartoon strip, and more than 50 items of merchandise.

Graser is survived by his wife, Jean, and a one-year-old daughter, Gay.

JOHN ELWOOD BACK TO NBC

John Elwood, former vice-president of the National Broadcasting Co., is returning to the organization as manager of its shortwave division under John Royal. Elwood was a pioneer radio executive, having held various posts in the network prior to his leaving. He will join the NBC staff in the near future.

Post he fills was vacated by Guy Hickok some weeks ago when the latter joined Don Francisco in the radio division of the Nelson Rockefeller Committee on Inter-American cultural relations.

Elwood is the second former executive of NBC to be re-hired in the past year. Edgar Kobak, head of the blue network sales department, is the other.

Farmer-Labor Bloc Crys 'Censorship'

Gammons, of WCCO, Denies Charge—Speaker Banned on Beef Remarks Were Libelous

Minneapolis, April 8.

Because Earl Gammons, WCCO general manager, refused to permit State Senator G. H. Lommen, Farmer-Labor leader, to go on the air to deliver a scheduled speech attacking budget figures which Gov. H. B. Stassen previously had given out over the ether waves, a resolution backed by the liberal forces in the state legislature has been introduced into that body, calling for a federal investigation of the CBS station. The incident has kicked up a considerable furore and has been played up heavily in the press, with liberals claiming the right of free speech has been impinged upon.

Gammons, however, explains that he only took action after the governor's office, which had come into possession of the prepared Lommen speech prior to its delivery, notified him that the talk, purporting to show that state finances were in a precarious condition, contained figures that were 'incorrect and libelous.' If the station permitted the speech to be given, he was advised, it would be subject to a libel damage suit.

'This isn't an instance of denying free speech,' insists Gammons. 'It's a matter of keeping the station from becoming involved in a libel suit. As a matter of custom, this time was to have been given to Senator Lommens free of cost, although the station was not obligated to do this. We didn't receive a copy of the speech until it was too late to make a check of the figures which it contained.'

Gammons also vehemently denies the charge that his station has favored the Republicans and discriminated against the Farmer-Laborites. He points out the free time given to F. L. office holders cretis during the past decade.

Sea-Going Radio Research

The summer sales promotion campaign was officially opened this week by Joseph Creamer, of WOR, New York, with a detailed report on what people who own yachts, cruisers and sailboats do about radio. The data was gathered secretly last August, when amphibious representatives of the American Market Research Corp. hired outboard motor boats and prowled Hudson Park, Echo Bay, Glen Island, Manhasset, Red Bank and other home ports of small pleasure craft. Putt-putt researchers megaphoned up at surprised boatmen and discovered that of 175 craft at anchor, 60% were equipped with radio, and of those with radios, 60% had portables. And they listened to WOR 24%.

Proving that the good old summer time is still good radio time is the thesis of 27 pages of Creamer data. The sea-going survey was just one of many kinds of checking followed.

Inside Stuff—Radio

Two different scripts were in readiness for the repeat broadcast of the 'Grand Central Station' program last night (Tuesday) over NBC blue (WJZ). They were dramatizations of the same story, but one was five minutes shorter than the other. Regular program, which went on from 9-9:30 over the eastern and midwestern NBC blue hookups, had only one script of the normal length.

Reason for the two different scripts for the repeat show was the uncertainty of how long the fight broadcast for Adams hats would run. Broadcast described the Joe Louis bout, which, if it went the full number of rounds, would run five minutes into the 'Grand Central' repeat time, beginning at 11 p. m. However, if the fight ended in an earlier round, 'Grand Central' would have the full 30 minutes. So scripts of 30 minutes and 25 minutes were ready and rehearsed. 'Grand Central' is produced as a package by Lambert & Feasley for Lever Bros., through Ruthrauff & Ryan. Ira Ashley directs it.

Although Mutual is not slated to take over the fight broadcasts at Madison Square Garden, N. Y., from NBC until June 1, it has already started to ballyhoo the switchover via special sports programs. First of a regular series was aired Friday (4) night after the Lou Nova-Max Baer bout and took the form of a roundup of comment from various sports authorities immediately after the conclusion of NBC's description of the fight. Fact that the fights will be carried by Mutual after the June 1 date was prominently mentioned on the show.

No decision has yet been reached as to who will do the blow-by-blow account when Mutual and Gillette razor takes over, although Ted Husing made a sample recording and is understood to be getting consideration for the assignment. Sam Taub, who now does it for NBC and Adam hats, is also a possibility.

Before closing with Pepsi-Cola for the five-minute program series on the blue starting in June, NBC checked with the Independent Radio Network Affiliates on the basis that affiliated stations ought to be compensated for the five-times-a-week setup. The understanding that ensued was that the stations be paid off for the five five-minute periods a week on the basis of a full weekly hour.

According to NBC only a few of the 130 stations tagged for the Pepsi-Cola hookup have protested against the network selling a five-minute unit of time when the program does not consist of news. The station compensation contracts do not make any mention of rates for units less than 15 minutes.

When Haven MacQuarrie was in Des Moines with the Marriage Club program on KRNT he was observed walking up the 13 floors of the Register and Tribune building to the radio station and did it a couple of times before he appealed to Mike Cowles for a non-stop elevator ride. However, he continued on successive visits to the station to walk down all 13 flights.

The reason for this is that since being locked in a refrigerator when a youngster and being gassed in the world war, he can't take elevator stops—either up or down.

Negotiations by a leading food processor for the radio rights to an adventure strip blew up suddenly when the account received a report that it had ordered on the business habits of the strip's owner. This old conservative firm makes it a practice before signing a contract to inquire into the other's business standing and responsibilities. In this case it found that the 'other party' does not maintain a checking account, nor even a bank account, insists that he be paid in cash and signatures no contracts himself but arranges to have all such obligations assumed for him by a third party.

Eddie Cantor is the last of the stars to hold out against BMI. Original music only has been played week after week on his Ipana program. After much grimacing and reluctance, pro-ASCAP Bing Crosby finally yielded and has since sung BMI.

Under Bristol-Myers' contract with Eddie Cantor it doesn't have to act on his option for the second year until Sept. 1. His agreement covers two years and calls for a 39-week season.

Services of George Denny of Town Hall, New York, as a moderator at forums a la Town Hall conducted at educational, business and miscellaneous conventions is in demand. In addition to his chore of this description at the May 5 Institute for Education by Radio in Columbus he will officiate May 25 in Boston at the Advertising Federation of America with Hill Blackett, Carle Conway, George Gallup and Hartford Powel speaking to the subject 'How Advertising Can Best Serve Democracy Today.'

Mrs. Betty Reeves, widow of Knox Reeves and still v.p. of the Minneapolis agency bearing his name, has published her first novel, 'A House for Emily,' and has a second novel, 'Sweet Are the Days,' nearly done, and a third one, 'Eva,' jelling. She writes at night after a full literary day at the office as script editor of 'Valiant Lady,' 'Jack Armstrong,' 'The Mystery Man' and 'By Kathleen Norris.'

KSTP, Minneapolis, has launched 'new approach' to the sales promotion problem with a four-page folder, explaining the station's new 'Planalyzed Promotion' campaign for time-buyers. Linking promotion, merchandising and publicity department, 'Planalyzed Promotion,' is making a big point of the fact that its service is offered 'after the contract is signed.'

Herb Pettey points out the oddity of the new Loew frequency modulation transmitter being located at Pasilades park, within a few feet of the original WHN towers dating back to 1922. Meantime, WHN's 50,000-watt plant for next fall operation will be located in lowlands outside Hackensack, protected against Mexico

ARMY'S RADIO PUBLICISTS

'Unlike Axis'—Radio Ideal

Continued from page 2

12 shortwave senders and with it the right to sell advertising sponsorship of programs. This apparently recognizes the theory that advertising support is more democratic, more practical, more congenial to South Americans than would be the countermethod of Government operation and Government programming which assume the character and the odium of 'propaganda.'

Modification

(b) But in the interests of coordination of effort and exchange of information there may be a modification of present indiscriminate, self-determined operating policies by 12 separate shortwave units.

It is possible that NBC will be the pivotal organization of one grouping including Westinghouse, Powel Crosley's WLWO of Cincinnati and WRUL, Boston. Columbia in turn would be associated loosely with General Electric which has shortwave transmitting points in Schenectady and San Francisco.

Democratic

By thus retaining a minimum of two business groupings within shortwave, Yanks would preserve the principle of private competition and freedom of action and offer a democratic-type shortwave organizational contrast to Axis modus operandi. The role of the U. S. Government while it would be much more pronounced than heretofore would under the emerging plan presumably remain that of a partnership in the national interest as between Washington and private enterprise. 'Coordination' would not be a polite name for 'regimentation.'

The recent Washington meeting will probably result in some sort of regular consultative apparatus between the shortwave broadcasters and the Government. Lowell Mellett is expected to be the Administration's spokesman. The radio industry would presumably designate some one individual as its Washington contact. Nelson Rockefeller's Inter-American cultural relations committee would also play a part.

NBC-CBS Would 'Consult'

The consultative principle would bring the NBC group and the CBS group together from time to time. A voluntary sharing of information and a scientific approach to the whole problem within the framework of rivalry are the ideals sought.

The high costs, actual or potential, of international programming with the pitfling income possibilities through semi-advertising sponsorship are fully understood and both CBS and NBC are reconciled to bearing a burden for the good of the United States and is proof of a public sense of duty by broadcasting.

Just now it is Europe—not South America as often commonly supposed—that is important in shortwave broadcasting. The voice of the United States is heard in Europe with a moral and morale weight far greater on the whole, it is thought, than the British. In any event it seems clear that in the recent Yugoslav right-about-face Yankee shortwave played quite an important part.

One plan for the 12 existing United States shortwave stations now beaming to foreign lands to surrender individual operation and management to a single corporation which would be set up for this purpose has been advocated, but seems to have been abandoned.

Difficulty and ineffectiveness of the present shortwave setup, it is claimed by some observers, is that each of the etherizers is trying to cover all or a major part of South America. Narrowest shortwave beam being sent equatorward is 20 degrees, while a number are almost 50 degrees. No station in England or Germany transmits anything wider than a six-degree beam.

Signal Gets Weaker

As the beam widens, the signal becomes multiply weaker. Germans and English, therefore, allot each station a narrow territory to which it transmits and by having a number of stations they cover the whole area. U. S. outlets all overlap each other and, despite the 50,000 watts some now employ, can't be heard well in the southern end of the continent nor in some other spots.

It has been emphasized that no shortwaver wants voluntarily to broadcast exclusively to some insignificant territory like Haiti or the backwoods of Chile while a competitor grabs for himself Rio or Buenos Aires. All the stations are particularly anxious to hit the wealthy Argentine area.

Most of the 12 U. S. shortwavers do beam to Europe during the day, transferring to their South American antennae during the evening, when the time difference in Europe makes broadcasting to there impractical. European beams are almost as diffused as those pointing southward, while, under unified operation, each station could be allotted an objective.

CONOCO TAKES SPOT FLYER

Continental Oil Co. is placing a campaign of 52 announcements through the midwest and southern areas. Schedule is to be run off between June 4 and 29 at the rate of two announcements a day.

It's to plug a new Continental brand, and the agency is Tracy-Locke-Dawnson.

'Jury Trials' Continues Throughout Summer

Williamson's Candy will continue its 'Famous Jury Trials' on NBC-blue through the summer. Beginning April 28 it will occupy the Monday 10-10.30 p.m. spot.

It's now on Mondays but at 7 p.m.

Vic Connors to N. Y.

San Francisco, April 8.

Vic Connors, for the past four years local secretary of the American Guild of Variety Artists and the American Federation of Radio Artists, left for the east yesterday (7).

To assume the post of national organizer for AFRA.

EX-RADIO EDITOR TO ASSIST KIRBY

Harold Kent, Morris Jacobs, Jack Harris, Brooks Watson, Ross Worthington, Jerome Ross, Robert Coleson, Gordon Hittenmark Among Men From Broadcasting Sources Now Under War Department

PROGRAM IDEAS

Washington, April 8.

Under the general direction of Ed Kirby, formerly with the National Association of Broadcasters, a radio publicity bureau within the U. S. War Department is already beginning to function. Its immediate tasks are to organize, coordinate, preside over and supply program ideas and continuities and to facilitate meetings and relations of broadcasters and the publicity officers of America's 189 military camps.

Kirby's rapidly expanding staff now includes:

Harold W. Kent, a captain, former radio director of the Chicago public schools and widely acquainted among broadcasters.

Curtiss Mitchell, for 10 years an editor of various radio fan publications.

Gordon Hittenmark, a captain, a former NBC announcer.

Morris Jacobs, who was a radio program official for the Democratic National Committee in 1936.

Jack Harris, on leave from WSM, Nashville, Kirby's former connection in the industry.

Brooks Watson, on leave from WMBD, Peoria.

Ross Worthington, with Pathe newsreel experience and whilom producer on 'We, The People' program.

Jerome Ross, formerly with Balckett-Sample-Hummert and the New York Post.

Robert C. Coleson, radio official of the San Francisco fair.

American Bounce Bands for NBC Shortwave Under Discussion; McCann-Erickson Seeks Sponsors

NBC is preparing a series of half hour per day dance band programs from New York hotels which it will shoot shortwave at South America and which it hopes will be sponsored by manufacturers whose products are available in that territory. Net has approached several New York hotels on the idea of picking up bands and has met with affirmative nods because of the advertising each spot will derive from the broadcasts. It says it has the okay of Local 802 of the American Federation of Musicians to go ahead on the idea.

Network plans to use six half hours of live dance music a week, emanating from different hotels. It figures that beside the commercial basis of the programs ther.'s a valuable good-will aspect that can't be overlooked. In addition, and one of the points it is using in gathering bands for the work, is that the live music will help to sell American recordings by the bands involved to fans below the equator.

Programs are partly based on story which appeared in VARIETY several weeks ago from Buenos Aires. Story gave an account of the growing number of fans and fan clubs with a soft spot for American swing bands.

McCann-Erickson is agening the idea and reportedly has Standard Oil Co. of New Jersey interested.

How to Start a Riot

Minneapolis, April 8.

Schuneman's, department stores, has new KSTP morning program called 'Finder's Keepers.'

Gal announcer tells about some special item in the store, describes it, gives its approximate location, and then comes forth with the info that it's the property of the first Schuneman customer that day who finds it.

NEHI CONTRACTS SET WITH 300

Nehi (Crown Cola) is now set with over 300 stations with each of these running five five-minute musical programs a week. The time is bought locally but the shows are produced by B.B.D.—O., agency on the account.

Out of the 300-odd stations only 40 it was found had no local card rates.

CHANGE OF ADDRESS

'Home of Brave' Is Now Care of Benton & Bowles

'Home of the Brave' leaves both CBS and Young & Rubicam in June and moves over to the NBC-red and the Benton & Bowles agency. It will make the 5-5:15 period on the latter network and plug Certo and Sure-jell. Serial is now tied to Swansdown Flour.

General Foods controls the show and the various brands.

2,500 Canadian Radio Technicians Needed in England

Toronto, April 8.

Coincident to that recent parliamentary enactment 'freezing' new-model designing in Canada's radio industry for the duration of the war, shareholders in the big Rogers-Majestic Corp. and DeForest Radio Co., here have ratified the agreement whereby their large plants have passed into British hands to become units of a great British Empire enterprise dedicated to the production of special and technicel radio equipment for the British air, navy and army forces.

Corollary to this latest development in radio in this Dominion, Royal Canadian Air Force headquarters are issuing appeals by press and radio for 2,500 radio technicians who will be sent overseas immediately. With the age limit from 18 to 45, but preference given to those from 20 to 27, basic pay will be $1.30 a day, plus maintenance allowances to dependents; with commissions to be granted and remuneration plus family allowance to be based on that sliding scale which obtains in the officer-groups of army, navy and air force.

Because of the continuing developments in television, frequency modulation and other radio advancements, small laboratory personnels will be maintained by Rogers-Majestic-De-Forest. The well-equipped plants will now be under the supervision of W. C. Thornton Cran, of London, as president. Chairman of the board is Lord Swinton, former Minister for Air of Great Britain. Directors are all outstanding radio figures in Canada, the United Kingdom, the West Indies, and other parts of the Commonwealth. The managing director is American-born Allan Miller.

Ted Enns, national salesmanager for KSO-KRNT, Des Moines, to New York City this weekend for ten days

Australian Gov't Tightens Control; Editorial Deplores 'Seductive Power'

Canberra, March 28.

The Federal government will complete absolute control of the Australian Broadcasting Commission under a bill due for signature shortly. Bill was first introduced by Senator George McLeay, Postmaster-General, who is in charge of both national (A) and commercial (B) stations. Labor Party, in opposition, will sanction the passing of the bill.

New provision gives to Governor General Lord Gowrie, acting for the government, power to upset any decision of the A.B.C., and to direct its members to take any action he considers advisable. Meantime it's the intention of the government to increase operating board of the A.B.C. from five to seven, including a Labor representative, and to place employees under working conditions similar to those prescribed in the Public Service Act, thus making the A.B.C. virtually a branch of the Public Service.

Senator McLeay declared that 'the power granted to the Governor-in-Council is intended to be used only when the Commission's actions are considered to be at variance with national or Imperial policy or in conflict with public interest. It's recognized that there are many advantages in allowing the Commission to exercise the widest possible powers, but in the light of experience, it's considered that occasions may arise when the government may find it essential to direct the Commission.

The annual report of the A.B.C. was tabled in Parliament by McLeay. Report disclosed an advance in finance and radio licenses. Revenue is listed at $3,095,460, an increase of $214,928 for the year. Assets are listed at $2,053,016, being $329,544 higher than in 1940. Presently there are 1,212,581 licensed set holders in Australia, paying the government $4 yearly for the right to listen-in. The A.B.C. takes a percentage of each license fee for operation costs. Commercial stations do not share in the tax, being supported by advertising sponsorship.

(Figures given above are calculated $4 to the pound.)

In radio circles the government's action in taking full charge of the A.B.C. as against previous nominal control is being watched with very close attention. Daily Telegraph, a powerful Sydney newspaper, had this to say:

'The Broadcasting amendment bill now before the Federal Senate secretes some dangerous provisions. . . . This bill is likely to do more harm to the public than to the Commission, unless Federal Parliament insists that the government insert some check on its power to control what goes on the air over A-class stations. . . . The present government may have the best intentions. It may never be unscrupulous enough to suppress criticism of itself, to organize talks and broadcast commentaries which create an entirely false conception of its activites. It may never be tempted to use the radio stations it controls to promote the political parties which Ministers belong to. It may never seek to color the news to its own advantage. But we may some day find ourselves under a government which is tempted, by the seductive power this bill offers, to do all these things. . . . One thing this country has got to guard against now—the danger of official control of its means of expression. . . . The possibility that a politician may be able to extend his parish-pump influence by compelling the A.B.C. to broadcast some musical prodigy from his electorate is hardly less horrible than the prospect of a government blanket over freedom of expression on the air.'

With the more complete control of the A.B.C., private broadcasters figure that some action against them will be taken in due course. Execs have in mind the statement of Senator McLeay that 'the present radio layout is unbalanced, and the government was considering reducing in some areas the number of licenses issued to commercials.'

Meantime, Minister for Information (Senator Foll) has announced that his department will stop the distribution of free news service to commercial stations. Exception, however, would be made in the case of a limited number of commercial units in areas where there is no national A.B.C. station.

Foll stated that in place of the free news service his department would offer other free services to the commercials, including speeches by brass hats.

National Thrill Shows a Buyer Of Spots on San Antonio's 5 Stations

San Antonio, April 8.

Units remain at an even keel here this week. Heaviest time buyer the past week was the National Thrill Shows, with a heavy spot campaign on all stations.

With the baseball season set to open here on April 13 and with the Fiesta de San Jacinto the following week, all stations expect a new high in biz. Several stations report that this quarter has set a new mark in sales volume with prospects looking even brighter.

KONO: National Thrill Shows, six announcements per day.

KMAC: Aztec Furniture Co., Amateur Blue Ribbon Hour extended to one hour and a half; San Antonio Brewing Co., for Pearl Beer, 'ASCAP on Parade,' two and a half hour record program, through Jack Piluk Agency; National Thrill Shows, six announcements per day.

KABC: Auge Packing Co., 10 announcements per day; San Antonio Buick Co., five announcements per day; Jorrie Furniture Co., one announcement per day; National Thrill Shows, four announcements per day; American Can Co., through the Mutual Network each Monday for a half hour, 'The Amazing Mr. Smith.'

WOAI: Mangels Dress Shop, six announcements, direct; Day and Night Water Heater Co., through Hixson-O'Donnell, announcements daily for one year; Wesson Oil & Snowdrift Sales Corp., through Fitzgerald Advertising Agency, 546 time signals to be used between April 7 and July 6; Beech-Nut Packing Co., through Newell-Emmett, 12 announcements per week; National Thrill Shows, a total of 17 announcements.

Comparative Unit Count

	April 5	March 29	% of Change
Network ...	6,255	6,240	+0.2
Local	9,577	9,185	+4.3
Nat'l Spot..	1,650	1,820	—9.3
Total	17,482	17,245	+1.4

(Included: KABC, KMAC, KONO, KTSA, WOAI)

Manchester, N. H., Has Both Red and Blue

WMUR, new Manchester, N. H., outlet, joins the NBC-blue April 26.

WFEA, in the same town, will be switched from the blue to the red at the same time.

New Users of Spot

Pennfold Golf Balls is placing five-minute electrical transcriptions through the Blaker agency. There will be 13 of them.

Other new developments in the spot field are P. L. Prescott's Dazzle Bleach, one-minute announcements through the Mon-Roe E. Dreher agency; Lady Linden cosmetics through Albert Gunther-Law; Staff Bread (Continental Baking Co.) through the Ted Bates agency and Needick's Orangade, announcements, Weiss &Geller agency, Chicago.

DETROIT LOCAL HOLDS

Other Units Slow—All-State Insurance to WWJ

Detroit, April 8.

Taking a slump in the network category, Detroit remained strong after weeks of mounting business here. Strength continued to show in the local business which more than preserved the gains recorded earlier. Level of time is at a high here for the season and is believed to be a reflection not only of increased money coming into Detroit through the vast armament orders but to the additions in population through high employment.

Even interpreted generically, the statistics for last week failed to show the full picture among the six stations here, since most of the network loss was recorded in one station.

WWJ: All-State Insurance Company, 'The Yawn Club,' 15 minutes, three times weekly, 13 weeks, through E. F. Brown, Chicago.

Comparative Unit Count

	April 5	March 29	% of Change
Network ...	9,205	9,484	—2.9
Local	13,239	13,143	+0.7
Nat'l Spot..	4,597	4,594	*...
Total	27,041	27,221	—0.7

*No change.

(Stations included: CKLW, WJBK, WJLB, WJR, WWJ)

Child Life Magazine Uses KLZ Spots In Circulation Bid

Denver, April 8.

KFEL sales staff turns in record number of sales for newscasts, one for seven- -week for one year.

KFEL: McClanahan Clothing Co., through Ted Levy, 208 newscasts; Old Homestead Bread, through W. E. Long, seven announcements daily, three months; Rand Millinery, nine chain breaks; Salvation Army, 39 five-minute periods; Standard Motor, through Max Goldberg, seven newscasts weekly, one year; Ambrose & Co., through Max Goldberg, 15-minute and eight spots; Carlson-Frink Dairy, through Betts-Koerber, two spots daily, three months; Knox Co., through Allen Smith, 208 newscasts. Denver Bible Institute, half-hour weekly, one year; Dubble Bubble Gum, through N. W. Ayer, 65 announcements; Freeman Chemical Co., three five-minutes weekly; Grayson Apparel Co., through Robertson agency, 100 announcements; Kingston's Clothes Shop, through Ted Levy, three announcements daily, one year; Kay Modes Millinery, 13 spots; Longines-Wittnauer Co., through Arthur Rosenberg, three time signals a night, one year; Young People of the Rockies, half-hour weekly, three months.

KLZ: Kurland Motors, eight announcements; Publix Cab, 13 quarter hours and 106 announcements; Christian Science Committee on Publication, one spot; Lou Martin, through C. F. Cusack, three spots; Child Life Magazine, through Buchen agency, five spots; Marlin Firearms Co., through Craven & Hedrick agency, 52 announcements; Nash-Kelvinator, through Geyer, Cornell & Newell, 52 spots; Mrs. Tucker's Shortening, through Crook agency, 18 spots; Wilson & Co. (Ideal Dog Food), through United States agency, 34 weather forecast announcements weekly, three months; Beech-Nut Packing Co., through Newell-Emmett, 65 spots; Dodge Motors, through Ruthrauff & Ryan, seven announcements; Pruity Creamery, 26 announcements. Boy Scouts, two spots.

Comparative Unit Count

	April 5	March 29	% of Change
Network ..	8,175	8,340	—2.0
Local	4,656	4,800	—3.0
Nat'l Spot..	1,701	1.731	—1.7
Total	14,532	14,871	—2.3

(Included: KFEL, KLZ, KOA, KVOD)

KVI Says It Florally

Tacoma, April 8.

A transmitter made of daffodils crowned float of KVI which was entered in the annual Daffodil Festival Parade of Puyallup. Six small girls dressed to represent departments of radio completed the float.

Kids were labeled 'Sports,' 'Education,' 'Drama,' 'Religion,' 'Special Events' and 'News.'

Canada Dry Places E. T.'s on WAAB For Spur Beverage

Boston, April 8.

Business continued on the upbeat here.

WAAB: Henley - Kimball Co. (Hudson-Terraplne), 13 30-word cutins, Monday, Wednesday, Friday, April 2-30, and 26 100-word participations during WAAB News Service, Monday through Friday, April 1-30, through Glaser-Gottschaldt, Inc.; E. T. Slattery Co., 12 100-word participations during WAAB News Service, Tuesday and Thursday, April 15-May 22, direct; Boston Evening Transcript, 11 100-word participations during WAAB News Service, March 30 to April 3, two 30-word cut-ins, April 3, direct; New England Cupboard (Connie Sears Stackpole), renewed series of 260 15-minute programs, Monday through Friday, March 31, 1941-March 27, 1942, through Harry M. Frost; R. H. White Co., 25 100-word announcements, Monday through Friday, March 31-May 2, and series of 104 100-word prticipations in WAAB News Service, Monday through Friday, May 5-Sept. 25, through Chambers & Wisewell; Canada Dry Ginger Ale, Inc. (Spur), series of 130 one-minute transcriptions, Monday through Friday, March 31-Sept. 26, through J. M. Mathes, Inc.; Wallshaw's, Inc. (cleaners), 10 30-word cut-ins, Sundays, April 6-June 8, direct; Snyder & London, Inc. (furriers), 16 100-word participations in WAAB News Service, Tuesday and Friday, April 15-June 6, through David Malkiel; Boston Globe, three one-minute transcriptions, April 4-6, through BBD & O; Howard Clothes, 12 30-minute programs, Sunday, April 6-June 22, 'Bulldog Drummond,' pick-up from Mutual; Eastern Racing Association, Inc., 52 30-word cut-ins, Monday through Friday, May 8-July 18, through Harry Frost.

WEEI: Madame Merkin (corsets), one-minute participations in Caroline Cabot Shopping Service, direct; Boston Globe, day and evening announcements, through BBD & O; Oakite Products (Oakite cleanser), one-minute participations in WEEI Food Fair, through Calkins & Holden; General Baking Co. (Bond Bread), 50-word daytime time signals, through Newell-Emmett; Christian Science Monitor, 50-word early evening time signals, through A. W. Ellis Co.; D'Arrigo Brother (Andy Boy celery, broccoli and carrots), renewal, 100-word announcements Monday, Wednesday, Friday, through Chambers & Wiswell; Cleercoal Co., extension, 50-word evening time signals, through Harry M. Frost; Webster-Thomas Co. (Matchless Brand Canned Goods), 50-word time signals, Monday, Wednesday, Friday, through Chambers & Wiswell; Narragansett Racing Association, 100-word participations in E. B. Rideout evening weather service, through Chambers & Wiswell; Sharaf's, Inc. (restaurant), one-minute participations in Caroline Cabot Shopping Service, through David Malkiel.

Easter Dyes Back

Fred Fear's Easter Egg Dyes, which-rates as one of radio's smallest but consistent accounts, is back this year with its usual pre-Easter Week spread. It's using a daily announcement for six days, starting Monday (7), on 11 stations. Account has used this same campaign for over 15 years.

Only exception to the minute announcement arrangement is the participation in Uncle Don's program on WOR, Newark, during the same week. The Menken agency, New York, is doing the booking.

Ralston Set, 'Mix' Maybe

Ralston cereals has signed up with the NBC-blue for its present 5.45-6 p.m. spot in the fall.

Question of continuing with 'Tom Mix' is still unsettled.

SLIGHT PURR IS AUDIBLE IN UTAH

Salt Lake City, April 8.

Local biz is zooming in this town, with units piling up a zippy total of 26.4% the past week.

National holding steady with some increase in spot biz end local going ahead by leaps and bounds. Everything indicates a healthy spring and summer business. Stations all busy with plans for Easter and Mother's Day. Daylight saving, also, starts to cause its annual headache in the skedding departments.

Walter Wagstaff back east to call on agencies and advertisers in interests of KDYL.

KDYL: Ex-Lax, through Jos. Katz, 130 announcements; White Laboratories, through H. W. Kastor, 100 announcements; Quick Elastic Starch, through Ralph Moore, four announcements weekly; Manhattan Soap Co. (Sweetheart soap), through Franklin Bruck, 130 announcements; Kellogg Co., through Kenyon & Eckhardt, 130 announcements; William Volker Co., three quarter-hour programs weekly; Utah Cooperative Association, 52 programs; Muir Appliance Co., 26 programs; Barlow Furniture Co., 26 programs; Blair Motor Co., 52 one-minute announcements; Blossom Art Floral Shop, 52 one-minute nouncements.

KSL: Dodge Motors, through Ruthrauff & Ryan, seven one-minute spot announcements.

KUTA: Collins Dress Shop, 15-minute daily newscast; Marlin Razor Blades, direct, one-minute spot, five times daily; Whipples, direct, 15-minute daily newscasts; Hibbs Clothing Co., direct, five 15-word spots daily; Union Trust Co., direct, 15-minute daily transcribed program; International Correspondence Schools, direct, 4 one-minute spots weekly; Seares Furrier, direct, five 25-word spots weekly.

KUTA: Acme White Lead & Color Works, direct, 52 announcements; Felt Radio Co., direct, 58 announcements; Adam Hat Stores, direct, 12 announcements; Whipples Dept. Store, nightly quarter-hour newscast, one-year contract; Collins Shop, morning quarter-hour newscast, one-year contract.

Comparative Unit Count

	April 5	March 29	% of Change
Network ..	7,586	7,897	—3.9
Local	3,414	2,700	+26.4
Nat'l Spot..	1,700	1,500	—4.1
Total	12,007	11,647	+3.1

(Included: KDYL, KSL, KUTA)

Packard in Blurb Splash

Packard launches another one of its quickie campaigns May 5. This time there will be 14 one-minute announcements altogether to be run off withia anywhere from seven to 14 nights. Station list will number around 100.

Young & Rubicam is the agency.

Action
THAT SPEAKS LOUDER THAN WORDS!

11,161 REPLIES IN 10 DAYS
To a Staff-Written Staff-Produced DRAMATIC SERIAL

The Heart of Martha Blair

WKY
OKLAHOMA CITY
NBC-Red Affiliate
OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO. THE OKLAHOMAN AND TIMES • THE FARMER-STOCKMAN KVOR, COLORADO SPRINGS • KLZ, DENVER (APPL. MOMT.)
REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Within 10 days "The Heart of Martha Blair," five-a-week dramatic serial written and produced by WKY's staff, drew 11,161 entries in a prize contest to name a doorstep baby, new character introduced into the script.

Such mass action is characteristic of WKY for two essential reasons: 1. WKY has mass listenership (a recent Ross-Federal survey showed WKY to have more listeners in Oklahoma City alone—morning, afternoon, and evening—than all three other Oklahoma City stations combined); 2. WKY produces programs which appeal to, attract, and hold its mass of listeners.

More Power For You
NOW
DAY AND NIGHT
5000
WATTS
NO ADVANCE IN PRICES
ONLY BASIC CBS OUTLET IN INDIANA
WFBM
National Representatives
THE KATZ AGENCY, INC.

'The Want Shop'—Swappers' Heaven—Sold to Local Tire Co. by KGO

San Francisco, April 8.

Biz in all three divisions sailed along on a pretty even keel last week. Only marked change from the previous seven days was the upswing in KFRC's local billings. KGO has sold its daily morning eye-opener, 'The Want Shop,' to the Lambert Sales Corporation (tires) on a six-month contract. The program, created and handled by Archie Presby, gives listeners a chance to trade all kinds of merchandise. Lambert is its first sponsor.

KGO: Safeway Stores, Inc. (Kitchen-Craft flour), 20 participations in 'Home Forum,' through J. Walter Thompson; Cathay House (restaurant), 13 participations in 'Home Forum,' direct; Lambert Sales Corp. (tires), six quarter-hour programs weekly, 'The Want Shop,' through Yeomans & Foote; Moore's, Ltd. (men's clothing), 52 spots, through Brisacher, Davis; Walker Remedy Co., 26 spots, through Weston-Barnett; Marvelous Marin, Inc. (Marin County), 25 spots, through Theodore H. Segall; Golden State Co. (milk products), nine spot, through Ruthrauff & Ryan; Shell Oil Co. (gas), 28 spots, through J. Walter Thompson. KSFO; An-Fo Mfg. Co. (Snail-Foil), 13 50-word spots and 13 35-word spots through Emil Reinhardt; Armstrong Cork Products Co. (Quaker Rugs), three 15-minute programs weekly, through Batten, Barton, Durstine & Osborne; Blue Ribbon Books, Inc., five-minute programs, as ordered, through Northwest Radio; Walter N. Boysen Co. (paints), 100 50-word spots and 56 35-word spots, through Emil Reinhardt; Chrysler Corp. (Dodge division), seven spots, through Ruthrauff & Ryan; Cluett, Peabody & Co. (Sanforized products), 312 15-minute programs ('Nancy Dixon') through Young & Rubicam; Colonial Dames, Inc. (cosmetics), three spots weekly, through Glasser-Gailey; Cie Parisienne, Inc., five-minute programs as ordered for 52 weeks, through Northwest Radio; Foreman & Clark (men's clothing), 25 spots, through Milton Weinberg; Gardner Nursery Co. (plants), five-minute programs as ordered for 52 weeks, through Northwest Radio; Gas & Electric Appliance Societies of California, 52 50-word spots and 26 35-word spots, through Jean Scott Frickelton; General Petroleum Corp. of California (gas), 42 chain breaks, through Smith & Drum; Gilmore Oil Company (gas), 48 spots, through H. W. Kastor & Sons; Golden Glow Brewing Co. (beer), 26 30-minute programs; Hecker Products Corp. (H-O Oats), 65 10-minute newscasts; Hulman & Co. (Clabber Girl baking powder), 100 spots, through Pollyea; Carolyn Kelsey (women's apparel), 26 spots, through Brisacher, Davis; P. Lorillard Co., 39 10-minute newscasts, through Lennen & Mitchell; Langendorf-United Bakeries (Holsum bread), 25 50-word spots and 16 100-word spots, through Henri, Hurst & McDonald.

Comparative Unit Count

	April 5	March 29	% of Change
Network ..	10,902	10,887	+0.1
Local	3,213	3,148	+2.1
Nat'l Spon..	2,009	2,038	—1.4
Total	16,124	16,073	+0.3

(Included: KFRC, KGO, KJBS, KPO, KSFO)

KCKN ALL-NITE SESH

Dark to Dawn Music Sponsored—Units 50-50

Kansas City, April 8.

Biggest news of the week from the commercial side of radio is decision by KCKN of Kansas City, Kansas, to operate all night Saturday. This kept the station on the air from sun-up Saturday morning to midnight Sunday without interruption. All night session was put on after a recent trial following which a survey was made. Sponsoring this new schedule of dance music is a new beverage, Tru-Ade, and Sparkling Life.

Otherwise, radio market experienced only slight changes normally expected during Easter week, with emphasis from clothing and garment concerns.

Comparative Unit Count

	April 5	March 29	% of Change
Network ..	6,805	6,790	+0.2
Local	5,123	5,225	—2.0
Nat'l Spot..	6,453	6,601	—2.3

SPRING TOURING

KSTP Barn Dance Goes Afield Every Fourth Saturday

Minneapolis, April 8.

KSTP has sold another half hour of its Sunset Valley Barn Dance, and will make a 'spring tour' into a number of Wisconsin and Minnesota towns. Purchaser is Reinhard Brothers, local Norge refrigerator distributor, who bought 9:30 to 10 p.m.

Under new plan, the barn dance will be staged in the St. Paul Auditorium three Saturday nights each month and on the fourth will take a trip outside.

Brown & Williamson recently signed for the 10:15 to 10:45 p.m. period.

90% Radio Count

Washington, April 8.

Some 90% of American city-dwellers owned radio on Jan. 1, 1940, according to a special study just released by the National Association of Broadcasters, Columbia Broadcasting System and the National Broadcasting Co.

Ballyhooed as 'the most comprehensive analysis of this primary radio market ever published,' the 40-page booklet presents information gathered in quarterly surveys conducted during the years 1938 and 1939, by Crossley, Inc. It is called, 'Urban Radio Listening in the United States.'

Spring Tonic Buying

McKesson & Robbins is buying minute announcements for Persin, formerly tagged Persang, a spring tonic. It's on the basis of a daily announcement, five days a week.

H. W. Kastor is the agency.

Jacob Ruppert Brewery Signs For Minimum of 200 Blurbs Via WQXR

Clothing concerns again highlighted the week's sales in New York, with all stations listed below grabbing off at least one such account.

Thirty-three contracts and renewals totaling 23 hours of weekly program time and 287 announcements per week were signed by WHN during the month of March, according to figures just released by that station.

WHN: Chrysler Corp. (Dodge Division), through Ruthrauff & Ryan, spot announcements; Gordon Baking Co., through Barton A. Stebbins, spot announcements; Servus Clothes, Inc., through Klinger Advertising, daily spot announcements, 52-week contract; 'It Happens On Ice,' through Donahue & Coe, spot announcements, 13-week contract; I. J. Fox, Inc., through Lew Kashuk Advertising Agency, spot announcements; London Character Shoes, through Morton Freund Advertising Agency, spot announcements, 13-week contract; Jests, through Joseph Katz, station-break announcements; Ex-Lax, through Joseph Katz, station-break announcements; Gospel Broadcasting Association, through R. H. Alber Co., 'Old Fashioned Revival,' one-year renewal; Franciscan Friars of the Atonement of Graymoor, through Donald Peterson, renewal, 'Ave Maria Novena Service,' 26-week contract.

WMCA: Kellogg Co. (Pep), through Kenyon & Eckhardt, 10 one-minute spots weekly, 13-week contract; Crawford Clothes, through Al Paul Lefton Agency, renewal, 12¼ hours of time weekly, including sports, news and music; Joseph Patrick Lee Associates (insurance advisory service), through Norman B. Furman, six

(Continued on page 26)



"EXTRA BUSINESS—when advertised over WLW"

The Frechtling Co. have three men covering six Ohio counties and two Indiana counties.



"The influence of WLW in promoting sales in the food field is certainly a paramount one in our own trading area. Their brands are among our best sellers; their merchandising services for the wholesalers and retailers are certainly helpful in obtaining greatest benefits from the manufacturers' advertising.

"We immediately have our salesmen go after the extra business available when we receive notice of new items being advertised over WLW."

(Signed) Edward P. Frechtling
The E. H. Frechtling Co.
Wholesale Grocers
Hamilton, Ohio

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S most Merchandise-able STATION

From The Production Centres

IN NEW YORK CITY

Peabody awards were more investigated than celebrated around NBC last week....everybody blamed everybody else for NBC's failure to compete more aggressively with CBS in these little matters....Polly Shedlove farewelled WHN matinals for maternity....Don Francisco and Guy Hickok, the radio end of the Inter-American cultural relations committee, have offices in old Rockefeller town house in the 50's....Alberto Dominguez, Mexican composer of 'Frenesi,' who was brought here for two broadcasts by NBC, will stay in New York on his own for some months....John H. Perry station reps moved offices....Lillian Eichler Watson who used to write those sweet smelling" blurbs for Lifebuoy soap is co-author of 'How to Get a Job and Win Success in Advertising'....collaborator Walter Lowen is an employment agency operator....General Electric's C. D. Wagoner points to an x on Admiral Byrd's Antarctic map named Mound Wagoner....putting radio press agent in class with Henry Ford, Adolph Ochs....Arch Oboler and wife sailed for Los Angeles Friday (4)....Sid Strotz back at Radio City from Pacific trip.

Constance Collier hostessing on Saturday afternoon series of 'Bundles for Britain Backstage' programs over WHN....Ina Claire was guest last week (5)....Kremel adding four more stations to its Mutual hookup for Gabriel Heatter's Wednesday, Friday and Saturday night shows....WOV now airing five-minute news programs every hour on the air, with Lewis Charles, Laurence Blenheim, William Gordon and Joseph Boley sharing the mike assignment....Bob and Betty White doing a Tuesday night 'People's Playhouse' series over WOR, each playing the lead opposite an amateur emoter in a short drama suggested by an amateur scripter....that's two half-am, half-pro sketches on each program.

Lionel Stander subbing on the Fred Allen program for Teddy Bergman while the latter is touring with the Theatre Guild's 'Hope for a Harvest'....Miriam Hopkins guests tomorrow night (Thursday) on 'War Letters from Britain' over WMCA....the series has been extended another 13 weeks starting May 15....Walter Kaner, formerly with WBNX, doing publicity for WWRL....British War Relief society mapping a new 15-minute weekly dramatic series, 'Sky Over Britain,' to start on a local indie station next month.

Ed Fitzgerald doing five-minute series Tuesdays, Thursdays and Saturdays over WOR for Renault wines ... he talks about local restaurants....Gray & Rogers, Philly, is the agency....Marty Glickman will sub for Bert Lee (Lebahr) on the Saturday and Sunday 'Today's Baseball' series this season on WHN....Maxine Sullivan guests tonight (Wednesday) on Bruce Wendell's 'One-Two-Three Swing' show on WHN....WWRL has added Yiddish, Greek and Spanish programs to its list of language shows....it already airs Polish, Italian, German, Hungarian and Czech stanzas.

Ted Byron authored Tuesday (15) night's script for 'Grand Central Station'....Julia Chandler and the Robert Malone choral society will sing a special Easter program over WHN, originating the show from the tower of the Empire State building....'Bull Dog Drummond,' replacing 'Show of the Week' Sunday evenings over WOR-Mutual, will have a name cast including 'George Coulouris, Agnes Moorehead, Everett Sloane, Paul Stewart and Ray Collins....Howard clothes will be local sponsor....Henry M. Neely, back in the 'Pepper Young' series and a regular in 'Home of the Brave,' has also played parts recently in the Philip Morris dramatic series, 'Manhattan at Midnight' and 'As the Twig Is Bent.'

Lester Damon and Ginger Jones, the honeymooners, still at Havana....Frank Danzig now directing 'War Letters From Britain,' over WMCA....it's being recorded for subsequent airing over various stations throughout the country....same as was done with WNEW's 'Salute to Britain' series....both shows are produced by Joe Milward, radio director for the British War Relief society....Lynne Thompson no longer doing scripts for 'War Letters,' having shifted to authoring 'The Next Is Always a Waltz' over NBC red (WEAF).

George Herman and Owen Jordan added to cast of 'This Small Town' .WOR-Mutual now broadcasting shortwave news from Greece every afternoon....Consolidated Radio Productions of America has opened as a program production office, with Everett Cromwell English, president, and Arthur W. Jones, Jr., vice-prez....Cornelia Otis Skinner doing four shows over WNYC at 5:45-6 p.m Sundays....first and last will be live, but the two intermediate will be recorded....Henry Morgan's mother guested on his program last week, the occasion being his 26th birthday.

William Saroyan's recent Free Company script, 'People with Light Coming out of Them,' to be done for the Greater New York fund show April 14 at the Hotel Pennsylvania....Paul Stewart, of the cast of 'Native Son,' will produce it, with Kenneth Roberts, Everett Sloane, Peg La Centra and Hester Sondergaard in the cast...NBC is supplying the technical production....the Martins, vocal quartet, have left the Fred Allen program to fill vaude and recording assignments...John R. Poppele, WOR chief engineer, back from Florida vacation....Jerry Danzig, WOR publicity head, back from Caribbean cruise.

Carl Bixby, co-author with Don Becker of 'The Man I Married,' back from lengthy stay at Palm Springs, Cal....Carlton Balliett, Jr., music editor of Time mag, has composed a piece which Russell Bennett will do April 13 on his 'Notebook' series on WOR-Mutual...Robert Choquette, French poet who writes the 'La Pension Velder' on CBC for Procter & Gamble, in town for confabs with Compton agency execs...Margaret Sangster, author of 'Ellen Randolph,' doing an untitled novel for serialization in Liberty mag and has another one set to start in Good Housekeeping in the fall...last Saturday (5) night ended the Lucky Strike 'Hit Parade' originations from the army camps.

Kay Kyser, currently doing his series from the Coast and readying for an RKO picture, comes east in September...Katharine Seymour, author of 'Light of the World,' planning to take a Connecticut place for the summer...'Echoes of New York' goes off NBC blue with the June 4 show, but is slated to return in the fall...Helene Burton, of WOR publicity department, in New York hospital for three weeks to recuperate from spinal operation...Janet Coulton, formerly of the NBC script department, subbing for her.

Roy Maypole Jr., is on the scripting staff of CBS. He's worked on 'Stepmother' and 'Hobby Lobby'....Hal Leyshon, former general manager of WIOD, Miami, has gone into the public relations business under the tag of Leyshon-Sadler, Inc. He was also an editor of the Miami Daily News.

Norman Corwin may do a 'Radio Primer' spoofing the industry as the first in his '26 by Corwin' series Sunday nights on CBS, starting April 27 ...there'll be a rub at VARIETY....Ted Steele has become m.c. on 'Easy Does It' on NBC blue (WJZ)....he guests twice this week on the 'Big Sister' serial and is doing a transcription series, 'Ted Steele Varieties,' with a 16-piece band, for World Broadcasting....Lyn Murray is now conductor-vocalist-m.c. on 'Meet the Music,' which goes from Sunday nights to a Sunday afternoon spot on CBS week after next (20).

Carl Ruff, of WOR press department, on week's ski vacation....Dorothy Lee, former assistant to Bernice Judis, manager of WNEW, now assisting Kent Cooper, general manager of the AP in New York....Hal Moore's 'Start the Day Right' on WNEW now airs 7-9 a.m., instead of 8-9 a.m....

George B. McCoy, who recently was on WEAF with his 'man in the street' flipperies, is handling early morning dance parade on WHOM....Frank Crennan, formerly with NBC and the Yankee networks, is now WNEW night production manager....Webb Artz, manager of United Press' Radio News department, is in a serious condition in an Indianapolis hospital, where he was rushed from New York. He suffered a relapse after a siege of flu this winter.

Phyllis Dobson, former Broadway legit actress now doing radio in Chicago, in town last week for several days' visit....William Powell and Diana Lewis (Mrs. Powell) will guest on 'Campbell Playhouse' week after next (25) in 'Do Not Disturb,' an original whodunit written specially for the show by Ellery Queen (Frederic Dannay and Manfred Lee)....Phillips H. Lord office looking for someone to script a new whodunit series, 'Crime Laboratory,' which it is planning for agency submission....A recently-discovered symphony, written by Mozart at the age of 10 and resting unknown in the archives of the Lambach monastery, near Salzburg, will be played for the first time on the air and the second time in the U. S. via WQXR next Tuesday (15) night....It's known as the 'Lambach' symphony.

IN HOLLYWOOD . .

Harmon Nelson, production aide on Kate Smith show, and Elliott Lewis, stock actor, due for an early hitch in the army....Chet LaRoche flew out to Detroit to pick up a car to drive into New York....George Fisher's shampoo sponsor optioned him for another stanza on the Don Lee-Mutual web....Fox Case to Washington as emissary of state agriculturists and CBS. He will confer with officials on participation of the two agencies in the national defense program....NBC will commemorate Jack Benny's 10 years in radio with a banquet in the Biltmore Bowl May 1. Covers will be laid for 600....Sam Moore back in radio after a writing stint for Louis K. Sidney at Metro....Doug Evans, KFI-KECA barker, got a picture part last week in Universal's 'Too Many Girls.' He was given the character of Don McNamara, which is the 'purely coincidental' name of an announcer at the station where Evans works....Syd Dixon prowling the northwest for red network biz....Kate Smith and Ted Collins inspected the naval base at San Diego as guests of Admiral C. A. Blakely, commandant....Frank Healy auditioned half hour variety show for Young & Rubicam titled 'Jack Carson, supported by relatives and vice versa'....Ross Metzger still shopping for talent to spot on the Holland furnace eight-week summer show on NBC out of Chicago....Sidney Strotz aired back to his home base after two weeks of confabs on coordinating production setups, east and west....Admish to the 'Hollywood Premiere' broadcasts will be by special invitation throughout the 13 weeks. Four hundred ducats go out weekly to a special prepared list....Ken Murray does a guest shot with Kate Smith, his first air job in many months.

Ellis Quits Radio

Montreal, April 8.

Chris Ellis, nationally known Canadian newscaster, is giving up the Molson Brewery daily newscast over Canadian Marconi station CFCF, to become book counsellor for the T. Eaton Co., department store with branches in Montreal, Toronto and Winnipeg.

Ellis has been with Molson five years. His new assignment will carry him on lectures before literary clubs, schools, etc. in the city. Ellis was at one time with Brentano's in Paris.

Ellis resignation becomes effective April 30. Gordie Young, Frank Starr, Peck Robinson and others are angling for the assignment.

N. Y. Spot Biz

Continued from page 25

quarter-hour programs weekly, 52-week contract; Hotel St. George, through E. T. Howard, renewal, 10 participation broadcasts in 'Rise and Whine.'

WOR: Continental Briar Co., through Maxon Agency, one-minute announcements, three times weekly, nine-week contract; Lehn & Fink (Hind's Honey & Almond lotion), through Wm. Esty, participation in 'Henry Morgan,' 11-week contract; American Chicle Co., through Badger & Browning & Hersey, participation in 'Henry Morgan,' 52-week contract; Beech-Nut Packing Co., through Newell-Emmett, renewal, 35-word station breaks, 13-week contract; Pioneer Division of the Borden Co. (Reid's Ice Cream), through Bedlar & Ryan, station breaks, 26-week contract; Marlin Firearms Co., through Craven & Hendrick, renewal, announcements, 13-week contract; Howard Clothes, through Redfield-Johnstone, half-hour weekly program, 'Adventures of Bulldog Drummond,' 12-week contract; Barbasol Co., through Erwin, Wasey, weekly quarter-hour program, 'Gabriel Heatter—News,' 52-week contract; American Can Co., through Young & Rubicam, weekly half-hour, 'Amazing Mr. Smith,' 52-week contract; General Mills, Inc., through Blackett-Sample-Hummert, half-hour program, three times weekly, 'Lone Ranger,' 52-week contract; Axton-Fisher Tobacco Co., through Weiss & Geller, quarter-hour program, 26-week contract; L. N. Renault & Sons, Inc., through Gray & Rogers, five-minute period, three times weekly, 13-week contract; P. Duff & Sons, Inc., through W. Earl Dothwell Agency, participation in 'Dear Imogene,' 13-week contract; Radbill Oil Co., through Harry Feigenbaum Advertising Agency, participation in 'Bessie Beatty Program,' 52-week contract; Peter Paul, Inc., through Platt-Forbes, Inc., renewal, quarter-hour program, 'Wythe Williams,' 52-week contract.

WQXR: Browning King & Co. (men's clothiers), through Morton Freund, five-minute period of Transradio Press News, daily except Sunday, 13-week contract; Jacob Ruppert Brewery, through Ruthrauff & Ryan, 200 or more spot announcements.

WWRL: Coleby Tailoring Co. (men's clothiers), six nightly newscasts per week; Valcort Hosiery, three quarter-hour programs weekly.

In Journalism Its Pulitzer Prizes —

In Radio

"THE GEORGE FOSTER PEABODY AWARD"

School children in THE 365 CHICAGO SCHOOLS listen each week, in their classrooms to especially prepared WJJD program broadcast in cooperation with the Chicago Board of Education for their excellence and this service

WJJD RECEIVES GEORGE FOSTER PEABODY "CITATION"

Millions of others listen to WJJD regularly because there is an abundance of programs that are built to satisfy the wishes of the vast majority of average listeners.

WJJD

CHICAGO

"The Nation's Largest Independent Station"
20,000 Watts

Nationally Represented by
THE PAUL H. RAYMER CO.

More Power For You

NOW DAY AND NIGHT

5000 WATTS

NO ADVANCE IN PRICES

ONLY BASIC CBS OUTLET IN INDIANA

WFBM

National Representatives
THE KATZ AGENCY, INC.



RADIO VALUE TO FARMS IS STRESSED

Washington, April 8.

Farm program directors of numerous stations serving rural listeners huddled with Agriculture Department officials this week first real recognition of public service rendered the farmers by radio stations. Previous annual parleys have been restricted to the rural press.

Representatives of over 30 stations and the major networks were on hand for sessions at which Government executives outlined farm programs and brought up problems of getting educational material over to the villages. The Treasury Department showed up to request help in selling the idea that American safety requires strong sale of defense bonds and stamps.

Morse Salisbury, Agriculture Department information director, and Undersecretary Paul Appleby, headlined the program which included a visit to the Government research farm at nearby Beltsville, Md., and the usual sightseeing and cocktailing.

CHANGE HAYES AUTHORS

New Policy of Alternation on Lipton Tea Dramas

Young & Rubicam has set Philo Higley to alternate with Therese Lewis as author of the Helen Hayes program Sunday nights for Lipton's tea. He did 'Stolen Wife' as the March 30 script, has adapted 'Bill of Divorcement' for next week's (13) stanza and will continue the assignment for the balance of the season. John Latouche did several of the scripts, succeeding John Houseman, who started as alternate for Miss Lewis on the series.

Higley, who has authored several Broadway plays, has collaborated with Edith Meiser on a mystery series, 'Another Case for Quest,' patterned as a weekly half-hour show. William Hawes is agenting it. Higley also has collaborated with Elizabeth and James Hart on scripts for two prospective weekly half-hour series, 'Something to Remember' and 'I Never Had Time.'

Ray Nelson Bankrupt

Everett L. Suffens, entertainer, known as Ray Nelson, filed a voluntary petition of bankruptcy in N. Y. federal court, listing assets of $6,000 (insurance policies) and liabilities of $1,250. Nelson is employed by NBC.

Only creditors are Joseph and Elizabeth Perkins, owed $1,250 for property damage and personal injuries.

Boswells Win Suit

New Orleans, April 8.

Dismissal by Judge William H. Byrnes, Jr., of a suit for $7,300 brought by John Davilla against the Boswell Sisters, Martha, Connie and Vet, for alleged breach of contract in 1928, was affirmed Tuesday (2) by the Louisiana supreme court. The suit was brought by Davilla in January, 1935. He contended that the Boswell sisters contracted to appear behind motion picture theatre screens and sing as films taken by Davilla were shown on the screen. This would have given the impression, he alleged, that the offering was a 'talkie.'

The supreme court opinion, by Associate Justice John B. Fourcet, quoted the lower court judgment holding that Davilla failed to show the existence of any contract between himself and the defendants. On the contrary, the Boswell sisters very definitely proved . . . 'that at no time had they obligated themselves in any way whatsoever.'

Zides, Currier 17th Anni

Boston, April 8.

Hum and Strum, comic harmony duo, were feted during a special half-hour broacast over WBZ on anniversary of 17th consecutive year working together in radio.

In real life, pair are Max Zides and Tom Currier.

General Mills' Baseball Callers Called Together

Cincinnati, April 8.

General Mills' baseball broadcasters in this section held a pre-season powwow Sunday (6) in the Netherland Plaza hotel. Brad Robinson, of the Knox Reeves agency, presided at morning and afternoon meetings. Also in from the sponsor's Minneapolis headquarters was Bill Slocum.

At the get-together here were Peco Gleason, Chattanooga, and Lowell Blanchard, Knoxville, of the Southern Association; Bert Wilson, Indianapolis, and Don Hill, Louisville, for the American Association, and Joe Matthews, Charleston, W. Va. Local 'casters present were Roger Baker and Dick Bray, WSAI, and Harry Hartman, WCPO.

GM started the series of meetings for its baseball announcers on the West Coast two weeks ago. Final session comes off April 10 at the Ambassador Hotel in New York, when the Eastern men assemble.

JACK NADEAU'S QUICKIE

Minneapolis, April 8.

Jack Nadeau, in charge of WCCO transcriptions, left to join the armed forces Saturday, March 29. But the following Monday afternoon he showed up at the station again with the news that he hadn't passed his final physical.

He'd been the army just nine hours.

IVAN SMITH TO BBC

Australian Reports F.D.R. Speech Repeated Five Times in Sydney

Ivan Smith, who has been a talks director with the Australian Broadcasting Commission, is in New York City between oceanic flying boats. He is bound for London to stay with the British Broadcasting Co. for the duration of the war. Will serve on the Empire broadcasts.

He reports that President Roosevelt's Press Club speech from Washington was carried by the ABC, with the reception and reaction so good talk was repeated from Sydney studios five times in the next two days.

MODERN BOOK LEAGUE TESTS ON KMJ, FRESNO

Modern Book League, Doubleday-Doran project dealing with popular priced reprints, is making a couple mail-order tests. First station picked is KMJ, Fresno.

It will be a five-minute period six days a week, Huber-Houge & Sons is the agency.

Columbia, S. C.—R. T. Allen, with commercial department, WIS, Columbia, six years, resigned to join WRAL, Raleigh, N. C., commercial staff.

Scarcity of Storage Batteries May Affect Shortwave Listening Far Off

Don Francisco's radio division of the Rockefeller committee on South American relations received its first inklings in the past week of a problem which may eventually have a stultifying effect on shortwaving by all countries.

Committee has been handed letters from remote parts of the world where inhabitants reveal they can no longer receive short wave airers because batteries have run down and war conditions make it impossible to get others or because tubes or other equipment have worn out and can't be replaced.

Although this situation is by no means acute yet, Rockefellerites feel certain it will be an increasing phenomenon as certain required metals become scarcer because of military demands and transportation of anything but vital equipment is prevented by lack of ships.

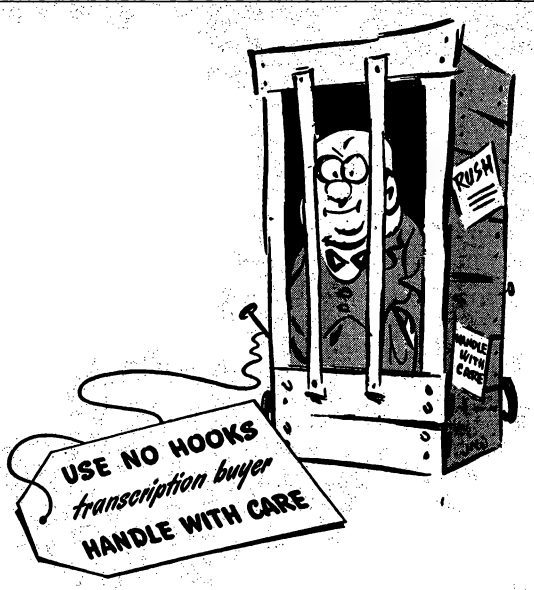
Jordan Stays in U. S.; Fred Bate Returning to London Around April 15

Max Jordan, who has been NBC's continental representative for some years, will not return to Europe. Instead he will stay in the United States and probably be absorbed in the network's organization at some point. Lately Jordan has lived and worked out of Switzerland rather than Berlin, his original headquarters.

He shared with other American radio reps in the Axis countries a certain amount of trouble with the authorities (of which Rome's recent ejection of CBS' Cecil Brown is typical), and it is likely that since the lease-lend bill and the ship seizures the situation is now such that Jordan would be persona non grata.

In the meantime, Fred Bate, the NBC representative in London, has returned from a month's holiday in Mexico and will leave New York for England around April 15.

New York City.—Frank Crennan, formerly production man for the Yankee network and an engineer at NBC, has been appointed night production manager of WNEW, New York.



THAT'S our motto over here at the new Columbia Transcription Studios. You see, 'way back when our new service was just a gleam in our eye, we went to a lot of men who buy transcriptions and asked:

"Supposing you had just one wish, what would you ask for in a new transcription service?"

Back came the chorus: "Put a cap S on the word Service!"

So we went to work. First we built brand-new studios in New York, Chicago and Hollywood and packed them full of the most modern and the best equipment in the world.

Then we set up a control system designed for SUPER SPEED and EFFICIENCY. The moment you call for a recording date, it swings into action clearing the studio, equipment and engineers you need—and keeping them cleared until you're finished with your job.

Next time you want transcriptions in a hurry—give us a ring and see for yourself how our streamlined new service works.

Columbia TRANSCRIPTIONS

MADE BY THE COLUMBIA RECORDING CORPORATION • A SERVICE OF THE COLUMBIA BROADCASTING SYSTEM

PAYNE SARCASTIC AS HIS COLLEAGUES REVISE STAND ON REV. ULMER CASES

Texas Stations Were Punished for Law Violations—Payne Says New Licensees Would Have Required No Engraved Invitation

Washington, April 8.

License revocation threats hanging over several Texas stations disappeared last week with a provision that Rev. James G. Ulmer unload his interest in the transmitters, but the Federal Communications Commission yanked back the ticket of another operator, aftermath of discoveries during the chain-monopoly gabfest.

'Sin no more' admonition was given the local interests along with an explanation that the regulators did not want to deny Texas listeners service from about the only stations they can pick up. Any further transgressions, however, will be treated more harshly, the final decision said.

The revocation orders nullified were issued more than a year ago against KGKB, Tyler; KREA, Lufkin; KSAM, Huntsville; KNET, Palestine; and KGFI, Brownsville. Remarkable somersault came after persistent rumors of pressure from individuals high in Administration circles, prominent in Congress, and extremely close to the Commission.

Tough on Stenger

While willing to forgive and forget in the Texas cases, the kilocycle cops turned a deaf ear to the appeals of John H. Stenger, Jr., who has been in hot water before, and made final its proposed denial of a license renewal application covering WBAX, Wilkes-Barre. This outlet will be gagged July 1 because the Commish decided actual control is vested in the hands of Glenn D. Gillett (engineer accused of having a secret interest in WSAL, Salisbury, Md., also silenced recently) and Marcy Eager, his buddy in financing the enterprise. The Commission concluded that 'the applicant is not financially qualified,' referring to 'false representations' regarding ownership and control, and declared that control had been transferred without formal consent.

The decision in the Wilkes-Barre case was unanimous, although Commissioner T. A. M. Craven thought it would have been more equitable to invite an application for a license transfer to some qualified individual. Regarding the Texas outlets, the regulators split, with Commissioner George Henry Payne (who presided over the hearings brought about by the revocation order) submitting a blistering dissent and Commissioner Norman S. Case agreeing that one of the plants (KGKB) ought to be removed.

Payne's demurrer contained harsh words, chiding the other regulators for refusing to renew the Stenger license and declaring that a very bad precedent was set last year when Westinghouse was allowed—when faced with a similar threat—to purge itself by undoing agreements with NBC to 'reprogram' their stations. The dissenter said he feared the Westinghouse action has risen like a ghost to plague the Commission, as I predicted it would.' Little fellows cannot be expected to toe the line when the Commission winks at misteps of 'the mighty,' Payne said.

Westinghouse Case

'It is regrettable that the FCC has after whitewashing Westinghouse, exonerated these six radio station owners whose licenses were revoked over a year ago...After exhaustive hearings had been held on these cases in Texas and the record was complete, the Commission affirmed the revocation orders—unanimously and after due deliberation,' Payne said.

Reviewing the history of the proceedings, Payne inquired 'what, then, has happened since the issuance of the proposed findings (backing up the original revocation orders) to change the mind of the Commission?' Without referring to rumors of political wire-pulling, Payne said he could not see any evidence justifying a change of heart. The majority did not show what accusations were refuted, he said, while every one of the charges underlying the original orders was backed up by 'an abundance of evidence.' The majority actually admitted, he added, 'that solid foundation exists for affirming the revocation orders.' Payne termed the logic in the decision involving KGKB 'strange and bewildering' and said his colleagues seemed to feel that after five horses escaped there was no point in locking the barn door on the sixth.

'The Commission seems to be much worried about leaving certain areas in Texas without broadcast service, if these revocation orders were affirmed. This, in my opinion, is an unnecessary worry. It has been my experience that new stations spring up quickly without coaxing and without the need of sending out engraved invitations,' Payne said.

Good People

In five of the six cases the majority held that local people of good character and with commendable motives had been duped by Rev. Ulmer. Revocation of the tickets for these outlets would injure innocent people besides depriving the public of radio service, they contended. In the sixth (KGKB) case where Gov. Case joined Payne in dissenting, the majority pointed out that, while 'solid foundation exists for affirming the revocation orders' Dr. and Mrs. Ulmer have unloaded much of their stock and no longer control the station. 'Considerations of public interest' caused the majority to change its mind—with reluctance, they said—and permit the station to stay on the air. The majority added that the licensee corporation has tried 'belatedly' to redeem itself and that any future impropriety will result in sterner treatment.

WCKY
50,000 WATTS
CINCINNATI
CBS
TOPS
in
POWER..
in
PROGRAMS
Ask any Free & Peters office for more information about WCKY, one of the sixteen CBS 50 000 watt stations.

KCMO PLEDGED TO BLUE STARTING JAN. 20, 1942

Kansas City, April 8.

Jack Stewart, manager, confirms that station KOMO has signed a contract with NBC to become a member of the blue network on or before Jan. 20, 1942. Deal was consumated in New York March 31 with Tom Evans, prexy, representing KOMO and W. S. Hedges NBC v.p. in charge of station relations.

Date is that on which present contract of WREN, Lawrence, Kans., with NBC blue expires. WREN is 40 miles west of Kansas City, but nearest outlet of the blue web. Controversy has existed locally for several years over possibility of moving blue directly into K. C. Several attempts of WREN to move to K. C. have thus far failed, most recent one being balked by FCC within the year.

There is a possibility KCMO will hook into the blue before 1942 if agreement can be reached between NBC and WREN. With WDAF on red, KMBC on CBS, WHB and KITE on MBS, new deal will bring all major nets directly into Kansas City.

CLOSING ANY MINUTE

WAGA, Atlanta, Raised Price on Baseball—Part of Station Revamp

Atlanta, April 8.

WAGA this year will broadcast out-of-town games played by Crackers, of Southern Ass'n, under sponsorship of local Coca-Cola Bottling Co. Joe Hill will be spieler.

Station has trio of nibbles for home games and is hoping to close momentarily. Games, both home and away, last year were sponsored by General-Mills (Wheaties), who were interested again this year, but not at WAGA's price.

Scant nine months ago WAGA became No. 6 of Fort Industry Co. (WSPD, Toledo; WLOK, Lima; WHIZ, Zanesville; WWVA, Wheeling; WMMN, Fairmont) chain. Don Ioset, formerly of WLOK, was installed as managing director and has acted as shot in arm for mill. A complete job of redecorating studios has been completed.

Maurice C. Coleman, former manager of WATL, has joined station as commercial manager, and brought with him from WATL Crenshaw Bonner and Julian Flint. His third aide is Joe Robkin.

Fred Kenney, new to radio, cub announcer, is latest addition to staff. Another new face is that of Evelyn Ambrose, receptionist and singer.

Howard Donahoe, formerly of WHIZ, Lima, and, like Ioset, a veteran in the Fort Organization, is new program director for WAGA.

Ralph Rubenstein returns to Narragansett, Pawtucket, R. I., to broadcast (12) the horse races daily via WAAB-Colonial network.

REJECT BIBLE SCHOOL

Cincy Cult Ready to Invest $125,000 in Shortwave

Washington, April 8.

Evangelizing of the Latin-American countries through an international broadcast station to be operated by God's Bible School and College, of Cincinnati, was frowned on last week by the Federal Communications Commission.

Hopes of Mr. and Mrs. J. M. Meighen and D. L. Davis, prospective licensees, were dashed for use of chief frequency—21610 kc.

A sample of a day's program submitted by the applicants included: 'Morning devotion...music, vocal and instrumental...Talk—by ministers of different denominations...Also glimpses into many lands by world travelers, missionaries and lecturers ...Prayer...Closing devotional hour with 'America Sings'...News...Testimonies—Encouraging people to go back to their own church...Telling what the church has meant to them personally, socially and in their own home.

Wile, First Commentator, Dies at Age of 68

Frederic William Wile, 68, American broadcasting's first across-the-seas commentator, died in Washington April 7 after an illness of three weeks. Wile, who devoted all his life to newspaper work, with many of the years as a foreign and Washington correspondent, made his debut at the mike on the day of President Herbert Hoover's inauguration, March 4, 1929, and the following year he went on CBS' payroll, covering the London naval conference, airing weekly summaries of the European situations and introducing personalities in the world political news. He later worked for CBS out of Washington, doing a weekly comment through 1933.

Surviving is his widow, a son, Frederic William, 2nd, who is with the radio department of the Young & Rubicam agency, and a daughter.

Searle Applies to Sell KMMJ to Newspaper

Grand Island, Neb., April 8.

Application for permission to transfer control of KMMJ, Grand Island, from Don Searle, H. A. Searle, Jr., Helen Searle Blanchard, and Hebert Hollister to the Daily Independent publishing company was filed in Washington this week with FCC. Sale includes 250 shares of stock.

KMMJ, formerly of Clay Center, Neb., is a 500-watter, and Grand Island is the state's third market. Move was made from Clay Center to Grand Island about a year ago.

Staff Shifts at WOR

Number of personnel changes took place at WOR, New York, last week. Charles Godwin, formerly production manager, was made manager of the station's new FM outlet, W71NY. Arthur Whiteside, former assistant production manager, was appointed daytime studio manager, while former announcer-producer Carl Warren, became night-time studio manager. Whiteside also handles the spot announcement schedule.

Alwyn Bach and Len Sterling were added to the announcing staff of W71NY. Bernice Whitman, formerly in the WOR program department, was shifted to a new assignment at W71NY. Her program department place was taken by Beatrice Cramer, who was in turn succeeded by Loretta McEvoy. Tom Slater, announcer, had already been appointed co-ordinator of sports and special events and had been succeeded by Eugene Kling.

Framers' Double Take

Pittsburgh, April 8.

Walter Framer, announcer and special events man at WWSW, and his wife (Nan Grayson), who conducts an early morning women's program, both landed sponsors for their sustaining shows last week.

Mrs. Framer's program, 'Nan Grayson Calling,' goes on over WWSW, 15 minutes, six times weekly, for Norge Dealers and Ludwig Hommel & Co., Pittsburgh distributors. Walt Sickels handling commercials.

Framer's sidewalk interview show entitled 'Have You Got It?' sponsored by W. T. Grant quarter-hour six times weekly.

FROM FOREIGN LEGION TO KMBC, KANSAS CITY

Kansas City, April 8.

Latest addition to the KMBC Artists' Bureau is Jack Gomez, lecturer, who recently completed seven years of service in the French Foreign Legion.

He begins radio program next week.

Edwin Barrett's New Job

Des Moines, April 8.

Edwin G. Barrett, director of the Drake University radio school, has been named public relations head of the university until completion of a permanent setup to replace the office of business manager left vacant by the death of E. C. Lyiton Feb. 12.

For the remainder of the school year part of Barrett's teaching assignments in the radio school will be turned over to Edmund Linehan, program director, and Harriet Ristvedt, continuity writer, both of KSO-KRNT, Des Moines.

TOLEDO
A Fort Industry Market
Want Proof?
(Take two—they're delicious)
PROOF No. 1
WSPD pulled five thousand letters (each containing at least a dime) for one advertiser in a special war-map promotion. Length of promotion: three weeks.
Program: News
PROOF No. 2
Thus far, WSPD has pulled over 1100 replies for one advertiser. Each reply contains at least 50 cents, many a dollar, some more than that. The campaign has run ten days and is still going strong. Type promotion: spot announcements.
Cash Registers Sing a Spring Song for WSPD Advertisers
WSPD

Wheeler Talks Before Regional N.A.B. Meeting

Cincinnati, April 8.

Senator Burton K. Wheeler's declaration of opposition to government ownership of radio sparked the bi-annual meeting of the NAB's seventh district Friday (4) in the Netherland Plaza hotel. Being chairman of the Senate Interstate Commerce Committee, his stand was regarded as important by the 28 members from the district's 39 stations who attended the meeting.

After explaining that he used to think it might be a good thing for the government to own the radio industry, Senator said: 'I have been disabused of that idea, seeing the inefficiency inherent in government in any business.'

He reminded broadcasters that they have a great responsibility to the country to see that both sides of all important controversies are presented fairly to the public. 'If radio were government owned,' he said, 'neither I nor anyone else really opposed to our entry into the war would be allowed to speak on the air.'

Senator Wheeler's chief reason for visiting Cincy that day was to open a speaking campaign against this nation's foreign policy. He spoke that night in Taft auditorium. WLW carried 30 minutes of his talk.

N.A.B. sectional meeting was presided over by John H. Ryan, of WSPD, Toledo, who was re-elected a director on the national board. Neville Miller discussed general activities of the association.

In reporting progress for BMI, Carl Haverlin, the organization's station relations head, stated that broadcasting has put $1,800,000 in its music set-up.

Canadian Travel Show From Toronto Theatre

Columbia's half-hour show for the Ontario Provincial Government this spring and summer will have Ned Sparks, Sair Lee, described as a Canadian actress and artist's model, and Luigi Romanelli's band.

Program will be picked up from the Hart House theatre in Toronto. Sparks quit pictures a year ago after an operation and he's been living since then in his native Canada.

Starts April 20, Sunday at 6:30 p.m.

A party consisting of a vice-president and three executives will fly from New York to Toronto to represent CBS when program starts April 20. They are Larry Lowman, Ted Weber, Thomas D. Connolly, William H. Ensign.

DISPOSSESSED DIPLOMATS

They'll Be Heard on Council For Democracy Special

The Council for Democracy has arranged a special broadcast April 13 on the NBC blue network (6:05 p.m.) including Col. William J. Donovan for the U. S. A., and 'dispossessed diplomats', representing seven European nations now under Nazi conquest. Program will originate in New York with a switch to Canada for Princess Juliana of Holland.

International talent for occasion will include Charles Courboin (Belgium); Ladislas Kiepura (Polish); Yves Tinaire (French); Magnhild Fjeldelm (Norwegian).

Program will be shortwaved to Canada and Britain.

Colgate Adds to Red

Colgate has bought another 15 minutes on the NBC-red, which will give that account the 10 to 10:30 a.m. stretch across the board, starting April 28.

Other Colgate moves in the same direction are still in the works.

WFVA's Ex-British Officer

Fredericksburg, Va., April 8.

Ronald Dawson, production manager of local station WFVA, has joined the Virginia home guard and been assigned to the 112th Company, stationed at Alexandria.

He was once a officer in the British army.

CHILEAN JOURNALISTS BROADCAST AT WGEO

Schenectady, April 8.

Special broadcast to South America, via WGEO, General Electric shortwave outlet here, will be made Saturday (12) night by six Chilean newspapermen currently working on U.S. dailies as part of the Pan American goodwill program. They will tell of their impressions of this country.

Those participating will include Manuel Vega, of El Diario Ilustrado, Santiago, now with the Washington Star; Carlos Eastman, of the El Mercurio, Santiago, with the N.Y. Times; Joaquin Muirhead, La Hora, Santiago, with the Washington Post; Guillermo Valenzuela, La Nacion, Santiago, with the Los Angeles Times; Francisco le Dantec, El Mercurio, Valparaiso, with the Philadelphia Bulletin, and Louis I. Silva, La Union, Valparaiso, with the Boston Globe.

Jacksonville Meeting

Jacksonville, Fla., April 8.

Sales managers of the fifth district of the National Association of Broadcasters will meet at the George Washington hotel here this Friday (11), while the broadcasters of the same district will hold their gathering over the ensuing weekend.

Norman MacKay is the chairman of the sales managers group.

MURROW'S BOOK OUT

Elmer Davis Edits CBS' Rep's 'This Is London'

Broadcast talks by Edward R. Murrow, representative of the Columbia Broadcasting System in England, has been gathered into a book and edited by Elmer Davis, his New York colleague. Volume is just out in New York under the title 'This Is London.'

It is being backed up by a better-than-average publicity campaign on this side.

MILE OF OPTIONS ON KABC MEXICAN HOUR

San Antonio, April 8.

One of the longest string of options in a contract is that made between Hardy C. Harvey, manager of station KABC, and J. A. Luccehese, owner and operator of the Zaragosa and Nacional theatres here. It's for five years and an hour and a half each day.

Broadcasts will be devoted to Mexican commercials and goodwill and will originate from studios atop the Nacional theatre here. Various Spanish and Mexican artists, who appear at the Nacional theatre will appear. Series began yesterday (31) with Lalito Montemayor, Mexican actor as guest announcer for the first week.

Radio Daffodils

Salem, Mass.—WESX broadcast on 'How to Start a Fire' on a cold morning was almost too vivid. Albert Belknap and William Hubbard, staff announcers, rattled papers to simulate flames and pounded on a filing cabinet to imitate chopping wood. Meteorologist Robert Hill broadcast a graphic description of the progress of the fire.

At the different places listening to the broadcast were the owners of the building and its insurance broker. The latter communicated with his client, who sent a janitor to the studio to find it was all make-believe.

New York City—George Combs, news commentator for WHN, New York, recently received several listener letters complaining that he talks too loudly on his broadcasts. As a gag, he explained over the air that the station will soon increase its power to 50,000 watts and he will then not have to speak so loudly.

Washington—Federal Communications Commission recently attempted to reply to a squawk from a 'certain organization' which resented 'dissemination by publications and broadcasters of alleged false and misleading information designed to eliminate the use of horses and mules.'

Pittsfield, Mass.—Station WBRK, which broadcasts official school announcements, received a phone call several days ago stating that the superintendent of schools had ruled that local schools would be closed that day because of the excessive cold weather. Hitch that the voice on the phone was unmistakably youthful.

Announcer on duty followed the usual policy of checking back with the superintendent. False alarm.

Boston—Excuse of Jack Beauvais of WEEI's production department, for being late to work one day recently:

Coldest day of the year.
Furnace of suburban home broke down during the night.
Telephone out of order.
Car froze in garage.
Walked to the trolley car.

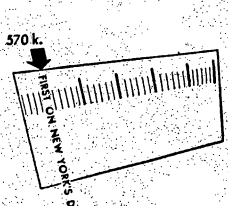
NO NAME...

but what a story!

A GROCERY PRODUCT—how we wish they would let us use their name—was promoted over 15 of the nation's leading stations. Stations like WGN of Chicago, WJR of Detroit, WLW of Cincinnati. In New York they used a network station and WMCA.

The test was tough. The listener had to send in three wrappers and 25¢ in cash for a piece of inexpensive jewelry. WMCA lured quarters and wrappers at a cost 40% lower than the national average. Locally, WMCA scintillated even brighter. *WMCA brought in 46.5% of the total New York area inquiries at an average cost 47% lower than the network station.* Nearly as many letters for one-half the cost!

To switch metaphors in mid-stream: For Big League Sales at Bush League Cost give WMCA a crack at the ball. A phone call, letter or wire will bring one of our men hustling with all the details.



wmca

America's Leading Independent Station

NEW YORK: WMCA Building, 1657 Broadway
Chicago: Virgil Reiter & Co., 360 N. Michigan Ave.

DOROTHY KILGALLEN
'The Voice of Broadway'
With Allan Stuart
15 Mins.
JOHNSON & JOHNSON
Saturday, 11:30 a.m.
WABC-CBS, New York

(Young & Rubicam)

Dorothy Kilgallen, columnist of the N. Y. Journal-American is dishing Saturday mornings on 59 CBS stations. What she dishes is standard chit-chat about the great names of the show world and the cognoscenti. It has a plausible air of being good, lively stuff. Both as the getter of the info and the voice that reads it, Miss Kilgallen clicked nicely on her first broadcast. The program sounded like a strong Saturday entry and a sensible buy for Johnson & Johnson, which seeks thereby to hypo the sale of its band-aids, or home bandages.

It was a crowded quarter hour with lots of names and items, several full-bodied commercials from Allan Stuart and a guest appearance by Raymond Massey. On the whole Miss Kilgallen delivered a lot, even allowing for the agency to get in its points.

What seemed labored at moments was the script as converted into radio by a writer presumably other than Miss Kilgallen. At least it sounded like it was her stuff put in somebody else's words. The script seemed to reflect a fear of allowing the columnist to talk too consecutively. Announcer Stuart broke in sometimes just for the sake of having somebody break in. Also the ear detected a straining for informality—a studied, deliberate, trying-hard, stylized informality. Instead of just being natural. Most abused and most phoney-sounding adjective employed was 'swell.' It kept popping up.

Miss Kilgallen gets around, knows her realm, has news sense. A little help from the announcer will suffice. Too much intrusion by Allan Stuart with questions and cliches and 'swells' will only detract from what the program is selling, which is Kilgallen.

News is mingled with fashion comment. There are romantic predictions and little details about big names. Mrs. Huntington Astor's short manlike fingernails, Dolores Del Rio's dance frock at El Morocco, Tyrone Power's restored health, the lily at Fannie Hurst's waistline were examples. One of show business' most heartening loyalties, Grace Moore's well-known devotion to her sick husband, was mentioned.

This is not a 'swell' program. But it is an interesting one. *Land.*

SCAVENGER HUNT
30 Mins.—Local
PUBLIC SERVICE BUS CO.
Friday, 10:30 p.m.
KYW, Philadelphia

A novel audience participation program which provides chuckles for listeners. Each night during the week at 8:45 announcer discloses one item to be found during the week's scavenger hunt. Finders of each of the items thus announced are eligible to appear on broadcast, tell about most difficult one to get, answer a question, and recite a jingle about the bus sponsor.

Winners get four major prizes (portable radio; wrist watch, trip to Atlantic City, and tickets to ex theatre). At catching scavengers brought in a Chinese laundry ticket, a 1914 newspaper, 30 burned-out electric bulbs, a cop's nightstick, a quija board, a cuckoo clock, and a man with a tatoo on his chest. Latter item provided most giggles.

John Bennett, staff gabber, handles program smoothly, with straight spieling broken up by organ music. *Shal.*

JOE EMERSON
'Hymns of All Churches'
15 Mins.
GENERAL MILLS
M-T-T, 9:45 a.m.
WABC-CBS, New York.
(Blackett-Sample-Hummert)

Joe Emerson is back again with his familiar hymn-singing three mornings a week over CBS, out of Chicago, for General Mills (Gold Medal flour). 'Betty Crocker' has the Wednesday and Friday editions of the strip with recipes and household lore. Emerson has much the same offering as before—his own wholesome baritone, choir, instrumental group and organ.

To anyone who sees nothing incongruous in exploiting religion to sell a commercial product, the program should do a satisfactory job. This shouldn't be an expensive show and there's obviously a huge listening public for hymns. In this case Emerson includes hymns of the Catholic and all denominations of the Protestant faiths, with brief stories of the origin of each composition.

Commercial copy plugs Gold Medal flour's healthful qualities and reasonable price, besides mentioning the Betty Crocker recipes. *Hobe.*

'THE AMAZING MR. SMITH'
With Keenan Wynn, Charlie Cantor, Elizabeth Reller, John Brown, Sandra Ortega, Ward Wilson, Allen Drake, Cliff Carpenter, Brad Barker, Harry Von Zell, Harry Salter orch.
30 Mins.
AMERICAN CAN CO.
Monday, 8 p.m.
WOR-Mutual, New York

(Young & Rubicam)

Comedy-whodunit series is the first ever placed on Mutual by the Young & Rubicam agency. It's something of a hybrid of half-hour night-time dramatic thriller with a sort of Bob Hope-Milton Berle brand of wise-cracking. Premiere edition Monday (7) night had distinct promise, but revealed the need of doctoring before the formula can be set for a click. It also demonstrated that scripters Martin Gosch and Howard Harris must maintain a headlong pace if the series isn't inevitably to run downhill.

'Starred' on the show are Keenan Wynn, legit actor-son of Ed Wynn getting his first network break, and Charlie Cantor, vet character comic regularly on the Fred Allen and Kate Smith programs. Wynn plays the title part of Gregory Smith, a young man with an amazing knack of attracting trouble and with a brash style of comedy delivery. Cantor plays his dumb-lug valet, chauffeur, stooge and general man-of-all-dirty-jobs. Opening yarn was the 'Story of the Hooting Owl,' a concoction about murder and assorted skullduggery at Montauk Point, Long Island. It abounded with creepy situations and sound effects and had a number of potent chuckles. As samples of the comedy, Wynn answered a spooky gas station attendant with the crack, 'All right, Orson, how do we get there?' and later referred to the guy as a 'road company Dracula.' He described the haunted Gilmore mansion as 'Wuthering Heights with a hangover' and greeted the heroine, 'Want to hold hands? No? Okay, let's neck.'

For the initial stanza, the show had a studio audience, which is all right for comedy, but generally not considered desirable for dramatic programs. It's effect in this case was questionable, as the sound of laughter undoubtedly hypoed the comedy moments for the listener, but it tended to destroy the illusion at other points and made the comedy lines that failed to draw laughs fall flat. Whether due to inherent script weaknesses or because a program of this type won't hold up for 25 minutes without a break, the opening session tended to sag in the middle. It may be that a commercial at that point would be fatal—on the other hand, the interruption might provide needed lift.

Wynn and Cantor were excellent on this debut show, both individually and as a team. Their contrasting styles are nicely adapted to the material Gosch and Harris have written for them and each is a funny guy on his own. Harry Salter's musical backgrounds and bridging were appropriate, though occasionally slow on the pickup.

George McGarrett's direction seemed firm and deft for a preem. Harry Von Zell read the commercials, merely an identification as the 'nationally known' institutional at the close of the debut, but doubtless due to mushroom on future editions. *Hobe.*

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99⅔ % pure
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
WABC—5:15-5:30—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Follow-Up Comment

Jack Benny had one of the funniest shows Sunday (6) night in many weeks, with four Alka-Seltzer 'Quiz Kids' from Chicago as his special guests for the occasion. Program was patterned as a contest between the experts and the Jello Kids, consisting of Mary Livingstone, Phil Harris, Dennis Day and Don Wilson. Seriousness was strictly taboo, however, with the youngsters answering genuinely tough questions and the grownups floundering on the most palpable kind of setups—all obviously rehearsed but still goofy enough to break up the urchins several times.

Orson Welles' contribution last Sunday (6) to the Free Company series (CBS) proved one of the most provocative of them all so far. It was a potent blend of inductive reasoning and dramatic exposition. Welles, who did the writing, casting and directing of the program and who also functioned as narrator, selected the project his story, 'His Honor the Mayor,' by stating the question, and, after showing how his own protagonist had answered it, by leaving it to the listeners to decide whether they would have acted the same way under like circumstances. The question concerned the right of free assembly as guaranteed under the bill of rights, and the issue was how the mayor of a small town who was faced with the problem of suppressing a meeting of local secret shirt organization. Despite his contempt for and opposition to the leader and tenets of the latter group, this law officer defies the overwhelming wishes of the townsmen and refuses to interfere with the meeting. He insists on interpreting the Bill of Rights literally, holding that as long as the incident comes within the law it must be protected, because once a community starts making exceptions no one knows when the same process will be exercised to suppress other and far less anti-social groups. In every detail Welles showed his command of the medium, while a big batch of credit is due Ray Collins for his reading of the mayor part.

Franklin P. Adams again declared, almost boosted, on last week's 'Information, Please' that 'I do not listen to radio.' Statement, making of which seemed doubtful wisdom and extraordinary, has enjoyed wide audience listening via a medium in which Adams has been earning a sizeable stipend for several years, came as a followup to a question about the late Mortimer Snerd. Professor Lyman Bryson, who conducts Columbia's 'The People's Platform' and teaches adult education at Columbia University, said, as audience laughed, that Snerd was associated with a more famous character, Charlie McCarthy. Clifton Fadiman added that Edgar Bergen was the creator. When the quizmaster jokingly chided Adams, the latter boomed he 'did not listen to radio.'

'City Desk,' Palmolive's weekly half-hour problem child, is still not out of the woods at stage time, the Bates agency tutors. Last Thursday (3) night's edition, written by Addison Smith, was lurid and crammed with action, but was hardly believable. However, the two leading characters, the reporter and his reporter-girl, have been considerably, and helpfully, revised. The girl is now on the wise-cracking side, a few of her flip lines always being fairly pungent, while her admiring co-reporter is a straightaway he-man, if not too bright. City editor, the third leading character, is a high-pressure guy. The show, which was capably produced by Lindsey MacHarrie and played by Gertrude Warner and Donald Briggs. Commercials stressed the 'thin film of soap' idea over the two leading soap, thus avoiding 'razor burn.' Sledge-hammer method of delivery was used by the unbilled announcer.

'Rocking Horse Winner,' adapted by W. H. Auden and James Agee from D. H. Lawrence's short story of the same name, was presented Sunday (6) night on 'Columbia Workshop.' A weird fantasy about a youngster who, Faust-like, pledged his life to luck and won fortunes by plunging on his inspired tips on the ponies, it was obscure but curiously atmospheric. George Sturgeon gave vibrance to the character of the child who rocked himself into an inspirational frenzy on his rocking horse. Burford Hampden and Alfred Shirley were rightly eerie as the two 'voices,' Eustace Wyatt was convincingly stodgy as the family chauffeur, and Phyllis Joyce impressed as the mother. Ian Martin was a credibly crusty uncle. All the British-accented. Guy della Cioppa directed dextrously, with Bernard Herrmann conducting Benjamin Britten's background score. The sound effects were notably helpful.

'The Next Is Always a Waltz,' a thoughtful, rather somber original drama by Lynne Thompson, was offered as Thursday (3) night's edition of 'Listener's Playhouse' on NBC red (WEAF). A tragic yarn about a girl who developed a complex and frustration because everyone thought of her only as a beauty, not as a person, the script was not (nor intended to be, obviously) entertainment for mass appeal or of commercial prospects. It was, in fact, only partially successful even on its own grounds. Yet it posed a thought-provoking subject and, in many respects, made adult, arresting and even affecting radio. The device of opening and closing the drama with an identical situation for the two belles of different generations was ingeniously apt. Helen Warren and Chester Stratton achieved something of a tour de force (if that's not too grandiose a term for kilocycle emoting) by playing the two leads from moppet-age to maturity, while Jane Houston, Neill O'Malley, Irene Hubbard and Peggy Allenby registered in supporting parts. Lester O'Keefe directed the show expertly and Josef Honti's musical background assisted.

Fred Allen program last week unintentionally pulled the same routine on what had been intended as a big plug for 'Swing Me a Polka,' that it had burlesqued earlier in the show. Song was to get its first important coast-to-coast airing when after a few bars by Al Goodman's band the announcer stepped in with the closing commercial. The earlier comedy sketch had kidded those programs which set out to present a singer but actually devote nine-tenths of the broadcast time to long and repetitious commercials with intervening brief chirps by the vocalist.

Howard Barnes, drama reviewer six midnights a week over WOR, New York, continues to improve as he grows more familiar with the radio medium. As heard Tuesday (1) his coverage of that night's opening of 'Watch on the Rhine,' at the Martin Beck, N. Y., was enthusiastic without being gushy, analytical but not hyper-critical, authoritative yet not opinionated. With only a short time to prepare his script, Barnes manages to convey an unusual amount of information about a show. He has enough to say about the play so as not to have to fall back on that bane of all listening—the plot-teller.

Silver Theatre's (CBS) recent scripts, or at least some of them, have been strongly on the arid and off-the-elbow side but last Sunday (6) the shoes unloaded, and in blunderbuss fashion, a real beaut. It starred Kay Kyser and his staff, vocalist, Ginny Sims, and was written by the bandman's own radio writer, William Hampton. Theme of the piece might in more expert hands have been a wow. In this instance it was, discounting a couple of solid chuckles, a drawnout dud. When it was all over Kyser could still be credited as a resourceful musician and m.c. and Miss Sims an ingratiating singer of popular songs. Net plot had to do with the marriage of the show's business bold hints columnist and a sob sister for a newspaper promotion stunt and the complications which ensued when the girl finds out that the justice-of-the-peace at the presided had been the real mccoy.

Columbia now presents 15-minute roundups of quotes from editorials of the country's leading dailies in the 11 o'clock spot Sunday nights when a big news story is broken. Network offered such a broadcast this week (6), with comment from a dozen or more papers, including the N.Y. Times and Herald Tribune on the Nazi invasion of Yugoslavia and Greece. Quotes are obtained by wire in advance of publication, as in the case of the two New York sheets included, they were not yet on the streets at the time of the broadcast and in the case of out-of-town papers many wouldn't be available in New York for a day or so. Program frequently offers an illuminating idea of what the general public reaction to important events will be, particularly when the story in question is a controversial one. Because of the show, 'Meet the Music,' normally scheduled from 11 to 11:30 p.m., was cut this week to 15 minutes.

Bonnie King, KMBC Act, Sold to KMOX Acct.

Kansas City, April 8.

Bonnie King, songstress, has been sold by KMBC to B. B. D. & O. for series on KMOX, St. Louis, Griesedieck Brothers Brewing a account.

Schedule is five quarters hour per week, minimum to be 13 weeks.

BERTRAND RUSSELL
With Huntington Cairns, Allen Tate, Carl Van Doren
'Invitation to Learning'
30 Mins.
Sustaining
Tuesday, 9:15 p.m.
WABC-CBS, New York

Bertrand Russell, English philosopher-mathematician now living in the U. S. A., was the guest mystifier last week on Columbia's center field fly, 'Invitation to Learning,' the higher-than-highbrow program, purposely designed to be over people's heads and proud of it. The discussion spiralled narcotically around the early 19th century German meditator, Hegel. This heel who laid the philosophic linoleum for the hell temple of today wrote a book which few will read as a result of this broadcast. In fact it is difficult to imagine just what the results of the Hegel broadcast might be other than a temporary gift of the CBS audience to NBC. It seemed to prove that an educational program is a program too proud to want people to listen to it.

Huntington Cairns came out dancing with a quote from a letter from the visitor. They sparred with short words during which Russell scored the first intelligibility. It seemed he didn't admire Hegel. This was about the only definite conclusion warranted by the whole bout. The infighting got down to thesis, antithesis and synthesis almost immediately. And everybody remembered to keep his antithesis up throughout. Had the thesis work been as good, the fight might have pleased the fans more. At moments the synthesis became so synthetic it was plain phoney.

Russell had a tendency to swing out in the clear, but his American colleagues, Huntington Cairns, Allen Tate and Carl Van Doren, kept his verbal elbows nicely pinned in. They instinctively recognized that the visitor had a dangerous tendency toward intelligibility which had to be suppressed or people might get interested in his rather interesting British style.

At one point the Briton seemed about to blatantly pound a tabor, tattering his opponents with some quick unexpected shafts of simplicity that stung the Americans' pride of scholarship. They promptly jumped in and began trying to up. Mixing up everybody. One blow seemed rather low: 'You mean he sort of literalized the anterior and posterior?' It is open to question if this was not a shout. Not that anybody cried 'cad.' Nobody flinched or gave quarter. And every time there was a lull they returned immediately to thesis, antithesis and synthesis.

This seems to be one of the phenomena of America, circa 1941. A travesty on the word 'education.' A self-conscious and self-impressing exercise in the wasteful use of the human mind to make itself ineffectual. An educational program with nothing to lose but listeners. As for the public, there's nothing to learn, period *Land.*

'THE FLYING CADETS COMPETE'
With Hoyt Andres, Kern Tips
15 Mins.—Regional
WOAI-TSN, San Antonio

From Randolph Field, the West Point of the Air, comes this quiz show in which only the flying cadets and officers compete. There are two teams, one from each side of the field with four men on each team. Winning team is used for each succeeding broadcast while new team is taken from questions sent in by the cadets. Each question used is asked by the cadet who submits it. Winning team receives $40 cash. Contestant who answers most of the questions correctly, whether on the winning or losing team receives an extra $10.

Quizmaster is Kern Tips, manager of station KPRC, Houston, who keeps program moving along. Hoyt Andres does a nice job announcing. *Andy.*

NOW—Day & Night
5000 WATTS
NO INCREASE IN PRICES
WFBM
ONLY BASIC CBS OUTLET IN INDIANA
National Representative: The Katz Agency, Inc.

Now! 5000 WATTS DAY and NIGHT
WBNX
YOUR BEST NATIONAL SPOT BUY
A NEW APPROACH TO THE NEW YORK MARKET

Payroll Traffic

St. Louis.—Staff changes at KXOK include the resignation of gabber Moulton Kelsey, who has been temporarily replaced by Sid Saunders, formerly with KMOX, and the addition of Bill Durbin, gabber, formerly with WEW.

John C. Roberts, Jr., gen. mgr. of KXOK, has returned from a month's vacation in Nassau.

Chicago—Alan Hale, from WISN, Milwaukee, with WJJD, Chicago, to do baseball broadcasts with Pat Flanagan.

Duluth, Minn.—Don McCall, staff announcer at local station WEBC, has been upped to the post of program director.

Atlanta—Vicki Moore, soprano, has joined the staff of WSB. James Thompson, concert violinist, and Marjorie Griffith, harpist, have been added to the house orchestra.

Boston—WCOP has promoted two men and added a girl to its staff.

Russell E. Offhaus is upped to studio manager, newly created post. Morton Blender becomes program director.

Kaye L. McAvoy added as chief continuity writer, coming from WKNE, Keene, N. H. (Previously, she was 'Kaye Winters' on WEEI and 'Bea Baxter' of Goddard Bakery program on WKNE).

Neil Wallace, WEEI newscaster, has left to resume Naval service which he left several years ago. Charles Ashley, of Boston Herald-Traveler staff, will carry on.

Jane MacDermott new aide to David S. Garland, WEEI sales promotion manager.

Jack Beauvais transferred from WEEI sales promotion department to production department to write and plan programs as assistant to L. G. Del Castillo.

Spokane.—R. C. Ostrander has joined KFPY sales department. He was advertising manager of the Palace store for several years, and seven years with Meir & Frank and the Oregonian in Portland.

Phil Wacker, from KOMO-KJR, Seattle, added to the announcing and production staff of KHQ and KGA. Replaces Malcolm Sykes, now with United States Army Air Corps.

New Haven.—Peter Stoner, ex-WSUN, St. Petersburg, joined WELI announcing staff, succeeding Bud Finch, now in U. S. Army.

Philadelphia.—Michael Blair has joined the staff of WFIL to handle special production and special writing.

San Francisco.—William Livesay added to the announcing staff at KGO-KPO, resigning from the local Hearst station, KYA, to take the new job. Formerly with WILL, Urbana, Ill., and KGMB, Honolulu.

Knoxville, Tenn.—George Barber, formerly with WSIX, Nashville; WDOD, Chattanooga, and WJHL, Johnson City, Tenn., has been named program director of WBIR, new station in Knoxville. Bill Indsay, formerly commercial manager of WFBC, Greenville, S. C., has also joined the station. So has Gary Marable, another former WSIX employee.

San Antonio.—Waymen Ramsey, commercial manager of KABC, has been named manager of station KFDA, Amarillo. Ramsey takes over his new post at once, replacing Earl R. Strandberg.

New York City.—William D. Strauss, chief announcer of WQXR, New York, has enlisted in the army. Arch Kepner succeeds.

Muriel Evans has joined the WOR special features department, succeeding Antoinette van der Does, who left to assist the trade commission of the Dutch East Indies.

Hartford.—WTHT's lost two spielers, George Monaghan, drafted, and George Martin, moved to California.

Lincoln. — Harlan Underkofler, KFAB engineer, ordered into the navy and to Hawaii on a reserve naval communications commission.

Spartanburg, S. C.—J. W. Kirkpatrick, former manager, WCTC, Greenville, S. C., has been named salesmanager of Stations WSPA and WORD. Richard E. Bolen, formerly with WIS, Columbia, S. C., and James Robert Croy, formerly with WGTR, have joined WSPA engineering staff. WSPA and WORD sales departments will be combined.

Wichita, Kans.—Jack Laffer, chief announcer and program director of radio station KANS, goes to WJR, Detroit.

Lincoln.—Larry Lansing, onetime KFOR announcer, has joined the staff of new KVEC, of San Luis Obispo, Cal. He was a month with KTM, Los Angeles, Cal., before making the move.

Salem, Mass.—Al Belknap, WESX announcer, left (March 28) for Fort Devens for a year's military training. Harry Bixbee, former assistant engineer, has been at Camp Edwards past four months and is now instructor in radio school there.

New Orleans—Mike Clark, former spieler on staff of WGST, Atlanta, now with WWL, New Orleans.

Columbus—Robert C. Smith, formerly of WJW, has joined announcing staff of WCOL, Columbus. Replaces Charlie Warren, who moves to WGY.

Amarillo, Texas—Pat Halverson on announcing staff of KGNC. Comes from WJDX, Jackson, Miss.

Fort Worth—Steward Dean, formerly of KOMA, Oklahoma City, has joined the staff of WFAA-KGKO, as newscaster. Replaces Perry Dickey now with Grant agency, Dallas.

Chicago—Chief Engineer Frank Faulknor brought in Dwight McPeek as studio engineer, replacing Frank Lehnert, who is now with the Illinois 33rd Division of the U. S. Army in training.

John Slattery, formerly McPeek assistant, takes over as chief of scheduling and operations, with Bill Voris, ex-page staffer, assuming post as Slattery assistant in the scheduling group.

Marion, O.—Russ Salter, program director and chief announcer of WMRN, Marion, joins the new station, WKMO, Kokomo, Ind., where he will conduct the 'WKMO Dance Club of the Air.'

Pittsburgh—John Shillano, who has headed sound effects department at KDKA for several years, has just been promoted to the radio engineering staff of Westinghouse company.

Dallas.—Stewart Dean, Canadian, has joined announcing staff of WFAA, Dallas.

Wichita, Kas.—Condon Johnson, St. Joseph, Mo. is new continuity writer on radio station KFBI.

Timmins, Ont.—Following are among the personnel changes at CKCB, local CBC outlet:

Jim Book, of the engineering staff, has transferred to CKSO, Sudbury. D'Arcy Frezelle, engineer, left to join the firm of Otis Fensom, of Hamilton, Ont.

Fred Darling, program director, leaves this week to join the sales promotion staff at CJIC, Sault Saint Marie. Russ Mooney, engineer, leaves for a job in the electrical business in Toronto. Ted Earle, of the continuity staff, also goes to Toronto.

Norman Chaplin has joined the engineering staff. Les Harding has become an office assistant. Vance Rafuse is a new engineering assistant. Fenwick Job has joined the announcing staff, transferring from WHLS, Port Huron, Mich., and CKOC, Hamilton, Ont. Jack Russell, formerly of CKCR, Kitchener, has also joined the announcing staff.

Lloyd Monk, music librarian, has been promoted to program director. Sonya Barnett remains as traffic manager and Hal Lawrence as news editor and announcer.

New York City—George William Anderson, Jr., formerly of KMPC, Los Angeles, has joined the N. Y. World-Telegram.

Seattle—Eloise Daubenspeck has joined the special sales staff of KIRO, Seattle. She was formerly with CBS in New York City.

Hartford—Paul Lucas upped to production manager of WTIC. Fred Wade shifted from chief announcer to production staff and Phil Becker succeeding as head spieler.

More Power For You

NOW DAY AND NIGHT

5000 WATTS

NO ADVANCE IN PRICES

ONLY BASIC 50 OUTLET IN INDIANA

WFBM

National Representatives

THE KATZ AGENCY, INC.

'Reds' and 'Baiters' Quarrel Over School Controversy Series on WMCA

A new quirk in 'social pressure' tactics has developed through an action against Station WMCA, New York, whereby side seeks to force the station to accept programs dealing with a controversial issue where the station management is disposed to sidestep the grief to itself caused by the programs. This matter of executive inconvenience is asserted as part of the defense, while the accusation has charged a violation of the 14th amendment (free speech) of the U. S. Constitution is implicit in the station's policy.

WMCA is in the middle between the Committee for Defense of Free Public Education and the New York College Teachers Union, on the one side, and a critic of these, the Joint Legislative Committee to Investigate the Educational System of New York.

Charges of 'radical' and 'reactionary' are mutually leveled between the pressure-groups with WMCA weary of the whole embroilment and the time-consuming bickering. Meantime, Judge John C. Knox of N. Y. Federal Court yesterday denied a request by the first group seeking a temporary injunction against WMCA and the second group to prevent cancellation of the radio programs by WMCA or encouragement to such cancellation by the defendants.

A permanent injunction appeal will presumably have to wait upon a trial of the issues.

SERVICES TRAIN-CATCHERS

Steve Rintoul's Stamford WSRI Starts in August

Stamford, Conn., April 8.

An August start is planned for WSRI, new Stamford station to be operated by Stephen R. Rintoul, now with the Katz agency. Exhaler, 250 watts on 1400 kc., will be Connecticut's 11th and state's closest to New York.

Rintoul plans independent policy, with accent on service to commuting population.

The most pampered audience you'd ever expect to meet . . .



We buy its clothes . . . snaffle its sniffles . . . round up its mules . . . oversee its children

We don't believe there's another audience quite like WBT's. Its extraordinary loyalty to WBT (known to everyone in radio) hasn't just happened. It's been well-earned, and is still earned by the sweat of many collective brows.

No headline-seeking publicity department dreams up the services we render. There's little or no need to devise ways and means to keep WBT listeners happy. *Simply by standing by our firm policy that no listener request is too small to be ignored or a listener problem too slight to be overlooked, we stay plenty busy.*

We find their lost mules and name their children. They send us sample swatches, we buy their clothes. We even help guard their school children from colds . . . snaffling juvenile sniffles in the bud. We are nursemaid, adviser and friend. These and many more.

What WBT . . . pioneer station of the South . . . has gained by catering to so many whims of its audience for 20 years is very apparent to WBT clients. WBT listeners have always been more than ordinarily responsive to sales messages . . . because they like and are loyal to WBT.

That's why WBT broadcast advertisers are so successful in selling the Carolinas.

WBT 50,000 WATTS CHARLOTTE

"THE STATION AN AUDIENCE BUILT"

Owned and operated by the Columbia Broadcasting System. Represented by Radio Sales: New York • Chicago • Detroit • St. Louis • Los Angeles • San Francisco

Bands at Hotel B. O.

(Presented herewith, a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Clyde Lucas	Biltmore (300; $1-$1.50)	1	800	1,350
Leighton Noble	Waldorf (375; $1-$1.50)	11	1,100	13,950
Lani McIntire*	Lexington (300; 75c-$1.50)	11	1,050	13,225
Guy Lombardo	Roosevelt (500; $1-$1.50)	25	1,175	32,000
Woody Herman*	New Yorker (400; 75c-$1.50)	14	1,225	22,425
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	10	2,325	27,050
Tony Pastor	Lincoln (225, 75c-$1.50)	26	725	12,750

** Asterisks indicate a supporting floor show, although the band is the major draw.*

Tommy Dorsey, $24,000, D.C., Kaye, $15,000, Balto, Big in Bandfilmers; Satchmo' Fair at $18,500 in N. Y.

(Estimates for This Week)

Louis Armstrong, New York — (State; 28-44-55-75-90-$1.10). With 'Come Live With Me' (M-G) (2d run) on screen. Indicates $18,500, fair. Armstrong draught at the b.o. believed to be held down by weakness of film, which was a disappointer on first-run at the Capitol recently.

Charlie Barnet, New York—(Paramount; 35-55-85-99). With 'Nice Girl' (U). Finished second week, last for the show, last night (Tues.), at $32,000, o.k., but a considerable drop from first stanza's strong $48,000.

Tommy Dorsey, Washington, D. C. —(Capitol; 3,424; 28-39-44-66). With 'Penalty' (M-G) on screen. It's Dorsey from start to finish for wallopping $24,000. And he's doing it against tough competish, Martha Raye making a p.a. at the nearby Earle and attracting $18,500.

Duke Ellington, Los Angeles — (Paramount; 3,595; 30-44-55-75) — With 'Las Vegas Nights' (Par) on screen. Running nine days and heading for nifty $19,000. Ellington gets full credit.

Sammy Kaye, Baltimore—(Hippodrome; 2,205; 15-28-39-44-55-66). With 'Penalty' (M-G) on screen. Film is simply something to light up the house so far as this spot is concerned. Kaye getting all the credit for big $15,500, far and away best Baltimore gross for this canto.

Ted Lewis, San Francisco—(Golden Gate; 2,850; 39-44-55). With 'Footlight Fever' (RKO). Lewis has his '1941 Happiness Revue' here and is virtually 100% responsible for the slick $18,000. This house, incidentally, only Frisco mainstemmer which hasn't installed cut rates for juves in 12-16 age group.

Jimmie Lunceford, Philadelphia—(Earle; 2,350; 35-46-57-68). With 'Knockout' (WB) on screen and Bill Robinson on stage. Stage bill is surefire, but film isn't lending much help. Rousing $24,000.

Ciro Rimac, Indianapolis—(Lyric; 1,900; 30-40-50). With vaude and 'Sleepers West' (20th) on screen. Film none too strong, and Holy Week is a brake on the b.o. Combo is heading for poor $6,000.

Charlie Spivak, New York — (Strand; 35-55-75-85-99). With 'Sea Wolf' (WB) on screen. In third-final week and dipping to $20,000, not good. Second week also fell off toward the end to finish at only $30,000, as against an initial seven days' grab of $43,000, excellent.

POP'S BUNCH DOES IT

Jurgens Band Booked So New Girl Singer Can Be Heard

Milwaukee, April 8.

When Dick Jurgens auditioned recently, Bette Faeth, a Milwaukee girl, won a contract and has since been appearing with the band. Now Milwaukee Association of Letter Carriers has Jurgens booked for annual ball April 18 in the Milwaukee Auditorium.

Bette Faeth is the daughter of one of their members.

KAYE DISHES POETRY

Browning and Longfellow Mixed In with Swing 'n' Sway

Sammy Kaye is introducing a new type of production touch to his Sunday afternoon band remotes on the NBC red. He's reading poetry in a couple of spots in the half-hour allotted to him. Past week (6) he reeled off one by Elizabeth Browning and another from the pen of Henry Wadsworth Longfellow. Leader simply hops to it between band numbers, being backed by an electric organ.

Kaye's band is picked up every week from whatever city it happens to be playing in. Broadcasts are done from local network outlet or from any available hall sufficiently large to hold an audience. NBC pays all expenses.

Kaye and his band goes on location at the Essex House, New York, May 25, immediately following its four weeks' stand at Meadowbrook, Cedar Grove, N. Y., which starts April 29. It's second shot at the spot for Kaye. He was in that hotel two years ago. Forthcoming date is for five weeks.

In the Wax Works

(VARIETY each week will list material currently being recorded by various bands to familiarize readers with numbers awaiting release. Tunes listed below were recorded recently are awaiting release. Only those hyphenated are to be coupled. Others are not definite.)

Raymond Scott (Columbia) 'Little Bit South of North Carolina,' 'Keep Cool, Fool,' 'Let's Get Away from It All.'

McFarland Twins (Okeh) 'She's Got a Great Big Army of Friends,' 'Band Played On,' 'Sister, Stop Kissing,' 'Old Country Garden.'

Gene Krupa (Okeh) 'Don't Cry Cherie,' 'Rendezvous in Rio.'

Harry James (Columbia) 'Dolores,' 'Sonata Moderne' (double-faced), 'Gone but Not Forgotten.'

Claude Thornhill (Okeh) 'Hungarian Dance,' 'O Sole Mio,' 'Traumeiere.'

Woody Herman (Decca) 'Intermezzo,' 'You Call It Madness,' 'Lazy Rhapsody,' 'Time Changes Everything.'

Ray Noble (Columbia) 'Believe Me If All Those Endearing Young Charms,' 'My Wild Irish Rose,' 'On the Alamo,' 'Swing Low Sweet Chariot.'

Tommy Dorsey (Victor) 'Serenade to a Spot,' 'Another One of Them Things,' 'Let's Get Away from It All' (double-faced), 'Yes Indeed,' 'You Betcha My Life,' 'Will You Still Be Mine,' 'I Love It So,' 'Deep River,' 'Swing Low Sweet Chariot.'

Mills Bros. (Decca) 'Celita Linda' (English lyric), 'If It's True,' 'Up and Down, Down and Up,' 'The Very Thought of You.'

Jimmie Lunceford (Decca) '24 Robbers,' 'I Had a Premonition,' 'Battle Axe,' 'Blue Prelude.'

Larry Clinton (Victor), 'Essential to Me,' 'Estrelita,' 'Night We Met.'

Benny Carter (Bluebird), 'Midnight,' 'My Favorite Blues,' 'Lullaby to a Dream,' 'What a Difference a Day Made.'

Lanny Ross (Victor), 'Mother's Day Song,' 'Where You Are.'

GEORGE CARR'S HERO TURN

Jamestown, April 8.

George Carr, manager of ballroom at Celoron Park, dunked into Chautauqua Lake last week to rescue 6-year-old boy.

Lad, in turn, had tumbled in to rescue a dog.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1.	Amapola (4) Marks	Jimmy Dorsey ....Decca
2.	There'll Be Changes Made (7) Marks	Ted Weems ....Decca Vaughn Monroe...Bluebird Benny Goodman...Columbia
3.	I Understand (2) Feist	Jimmy Dorsey ....Decca
4.	Dolores (1) Paramount	Bing Crosby ....Decca Tommy Dorsey ....Victor
5.	Stardust (13) Mills	Tommy Dorsey ....Victor Artie Shaw ....Victor
6.	One I Love (6) Forster	Tommy Dorsey ....Victor Ella Fitzgerald ....Decca
7.	May I Never Love Again (5) BMI	Ted Weems ....Decca Bob Chester ....Bluebird
8.	Memory of a Rose (5) (S-B)	Sammy Kaye ....Victor Jimmy Dorsey ....Decca
9.	It All Comes Back to Me Now (3) BMI	Eddy Duchin ....Columbia Gene Krupa ....Okeh
10.	Band Played On (1) P.D.	Guy Lombardo ....Decca Jesters ....Decca

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Hello Ma, I Done It Again (Robbins)	Ella Fitzgerald ....Decca Mitchell Ayres ....Bluebird
Sorrento (Southern)	Woody Herman ....Decca
Oh, Look at Me Now (Embassy)	Tommy Dorsey ....Victor Woody Herman ....Decca
Dancing in the Dark (Chappell)	Artie Shaw ....Victor
Music Makers (Paramount)	Harry James ....Columbia
Perfidia (Southern)	Jimmy Dorsey ....Decca Xavier Cugat ....Victor Benny Goodman ....Columbia
Wise Old Owl (BMI)	Dick Robertson ....Decca Al Donahue ....Okeh Joe Reichman ....Victor

Orrin-Bonnie's Record $7,835; James Clicks $2,565, Clinton $4,050, 1-Niters

(Estimates)

Andrews Sisters-Johnny Richards (Balboa Beach, Calif., April 6). Trio and local band crashed all-time mark here with 5,100 payees at 63c-75c per.

Cab Calloway (Eastwood B., Detroit, April 5). Automobile union hop took in okay $1,050 with Calloway, drawing 1,400 at 75c.

Bob Chester (Lakeside Park, Dayton, O., April 5). At 75c per Chester pulled good 2,100 here, running up $1,500 gross.

Larry Clinton (Totem Pole B., Auburndale, Mass., April 4-5). B.o. records change faster than weather here. Clinton copped capacity 3,000 each evening, setting up two-day mark with $4,050 in the till at $1.35 couple.

Al Donahue (Valley Dale, Columbus, O., April 5). Despite dent of Lent Donahue got fair $950 take with 1,100 at 80c-$1.

Sam Donahue (Roseland-State B., Boston, April 5. Fourth successive Saturday for Donahue caught 850 hoppers at 55c-44c.

Harry James (Totem Pole B., Auburndale, Mass., April 2). James teed-off first regular Wednesday hops with good 1,650 hoofers at $1.35 pair for gross of $1,114. Shifting to college hop at Statler hotel, Boston, April 4, James piled up high $2,565 gross from 570 dancers at $9 couple.

Sammy Kaye (Trianon B., Cleveland, O., March 30). First stop here in six years got Kaye sock 2,000 stubs at 75c for a $1,500 gross. Kaye began musical life here.

Johnny McGee-Gene Broderick (Playmor-Raymor B., Boston, April 4-5). Coupled to Broderick, local outfit, in twin danceries, McGee and Co. drew healthiest week-end biz in months; 1,890 Friday, 2,250 Saturday. Gross, $2,484.

Dick Rogers (Ritz B., Bridgeport, Conn., April 6). Bad draw of 3,537 admissions at 55c greeted McCoy. Low gross, $1,697.

Raymond Scott (Colonial theatre, Lancaster, Pa., March 28). Poor attendance of 700 greeted Scott. At 55c per $385 gross was n.s.g.

Orrin Tucker (Palace theatre, Fort Wayne, Ind., April 4-6). Tucker cracked high water mark here with over 18,000 admissions in three days. House capacity is 1,850. Ft. Wayne peeled $7,823 off its bankroll at 33c-44c per.

Mark Warnow (Arena, New Haven, Conn., April 6). Hit Parade conductor and Barry Wood and Bea Wain drew 4,500 people in two shows, 1,500 afternoon, 3,000 night at 45c-75c former and 55c-85c-$1.10 later. Arena seats 5,000.

Coin-Catching Possibilities

Jimmy Dorsey 'Yours'—'When Sun Comes Out' (Decca 3657)

Another click side in 'Yours.' Though it's not as strong as the same band's 'Amapola' or 'I Understand,' the side is capable machine fare. Same vocal trail is followed; Bob Eberly ties it up in ballad tempo, Helen O'Connell coming in late for a rhythmic version in Spanish. Reverse is a rare slow-paced vocal by Miss O'Connell. It's overshadowed.

Harry James 'Answer Man'—'Ol' Man River' (Columbia 36023)

Both good. First side is probably aimed to followup 'Music Makers.' It's a good arrangement, solidly played, a rhythmic coin candidate that shows the James horn and band in a rich light. James' muted trumpet and a neat Dick Haymes vocal tops the speedily-played backing.

Artie Shaw 'I Cover the Waterfront'—'Marinella' (Victor 27362)

'Waterfront' is a tasty few minutes. Side is the third of Shaw's string of standard releases dressed up in fine modern arrangements. It easily follows 'Dancing in Dark' and 'This is Romance.' Reverse is an equally capable rhumba number.

Frankie Masters 'Oh Look at Me Now'—'Braggin' (Okeh 6107)

Masters' improved band rates 'A' for effort on the first side, a release that is a bit late. Crosby turns in a light, rhythmic, commercial version of the tune. However, it has Tommy Dorsey's side to contend with. Masters and Swingmasters vocal. Coupling doesn't measure up; a weak tune.

Glenn Miller 'Perfidia'—'Spring Will Be So Sad' (Bluebird 11095)

'Perfidia' is getting new play, hence this release. It's a saleable and listening cutting, typically Miller. Dorothy Claire and Modernaires vocal on a familiar track. Second, very slow, is weak.

Dick Robertson 'Sidewalk Serenade'—'Wise Old Owl' (Decca 3659)

First is a listenable melody, lightly done. Okay machine stuff at accelerated tempo. Robertson vocals. There are better versions of 'Owl,' though Robertson's is satisfying enough.

Danny Kaye 'Jenny'—'Tschaikowsky' (Columbia 36025)

Kaye's first recording is a rich example of the personality that has gotten him wide notice, and he shows promise of a good future on discs. He's a comedian first, but these tunes from his show, 'Lady in the Dark,' seem to go beyond the projection of a vocal off wax to relay the fresh, crisp delivery peculiar to him. Sides are cut with a chorus and production touches from the show. They're neat.

Bea Wain 'My Sister and I'—'Afraid to Say Hello' (Victor 27363)

Miss Wain's arrangement and vocal of 'Sister' is a solid bet, a commercial side though her work seems stilted by an anxiety to cut a version that will cut some ice in the song's sweep. It will get a natural machine play. 'Hello' is okay, a pop with no special recommendation. Benny Goodman (Columbia 36022) sliced his usual tempo to a walk to make 'Sister.' Helen Forrest's vocal is easily as listenable as Miss Wain's though the former does better at rhythm work. She's backed by a simple, but slightly brittle, arangement. Goodman's clarinet is short but solid. Reverse goes rhythmic, a good side picking up a strong beat and good solos. Miss Forrest vocals.

Tony Martin 'Too Beautiful'—'You Stepped Out of Dream' (Decca 3645)

'Too Beautiful to Last' weak melody from the film 'Ziegfeld Girl,' stronger. Both sound like 'situation' tunes.

Hampton Cuts in Chi

Chicago, April 9.

Lionel Hampton band recorded four sides at the Victor studios last week.

Three of the sides were originals by Hampton and only one was a published song. This was 'Three Quarter Boogie,' published by the Russell Music firm.

Harry Morrissey, ex-Leighton Noble sax-clarinet man, fronting own band around Boston.

Gus Arnheim Into N. Y.

Gus Arnheim band, which hasn't been around New York for some time, replaces the current Shep Fields band at George White's Gay White Way April 16. Arnheim has spent most of his time on the Coast lately.

Fields, who has been at the White stand since it opened last Dec. 26, expects to reform the style of his band after leaving.

LOCAL 802 TABUS RADIO STUDIO HOOFING

New York musicians union has set out to discourage the use of large auditoriums, outside of a network's regularly leased quarters, for the staging of commercial broadcasts with name dance bands. The first of these to feel the union's pressure is Old Gold's Benny Goodman show. Officials of Local 802 of the opinion that advertisers in going beyond the usual studio precedents of a network or station to collect a broadcast audience are taking advantage of the union's wage scale for commercial broadcasting.

Union has never objected to studio audiences, believing this arrangement a custom and integral part of the radio business, but it does feel that when a commercial engages a huge hall and makes dancing during or after the broadcast a part of the performance, as happened in the case of Old Gold, it is stepping outside the purview of the band's radio employment. Old Gold abandoned the dancing angle with last Monday's (7) broadcast over WJZ, N.Y., but the union, anyway banned the continued use of Manhattan Center, which has a seating capacity of 5,000 persons, as the originating point for the program. Goodman's broadcast that evening was held, as a result of the union taboo, in Studio 3B of NBC's Radio City plant.

Local 802 also has a rule against originating broadcasts from any place where admission is charged.

KEMP VETS ASSEMBLE UNDER ART JARRETT

Art Jarrett, singer-bandleader, will lead rebuilt Hal Kemp crew using the materiel Kempt left when he died following a recent auto crash. Outfit is to open a three-month stay at the Blackhawk Cafe, Chicago, May 14. It will be staffed by as many of the men who were with Kemp when he died as can be rounded up.

Blackhawk is spot where original Kemp outfit got its start in early 30's.

New group goes into rehearsal next week. It will be managed by Alex Holden, Kemp's manager and partner and as yet has not been aligned with any booking office.

802 Collects From Cafe For Tommy Reynolds

New York local 802 of the American Federation of Musicians stepped into the Famous Door, N. Y., last week to collect two weeks' salary owed to Tommy Reynolds orchestra. Band was scheduled to stay six weeks at the faded 52d street home of swing, but pulled out last Wednesday (3) after three weeks. Union collected one week's salary night band closed and drew a check for the second week's payoff, which was to have been made good by Saturday night past.

Skeets Tolbert outfit, a six-piece colored combo, replaced Reynolds.

802 Medical Fund Affairs

New York local 802 of the American Federation of Musicians expects to be the beneficiary of a number of functions this summer the proceeds of which will go to replenish its depleted Medical Fund. First of the benefit performances goes on at Carnegie Hall, N. Y., April 23, a concert being given by the talent from the Uptown and Downtown Cafe Society branches.

The Society concert is the only idea to reach maturity so far, others are being mulled. One plan is a series of weekly boat trips utilizing name bands as the draw.

ANNUAL NEGRO BALL

Buffalo, April 8.

Colored Musicians Assn. rounding up bands for its annual ball Sunday (13) in Esquire Ballroom at 65c tap.

It will be the group's 24th annual shindig.

Campus Best Sellers

(DENVER UNIVERSITY)

Denver, April 8.

The six best record sellers to Denver University students are:

1. *Amapola* ..... *Jimmy Dorsey*
2. *Java Jive* ..... *Inkspots*
3. *San Antonio Rose* *Bing Crosby*
4. *Stardust* ..... *Artie Shaw*
5. *Do I Worry?* .. *Tommy Dorsey*
6. *The Band Played On,* *Guy Lombardo*

'High Schoolers' Too Old Even For the Draft

First round of the elimination high school band contest at the Flatbush theatre, Brooklyn, last week was won by default when George Brandt, house manager, refused to let one of the bands go after getting a glance at the 'boys' who manned it. House has been advertising the contest between four Brooklyn high schools, the winners of two elimination showings to meet a third week for a $100 prize.

Manager Brandt had Tilden against Madison High scheduled for past week (3), but was forced to dig up a substitute when Tilden's principal said he was against 'commercializing' a school band by allowing it to play in a theatre. Remembering a youngster from Midwood High who had been pestering him for a chance to put a band into the competition, Brandt phoned and told the 16-year-old to round up his band and take Tilden's place. When the outfit hove into sight Brandt found that the embryo leader had stocked his band with ringers. Says several men in the band were old enough to be fathers of high school kids. He couldn't let them go on.

As a result of the mixup Brandt had to apologize to a crowded house for not staging the first round of the contest and awarded the initial palm to Madison by default. Latter band filled stage time by giving an exhibition of its ability.

CBS REMOTES OLSON FROM HOUSTON, TEX.

Houston, April 8.

George Olson orchestra will be aired twice each week through the Columbia Broadcasting System. Olson is here at the Empire Room of the Rice Hotel.

This marks the first time that a regular network series has originated from this city.

Ted Straeter Now Under William Morris Banner

Ted Straeter band, currently at Fefe's Monte Carlo, New York, has been signed to a management contract by the Wm. Morris agency, and is to get a buildup as a society band. Straeter has not been with any other agency in the past and has made only a few records for Columbia.

He's personally managed by Ted Collins, and leads a choral group on Kate Smith's radio program, beside batoning his band.

IN PRAISE OF FORESIGHT

Lopez Sends Diagram of Set-up Ahead of Arrival

Auburndale, Mass., April 8.

Vincent Lopez credited with good business sense by Manager Roy Gill of Totem Pole Ballroom here, because Lopez doesn't play this spot until Friday and Saturday (18-19), but has already sent ahead a diagram of the way he would like the bandstand set up and also how the two pianos are to be tuned to each other.

Thus last-minute details will not have to be rushed,' said Gill, 'since most orchestras do not arrive here until an hour or less before they are ready to commence work. Lopez will find everything he requested.'

LINGERING BITTERNESS OF ASCAP-BMI WAR BREAKS UP SOME 15-YEAR FRIENDS

Lombardos Feel the Force of Publisher Sentiment—Hotel Roosevelt, N. Y., Called N.A.B. Hangout Because of Band's Regular Stand There

Within the ASCAP sphere of the musi industry, publishers and professional managers make no efforts to conceal a deep-felt hostility toward the Lombardo brothers. The sentiment in this quarter is that the Lombardos, despite their close affiliation with ASCAP, have since the outbreak of the ASCAP-radio war disclosed anything but a warm sympathy for the ASCAP membership's plight.

The ASCAP publishers claim that the Lombardos, who hold both publisher (Olman Music Corp.) and writer (Carmen Lombardo) memberships in ASCAP, have leaned so far the other way that the band's regular stand, the Roosevelt hotel, N. Y., has become the favorite rendezvous for the big shots of the National Association of Broadcasters whenever they are in town.

Attitude of the Lombardos during this period of disruption, and these publishers, has been one of the deepest disappointments that they had to bear. It has wrecked in many cases friendships of 15 years standing.

Contactmen's union has turned down the application for membership of Carley Mills, contract writer for London Music Co., the non-ASCAP firm controlled by Guy Lombardo. Jimmy Campbell, Lombardo's manager in the same publishing house, is expected to experience some difficulty when his own application comes up before the same union. Campbell is still a British citizen and the union's bylaws require that an applicant must either be an American citizen or prove that he has formally applied for such citizenship.

In considering Mills' application the union decided that the former was primarily a songwriter and that his purpose in getting a union card was to obtain plugs for his own songs. Mills is one of four writers whom the Lombardos maintain to keep them supplied with new material for the Lady Esther program.

BOSTON KEEPS $3 TAX

Opponents Fail to Show Up to Vote It Out

Boston, April 8.

The $3 per man broadcast tax will remain on the Musicians' Union books here for another year, the result of the vote last Thursday (3), when many musicians planning to kill this tax failed to appear at the meeting. President George Gibbs, of Local 9, opened the discussion by emphatically stating his position and urging the musicians to retain the regulation. Only two members spoke in opposition. Charles Friedman questioned the use of money received from the tax and requested an counting.

Gibbs explained that $250 had been transferred to the charity fund of the Musicians' Mutual Relief Society and $800 expended for pickets in front of the Casino Theatre, where a union orchestra performs daily.

A motion was killed to charge 50 cents per half-hour extra for continuous dance music.

The resolve 'No fee music for anyone at anytime, anywhere,' was held over for further study by the committee.

A 1% employment tax on all engagements for the Good-Will Fund is being planned.

Colleges and private schools were placed under first-class classification and as such are to be charged two cents per mile each way from Boston for musicians playing these engagements.

A Natural

Boston, April 8.

Manager Ray Galvin, of Raymor and Playmor Ballrooms, is passing out nickels painted red at his boxoffices and at the refreshment stands.

Curious recipients told that Red Nichols opens at the twin danceries on April 12 for five weeks. It's an old Nichols gag.

BEN SELVIN'S WAX SURVEY PROGRESSES

Ben Selvin, v.p. and recording head of the AMP Studios and Muzak, who was retained by James C. Petrillo, American Federation of Musicians prez, several weeks ago to make an exhaustive survey of musician expenditures in the recording industry, has so far projected his study to every field but coin-machine operation and radio stations. Questionnaires will be addressed to the latter as soon as Selvin has held a scheduled meeting with Neville Miller, president of the National Association of Broadcasters. The coin-machine questionnaires will go out next week.

Selvin has already extended his quest for information to transcription manufacturers, phonograph record companies and advertising agencies. He must have this data collated and whipped into the form of a report by June 1 so that Petrillo can give the completed work a thorough going over preliminary to submitting it to the AFM convention which is to be held two weeks later in Seattle.

Main purpose of this probe is to find out how much money has gone to musicians during the past several years from the allied phases of the recording industry. Also to determine what may be the future trends in that regard. It is reported that the information gathered so far shows that the income for musicians from this industry has been several times what it had been generally believed.

The important questions in the questionnaire directed to transcription makers include (1) the number of stations served with a library service; (2) amount spent for musicians over a period of years; (3) number of selections in the library, editions and deletions; (4) whether the library is sold outright or leased; and (5) extent of commercial recordings. The ad agencies inquiry concerns mainly the money spent in recent years for musicians on live and recorded programs.

The probe has among other things disclosed that the once important importation of symphony masters from Europe has dried up and that huge expenditures are now made by American recorders for that type of phonograph material.

N.Y. Hotel Bands In Middle in Fight Between Unions

Dine and dance rooms of four major New York hotels are faced with a walkout by the New York musicians union this week because of a jurisdictional dispute over the handling of floorshow or bandstand spotlights. The tangle is between the New York local of the International Alliance of Theatrical Stage Employees and the Hotel & Club Employees Union Local 6, and the New York local (802) of the American Federation of Musicians, which is acting under a inter-craft agreement existing between itself and the stagehands union. All unions concerned are affiliated with the American Federation of Labor.

The hotels involved are the New Yorker, the Biltmore, the Park Central and the St. Regis. All these have for years had their spotlights handled by members of the hotel workers union and at various intervals the New York stagehands local has sought to have these men replaced by IA cardholders. Spot due to be affected first is the New Yorker. General Amusement corp. has already been informed that the Bobby Byrne band will not be permitted to open at that hotel Friday (11). Bands in the other spots will, it is understood, be ordered out shortly afterwards.

The question of Local 802's acting on its craft obligations came before the last convention of the AFM, and ex-president Joseph N. Weber moved that the matter be referred to the international executive board.

DON PEDRO, 3 OTHERS HURT IN CAR MISHAP

Chicago, April 8.

Don Pedro, orchestra leader and radio entertainer, and three members of his orchestra were hurt in an auto mix-up near Joliet, (Ill.) last week.

Pedro suffered from cuts and bruises but was immediately okayed for exit from the hospital. But the three others were detained for further examination. They are Louis Ramirez, Joseph Mantia and Ernest Chuckly.

Harry James to Lincoln

Herry James band gets its first shot at a New York location job. Outfit goes into the Lincoln hotel April 25 for three straight months and Mrs. Maria Kramer, owner of the spot has an option on another three for next winter. Hotel will bring in another outfit, not yet selected to fill the time between Tony Pastor's exit tonight (Wed.) and James' opening.

Booking is a surprise to the biz inasmuch as the Kramer jobs have for some time been exclusives to Consolidated Radio Artists. Music Corp. of American books James and there are no strings attached in the way of split commissions or anything else.

Different Band Weekly On 'Birthday' Program; Jimmy Dorsey on Tour

When Jimmy Dorsey' band takes to the road following its Strand theatre, New York, date, which begins this week (11), it will be replaced on the Twenty Grand 'Your Happy Birthday' show. Ed Wolfe agency, which produces the program, will thereafter use a different name band each week. There is no definite date for Dorsey's exit because the length of his stay at the Strand is down for either four or six weeks.

Originally the show was to follow Dorsey on the road, emanating from wherever he happened to be each Friday, but he has been dissatisfied with the amount of time allotted to him and wants to step out. Band is currently at the Pennsylvania hotel, New York.

Heidt's Quiz Request

Horace Heidt has applied to the N.Y. supreme court for permission to examine William F. Purcell and Francis J. Purcell, attorney, before trial connection with their suit against him for $5,600 for legal services. Attorneys claim $600 for representing Heidt in his action against Virginia, Maree, Miriam, Jean and Helen Ahn, the Beachcombers Restaurant, Inc., and Monte Proser, while the $5,000 is for representing Heidt and his wife in a divorce action. The first four femmes, as Le Ahn Sisters, allegedly broke a contract they had with Heidt to sing in Proser's Broadway Nitery, The Beachcomber. Helen Ahn is named as their mother and guardian.

The attorneys have had a counteraction begun against them by Heidt, who claims as a result of their negligence he was forced to spend an additional $6,000 on legal fees for other attorneys.

On the Upbeat

Bus Brown, formerly with Tommy Tucker, replaced Kenneth Benike in Paul Pendarvis' trumpet section in Pittsburgh last week, Benike moving on to Sterling Young outfit.

Art Farrar opens spring and summer dance season at Junction Park, New Brighton, Pa., on Monday (14).

Everett Hoagland band begins four-week return engagement at Ca-, Pittsburgh, Monday (14).

Lolita Cordoba's rumba band, which has just closed at Latin Quarter in Miami, opens at El Chico, Pittsburgh, Saturday (12), replacing Don Mario orch.

Joe Villella band checks out of Balconades, Pittsburgh, this week after six-month stretch and opens Monday (14) at another Pitt nitery, the Oasis.

Buddy Montan, 18, vocalist with Eddie Fitzpatrick's orchestra, convalescing in Wichita following emergency appendectomy in local hospital.

Doris Day leaving Les Brown band to marry Hal Jordan, trombonist with Jimmy Dorsey. Brown is at Mike Todd's, Chicago.

Raymond Scott plays Preakness ball this year. Dated May 10 at Baltimore Armory.

Benny Goodman has deferred a four-week stand at Meadowbrook, Cedar Grove, N. J., until the fall. Was scheduled for May 29.

Jean Browne now singing with Vic Abbs' band at Congress hotel, Chicago.

Bernie Cummins is dancing in the show at the Edgewater Beach hotel, Chicago, as well as leading his band.

Alec Fila joins Will Bradley trumpet section, replacing Berni Zudoeoff. Trumpets now will be held by Fila, Lee Castaldo and Tiger Poole, who returns from Ray Noble.

Ray Conniff, trombone formerly with Artie Shaw, putting together an eight-piece combination of his own.

Jane Lee has singing spot with Will Osborne. Latter's first theatre date with new band will be at Paramount theatre, Los Angeles, May 15 or 22.

Leonard Keller goes back into Bismarck hotel, Chicago, for three months, April 18.

Dick Stabile headed for six to eight weeks at Chatterbox, Mountain View, N. J., opening May 1. He follows Louis Prima, who opens tomorrow (Thurs.), replacing McFarland Twins.

Tommy Tucker plays Apple Festival, Winchester, Va., May 2 for third straight year. Benny Goodman plays it day before (1).

Joe Venuti will be relief for Jimmy Dorsey at Pennsylvania hotel, New York, week of April 11. Dorsey will be doubling from hotel to Strand theatre.

Orrin Tucker orchestra into the Aragon ballroom Chicago, starting May 11.

Will Osborne's band opens a series of engagements in Denver, April 18, with a junior prom at the University of Arizona, April 26, and the Pan-Hellenic dance at the University of California, May 9. Band is also slated for a series of Sam Coslow's soundies and several transcriptions.

Charlie Barnet's orchestra goes back to the Coast July 22 for a five-week stand at the Casa Manana, Culver City. Last time Barnet was on the Coast his band was burned out of instruments and library in the fire that destroyed the Palomar Ballroom, Hollywood.

Barnet opens tomorrow (Thurs.) at the Flatbush theatre, Brooklyn. He has let go Lena Horn, vocalist, who worked with him past two weeks at the Paramount theatre, New York.

Ruby Newman will play the wedding reception for Eleanor Roosevelt, niece of the President, scheduled to marry Edward P. Elliott, an Englishman, on April 12 at Dedham Polo Club, Dedham, Mass., with Mrs. F.D.R. attending.

Frank Fleming, for years first trumpet with Guy Lombardo, has joined Eddie LeBaron's orchestra, currently at the Hotel Book Cadillac Casino, Detroit. He will also take over the ballad singing. LeBaron also has added a second piano to his orchestra, Irving Priesler.

Ray Galvin's Eastern Orchestra Service, Boston, has a large parade of bands set for a series of one-nighters in New England, among them: Johnny Long, May 16-31; Tommy Reynolds, April 17-20 and May 16-24; Will Bradley, May 21-29; Earl Hines, April 25-26; Bunny Berigan, April 25-26; Guy Lombardo for Totem Pole B., Auburndale, Mass., June 13 week; Bobby Byrne, Totem Pole B., June 20 week.

Sam Lutmer inducted into Army. One of few original men of Dean Hudson orchestra, leaving triple job as manager, singer and drummer. Sid Barbeto, out of Eddie De Lange's band, replaced Mahlon Clark on third alto, with Hudson, Clark going to Will Bradley.

Roy Rogers opens with his orchestra today (9) for ten days at Bermuda Terrace of Hotel Brunswick, Boston, in addition to conducting his band booking agency here. He will have Jini Wilson, formerly dancer in Rudy Vallee show troupe, and Andy Ames as vocalists.

Three Treys, staff trio at WBEN, Buffalo, into Hobart's Grill, Buffalo.

Dean Hudson set for a Fitch Band Wagon shot, in mid-May, and two weeks at Cavalier Beach Club starting June 1.

Betty McIntyre, Toledo, has joined Michael Loring's orchestra in Cincinnati as vocalist.

Lee Kyser, bass, is new vocalist with Joe Frasetto's WIP, Philly, house band.

Anson Weeks returns to work with his band at the Club Trocadero, Henderson, Ky., May 12. He's been recovering from auto smash injuries.

Dave Jacobs rejoined the Tommy Dorsey trombone section in place of Les Jenkins, who went home to Texas.

Tito Guizar makes his first recording date for Victor domestic release next week. He's been cutting for export.

PENCILLED IN YEAR AHEAD

Jimmy Dorsey Set for Another Pennsylvania Return

Jimmy Dorsey band has been signed to return to the Pennsylvania hotel, New York, next January for 14 weeks. Agreement brings Dorsey back into the spot for the third straight year and sets him for a stretch almost identical with the one he's now finishing. Band exits the Penn next week (18).

Following theatres and one-nighters the group makes a stand at the Sherman hotel, Chicago, for four weeks beginning June 27.

Band Bookings

Gus Arnheim, April 16, Gay White Way, New York City.

Charlie Barnet, July 22, five weeks, Casa Manana, Culver City, Calif.

Count Basie, May 2-4, State theatre, Hartford, Conn.

Henry Busse, April 21-22, Westwood Club, Little Rock, Ark.; 26, Aud., Columbus, O.; May 2-3, Mississippi State C., Statel College, Miss.; 16, U. of Pennsylvania, Philadelphia.

Cab Calloway, April 17, Palais Royale, South Bend, Ind.; 18, Cleveland hotel, Cleveland.

Larry Clinton, April 11, Masonic Temple, Detroit; 12, IMA Aud., Flint, Michigan; 13, Cocoanut Grove, Toledo, O.; 15, Graystone B., Detroit; 16, John Carroll U., Cleveland.

Saxie Dowell, April 12, Athletic Club, Milwaukee.

Duke Ellington, April 13, Automobile Bldg., Dallas; 14, Palace Park, Shreveport, La.; 15, Murphy's Skating Rink, Alexandria, La.; 16, Pilgrim Aud., Houston; May 6, Sheboygan theatre, Sheboygan, Wis.; 7, RKO theatre, Appleton, Wis.; 8, Kenosha theatre, Kenosha, Wis.

Benny Goodman, May 1, Apple Festival, Winchester, Va.

George Hall, May 9, Fordham U., New York City.

Bob Hardy, April 19, Junior Association of Commerce Ball, Hotel Statler, Boston; April 25, battle of music with Larry Clinton, Massachusetts Institute of Technology Inter-Frat Ball, Hotel Statler.

Woody Herman, April 12-14, Metropolitan theatre, Providence, R. I.; 15, Grotto Park, Elmira, N. Y.; 16, Yankee Lake, Brookfield, O.

Earl Hines, May 5, Warehouse, Petersburg, Va.; 6, Armory, Richmond, Va.; 24, U. of Dubuque, Ia.

Ina Ray Hutton, May 2-4, Adams theatre, Newark.

Isham Jones, May 2, Gallopade Dance, Rock Mount, N. C.

Al Kavelin, April 12-13, Lakeside Park, Dayton, O.; 14, Oriental B., Galatzin, Pa.; Highlands Club, Galt, Ontario; 17, Capitol theatre, Niagara Falls, N. Y.; 18, Union C., Alliance, O.; 19, Saginaw, Mich.; 20, Meadowbrook Park, Bascom, O.; 23, Greystone B., Detroit.

Leonard Keller, April 18, three months, Bismarck hotel, Chicago.

Ted Lewis, May 9, Tower theatre, Kansas City.

Enoch Light, May 2, Plaza hotel, New York, one night.

Johnny McGee, April 13, Rivoli theatre, Rutherford, N. J.; 14, O'Dell's, Poughkeepsie, N. Y.; 15, Millsboro School, Millsboro, Del.

Vaughn Monroe, May 5-7, Plymouth theatre, Worcester, Mass.; May 9-11, Metropolitan theatre, Providence, R. I.; May 16-18, State theatre, Hartford, Conn.

Red Nichols, April 13, Hofbrau, Lawrence, Mass.; April 25, Pembroke College, Providence, R. I.

Ray Noble, April 20, Paramount theatre, Hammond, Ind.; 22, Oshkosh theatre, Oshkosh, Wis.; 23, Manitowoc theatre, Manitowoc, Wis.; 24, Kenosha theatre, Kenosha, Wis.; 26-28, Davenport theatre, Davenport, Ia.

Will Osborne, May 15 or 22, two weeks, Paramount theatre, Los Angeles.

Boyd Raeburn, April 13, Rink B., Waukegan, Ill.

Adrian Rollini, April 15, three weeks, Doc's Tavern, Baltimore.

Raymond Scott, May 10, Preakness Ball, Armory, Baltimore.

Charlie Spivak, April 11-14, Adams theatre, Newark.

Dick Stabile, April 21, Brunswick hotel, Boston; May 1, six weeks, Chatterbox, Mountain View, N. J.

Tommy Tucker, May 2, Apple Festival, Winchester, Va.; 16, Newspaper Guild hop, Manhattan Center, N. Y. C.

Joe Venuti, April 11-19, Pennsylvania hotel, New York.

Ran Wilde, April 29, indef., Lookout House, Covington, Ky.

Network Plugs, 8 A.M. to 1 A.M.

Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (March 31-April 6). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. (Dropped for some months, persistent trade demand prompted resumption of the plug's breakdown even though ASCAP tunes obviously can't be logged.)

TITLE	PUBLISHER	GRAND TOTAL
You Walk By	BMI	28
Georgia on My Mind	Southern	27
It All Comes Back to Me Now	BMI	26
Amapola	Marks	24
Wise Old Owl	BMI	23
High on a Windy Hill	BMI	21
There'll Be Some Changes Made	Marks	21
Things I Love	Campbell	21
Two Hearts That Pass in the Night	Marks	21
Walkin' by the River	BMI	20
I Hear a Rhapsody	BMI	18
Number 10 Lullaby Lane	Warren	18
Oh Look at Me Now	Embassy	18
I Do, Do You	Stevens	17
Let's Dream This One Out	BMI	17
Song of the Islands	Marks	15
G'bye Now	BMI	13
Keep an Eye on Your Heart	BMI	13
Made Up My Mind	Porgie	13
With a Twist of the Wrist	BMI	13
Do I Worry	Southern	12
Frenesi	Southern	10
Ida Sweet as Apple Cider	Marks	10
May I Never Love Again	BMI	10
Perfidia	Southern	10
So You're the One	BMI	10
Yours	Marks	10

Inside Stuff—Orchestras

Decca Records has sliced Louis Armstrong's recording band from its normal 15-piece size to seven men and figures to continue cutting future releases with that number of instruments. So far Armstrong has made two dates with the curtailed combo, but only one of the records made has been released and that in an album of jazz. It is titled '219 Blues.'

Decca figures that as far as record buyers are concerned the attraction is Armstrong's trumpet and the less men used the less his work will be interfered with. Attitude is the reason for so many name leader-instrumentalists forming small combos from within their big bands. It gives them a chance to exercise their specialty free of confining big band arrangements.

Armstrong's full group is at Loew's State theatre, N. Y., this week.

For first time in his career Cab Calloway was forced to forego a scheduled date last week. Leader came down with grippe in Detroit Saturday (5) and was ordered to return to New York by his doctor. He finished that night's stand at Eastwood Ballroom, but missed following day's (6) booking at the Palace theatre, Anderson, Ind. Band played without him. There will be an adjustment, probably a return date.

Leader is currently at home in N.Y., but expects to train out tomorrow night (Thurs.) to begin a three-day stand at the Palace theatre, Fort Wayne, Ind., Friday (11). Fortunately for this circumstance he had no dates booked between Anderson and Ft. Wayne.

Harry James plans to bring his wife and one-month-old son together with his dad, Everette James, from Beaumont, Texas, to live with him in New York City. His wife, former Louise Tobin, was vocalist with Benny Goodman. His father will teach all wind instruments in N. Y. studio.

Music Notes

Ken Morgan named to head the Coast office for Mills Music.

Bronislau Kaper assigned to score next Greta Garbo picture at Metro.

Raoul Kraushaar scoring Republic's 'Thunder Over the Ozarks.'

David Snell composing the score for 'Dr. Kildare' picture at Metro.

Carl Hoff and Everett West collaborated on 'Thoughts of You.'

Gerard Carbonara drew the musical scoring chore on 'The Night of January 16th' at Paramount.

Arthur Johnston, composer, is back in Hollywood after an absence of six years.

Robert Dolan was assigned as musical supervisor on 'The Birth of the Blues' at Paramount.

Cy Feuer composing background music for 'Angels With Broken Wings' at Republic.

Frank Loesser and Victor Schertzinger turned in 'I Never Let a Day Go By,' to be sung in 'Kiss the Boys Goodbye' at Paramount.

Famous Music publishing score of 'Ridin' on a Rainbow' (Gene Autry film), by Jean Herbert and Don George.

Harold Seader, formerly Boston rep for Mercer-Morris and Crawford Music, is new New England rep for Broadcast Music, Inc.

Gene de Paul and Don Raye writing ditties for the next Abbott and Costello picture, 'We're In the Navy Now,' at Universal.

BUS BREAKDOWN SPOILS MICH. PROM

Detroit, April 8.

Constant bus breakdown during the 290-mile hop prevented Ray Herbeck's orch from playing the Michigan College Prom at Hillsdale on Saturday (5). Studes were forced to dance to discs and a remote set for WJBM had to be cancelled.

Herbeck, whose outfit finally arrived at midnight, is pondering some sort of restitution to the hoppers.

Claude Hopkins Bankrupt

Claude D. Hopkins, Negro orch leader, filed a voluntary petition of bankruptcy in the N. Y. federal court Saturday (5), listing $3,770 in liabilities and $10,866 in assets. Practically all assets are exempt and include $2,741 debts due on open accounts, $4,000 in insurance policies, and $4,050 on exempt properties.

Wages owed total $295 and the William Morris Agency is owed $750 for commissions and monies advanced.

Assets include eight published songs which total $25, and claims against various persons and corporations. Some of these are suits against the Ammor Record Co. of Detroit, $450; the Club Conga, Springfield, $133; the Roosevelt Theatre, Pittsburgh, $355, and the Place Amusements, Inc., of Newport News, Va., $500.

Frederick Hollander composed two songs to be sung by Marlene Dietrich in 'Manpower' at Warners. Tunes are 'I'm in No Mood for Music Tonight' and 'He Lied and I Listened.'

LISTEN TO

ELLA FITZGERALD

AND HER FAMOUS ORCHESTRA

In Her Greatest Nursery Rhyme since "Tisket-Tasket"

"MUFFIN MAN"

BACKED BY

"I'M THE LONESOMEST GAL IN TOWN"

DECCA No. 3666

Personal Management

GALE, INC., 48 West 48 St., New York

E. B. Marks Spurns Kaye's Plea

Sees No Reason for Not Collecting as Before Through BMI-Licensed Stations

Sydney M. Kaye, counsel and v.p. of Broadcast Music, Inc., has failed in his efforts to induce E. B. Marks, a BMI affiliated publisher, to accept a 2c royalty on transcription music. Marks, who has a five-year contract with BMI at $250,000 a year, retorted that he had been accustomed for years to collect a minimum of $15 annually for sustaining uses on each tune and an additional 25c per commercial performance and that he saw no reason for giving up such returns.

As policy maker for BMI, Kaye has contended from way back that copyright owners are not justified in treating transcriptions any different than phonograph records and that they should be satisfied to collect on transcriptions the maximum fee, 2c, as provided for under the compulsory provisions of the copyright law. In his discussion with Kaye on the subject Marks heatedly rejected Kaye's line of legal reasoning as absurd and advised the BMI lawyer that he expected radio stations licensed by BMI to pay the 25c commercial fee on each use.

Another BMI affiliate, Ralph Peer's Southern Music Co., has relaxed its position on the transcription issue to the extent that it is collecting but $7.50 per master on sustaining uses.

CARMICHAEL'S $20,000 CLAIMS ON MILLS COS.

Hoagy Carmichael, songwriter, filed suit Monday (7) in N.Y. supreme court against Mills Music, Inc. and Gotham Music Service, Inc. seeking damages of $20,000 for alleged failure to pay foreign royalties on a number of his songs.

The contracts for the songs date from 1924 to recently. Songs involved in the action are 'What Kind O' Man Is You,' 'Stardust,' 'Manhattan Rag,' 'River Boat Shuffle,' 'Bonelard Shuffle,' 'Washboard Blues,' 'March of the Hoodlums,' 'Harvey,' 'Barbaric,' 'High and Dry,' 'South Breeze' and 'My Sweet.'

On each of these Carmichael was to receive from 22% to 33⅓, plus 2c on pianoforte sales. On 'Stardust' for example, he claims he was paid for 507,530 in sales, while actually there were 492,470 more copies sold.

PIANO SALES BOOMING

Selz Predicts Industry's Best Year Now in Full Gallop

Boston, April 8.

This year will be the greatest in piano sales history, Lawrence H. Selz of the National Piano Manufacturing Association told a gathering of 100 New England retail dealers attending the Piano Sales Clinic at the Parker house here. Last year 136,700 pianos were sold, and the association is looking for the market this year in the homes of 5,000,000 men, women and children taking piano lessons.

'Music heard over the air and at the films is responsible for the upturn in consumer demands for the product,' said Selz. 'The streamlined models, the spinet and midget instruments, together with academic music appreciation courses, are also factors for the banner year.'

Speakers at the clinic were Jerome F. Murphy, president of M. Steinert & Sons, who was chairman; Harry Hartford of the Paine Furniture Company; P. A. O'Connell, president of E. T. Slattery Company, and R. B. Brown, Jr., of Boston Edison Company.

Ennis Set for Okeh

Though contracts have not been signed to date, the Skinnay Ennis band has been assigned to Columbia Records' Okeh label for popular recordings. Ennis' crew is a couple years old, but so far has not made any pop sides for any company. It has been on the Bob Hope radio program for the last couple seasons.

Ennis expects to work east this summer after the Hope show takes its hot period sabbatical. It has never been closer to the eastern territory than Denver.

Chi Tin Pan Alley Ball

Chicago, April 8.

Annual Tin Pan Alley Ball will be held in the Terrace Room of the Morrison hotel here on April 28.

This is dance by the Professional Music Men's Chicago chapter. Expects to raise between $1,000-$2,000.

BMI WRITER CHECKS OUT

Broadcast Music, Inc., has just distributed royalty checks among its writers for the period ending Dec. 31, 1940. The payoff as far as sheet music copies and recordings were concerned was made according to the fees stipulated in BMI's original contract, while the amount of performance coin was determined by what BMI can estimate 'with some accuracy.' These writer checks contained amounts which ranged from several hundred dollars to $1.60.

Because BMI's logging department has run into some difficulties BMI writers won't get their statements for the period ending March 31 until May 15. On checking some counts clerical errors were found and it was decided to do some readjusting of the logging system. It is proposed to make the performance payments on the basis of 1c per performance per station. In paying the writers for air uses up to Dec. 31 BMI, it was explained, used the January count of its logging department for estimating what was due them.

PAULL-PIONEER SETTLES WITH COHAN FOR $5,000

George M. Cohan is $5,000 richer as result of a settlement in the suit brought against Maurice A. Richmond and Max Mayer, doing business as the Paull-Pioneer Music Co. Action was being tried before Judge Henry W. Goddard in N.Y. federal court when an agreement was reached.

Suit claimed failure to pay royalties on 49 songs written by Cohan prior to 1908, given to Fred A. (Jerry) Mills, to publish, and finally winding up with the defendants, who secured the copyrights following Mills' bankrupcy. An accounting of profits had been asked.

Stoki's Youth Encore

Atlantic City, April 8.

Leopold Stokowski's second All-American Youth Orchestra rehearsals will be held in this resort beginning April 27. As last year, Mayor Tom Taggart will have beachfront hotels put up Stoki and his musicians on the cuff and Frank Gravatt is giving use of Steel Pier Marine Ballroom for rehearsals.

First concert will be given May 11 at Convention Hall before orchestra leaves on its cross-country tour. Because no Philadelphia concert is to be given this time, A.C. expects concert debut to be outstanding.

'TWO HITS FOR TWO BITS'

That's Sales Slogan of New Drug-Store Phonograph Discs

Boston, April 8.

'Two hits for two-bits' is the slogan of new phonograph record, the Viking, that went on sale last week in drug and variety stores here, with Myer J. Reiser of Greater Boston Distributors, Inc., in charge of this territory.

Recordings are made by Nu-Pho-Nic Corp. of New York City, to sell to dealers for 19 cents and 25 cents at retail. All records are on consignment and records that do not sell in a store will be shifted to another, according to Reiser.

Reiser was distributor of the 'Hit of the Week' records that sold as high as 40,000 per week in 1931-32.

The records are shatter-proof and made of a special composition.

The first three issued: 'It All Comes Back to Me Now' coupled with 'Accidentally on Purpose' by Jack Teagarden with vocals by Lynne Clark; 'Frenesi' and 'Here's My Heart' by Teagarden with vocals by David Allen; 'High On a Windy Hill' and 'Ay, Ay, Ay,' by Kay Thompson with Jack Hastings orchestra.

Distributor supplies a durable rack for recordings and already sales have been reported as good. New issues every two weeks.

ASCAP MEETING MONTANA RADIO MEN

Group of Montana broadcasters is scheduled to meet with ASCAP in the latter's New York offices today (Wednesday) the work out a settlement of their past differences and a new licensing contract. ASCAP's progress on other broadcasting fronts, including the Mutual Network, hasn't amounted to much during the past week. The ASCAP radio committee has still to furnish Mutual with requested data on how much the music would cost under various plans.

If a deal with the Montana group goes through ASCAP will have cleared up one of the most thorny situations in its history. That state was among the first to pass anti-ASCAP legislation and the litigation which followed was marked by scores upon scores of infringement filed by ASCAP against local broadcasters.

ASCAP has so far failed to produce anything that could serve as the basis for negotiations by Mutual. Impression gathered is that ASCAP is not anxious to rush into a contract with any quarter of the broadcasting industry which might in the end prove a stumbling block for the Society in negotiations elsewhere and result in substantial limitation of the money that ASCAP might draw from radio. ASCAP members show no indications of pressing its negotiations committee into making a settlement and this lack of insistence might be due to the circumstance that the publishers have been collecting big checks on phonograph records and a number of songs are beginning to show signs of reaching best seller status sheerly through phonograph record plugs. ASCAP's income from sources other than radio show a huge increase for the first three months of this year.

McCosker Huddles With Paley Lead to False ASCAP Rumors; Talks Not About Music Issue

British Best Sellers

(Week Ending March 1)

Only Forever.....C-C
Room 504.....Chappell
Bless 'Em All.....Prowse
Down Every Street..Cinephonic
We Three.....Bradbury Wood
Our Love Affair.....FDH
Another Day.....Southern
Sergeant Major.....Cinephonic
Ferryboat Serenade.....Sun
Oh Buddy.....Gay

ASCAP CANCELS CBS ACTION

ASCAP obtained a discontinuance in the N. Y. federal court Monday (7) of the first suit it filed following the break with the major part of the broadcasting industry Jan. 1. The suit, filed in behalf of Robbins Music Corp., named CBS as defendant. It has since been found that two of the writers of the number, Benny Goodman and Edgar Sampson, had signed their performing rights elsewhere.

'Tune involved was 'Don't Be That Way' and was originated from WEEI, Boston, Jan. 1. The third writer of the song was Mitchell Parish, a Robbins contract writer and ASCAP member.

AN 'ASCAP ON PARADE' CONTINUES OVER KMAC

San Antonio, April 8.

This city is continuing presenting a series of broadcasts titled 'ASCAP on Parade.' This is a two and a half hour continuous broadcast each Saturday night over Station KMAC, only local station with ASCAP license.

Broadcasts are made up of listeners' requests, and are being sponsored by the San Antonio Brewing Association, bottlers of Pearl Beer. Deal was set through the Jack Pitluk agency.

WHDH Drops BMI Music

Boston, April 8.

WHDH has not renewed with Broadcast Music, Inc., because 'There are not enough BMI tunes to warrant the large expenditure,' said manager John Matheson, and so the station will continue solely with ASCAP music.

'We have so much ASCAP music on hand that it seems better for us,' he explained. 'Being a part-time station we have to watch our expenditures more closely.'

Smiley Burnette wrote three songs, 'Jest Come On In,' 'Ain't Life Swell' and 'Seven Seas' for Republic's 'Singing Hills.' Also sold 'You Can't Always, Sometimes, Most Always Tell,' to Republic for use in 'County Fair.'

Misinterpretation of the basis for William S. Paley's activities in the Mutual Network camp last week caused much suspicion and dismay among ASCAP officials. As it turned out the CBS president's discussions in that quarter had nothing to do with music but rather with the matter of inducing Mutual to ally itself with Columbia and NBC on the monopoly question now pending before the Federal Communications Commission.

When ASCAPites learned that Alfred J. McCosker, president of WOR, Newark, and chairman of the Mutual board, had spent several hours in discussion with Paley they began to wonder whether Paley had interested himself in the licensing agreement talks going on between Mutual and ASCAP. Also whether what the nervous ASCAPites were prone to term a 'cross' in the offing. The information about the Paley-McCosker meeting immediately put ASCAP's radio committee on its guard and it became pessimistic about reaching an early settlement with Mutual. Later the week this committee's suspicions were dispelled by assurances from Mutual that it was anxious to work out an agreement on its own and the ASCAP committee proceeded to put the finishing touches to the per program formula that Mutual had asked it to prepare.

Paley's concern with Mutual, as it developed, arose from his anxiety of that network's viewpoint on the monopoly issue. In hearings held before the FCC Mutual played the role of the accuser and ever since then it has held to a position of opposing exclusive contracts with affiliated stations, multiple network ownership, etc. What talks that Paley, it was said, has held with the Strauses' who own WOR, have had to do completely with Mutual's stand on the monopoly question. Paley is reported to have taken the matter up also with the Chicago Tribune interests, which own WGN, another major Mutual stockholder.

Hotels Fought ASCAP But Author of Bill Reveals Comprehensive Ignorance

Columbus, April 8.

Ohio's anti-ASCAP measure, legislative House Bill 616, probably died last week when the judiciary committee referred it to a sub group for additional consideration. Although officially still a live bill, fact that legislature will adjourn within three weeks makes further action an impossibility.

Second hearing on bill last Wednesday (2) was one in which the author of H.B. 616, Herschel Mowrey, executive secretary of the Ohio Hotels' association, paved way for the committee's unfavorable action by displaying ignorance as to the exact status of both ASCAP and BMI as 'monopolies' operating in Ohio, contradicting himself at every turn. John G. Paine flew in from New York for the hearing, but after Mowrey killed his own bill the committee decided against letting the ASCAP general manager bury it. Radio men, on hand to object on grounds that BMI was an innocent bystander, were likewise denied right to speak.

Jan Peerce's Victor Discs

Jan Peerce, tenor of the Radio City Music Hall, has been signed to recording contract by RCA Victor.

Peerce's previous recording connections were with Royale, for which he recorded number of semi-classical songs. He is now on a concert tour and is expected to sing with the San Francisco and Chicago Opera companies this season, and is mentioned as a possibility at the Met for the 1941-42 season.

Disk Royalties Zoom As Standards Get Special Attention Due To Air Ban

ASCAP publishers who control long lists of the more popular American standard tunes have found the break with the network quite a boon as far as phonograph record royalties are concerned. Latest royalty statements from Victor credit such firms with abnormally high returns and among those to whom big payoffs fell this time on that particular score are Harms, Inc., Witmark, Remick, T. B. Harms and Mills Music, Inc. In the catalogs of this group are found the works of Victor Herbert, Jerome Kern, Sigmund Romberg, George Gershwin, Cole Porter and a host of others whose works have become American folklore.

With the music of these composers not available on the network and most of the independent stations the public has turned to recorded versions as a substitute. The stimulation of sales in the standard field has been so great that the royalty distribution from the phonograph record company for the ASCAP faction of the industry this time was almost as big as it had been for the previous payoff period. Because of the small number of new ASCAP tunes riding at the time of the break with radio, it had been expected that Victor's royalty divvy would be greatly reduced.

An outstanding example of Victor sales on a standard number is the accounting given Mills Music on two recordings of 'Star Dust.' Both versions, one by Artie Shaw and the other by Tommy Dorsey, had been released by Victor at the same time and the statement for the first-period credits Shaw with 103,757 copies and Dorsey with 101,575 copies. Since the latter twosome cut the number Mills has induced Decca to make a version of 'Star Dust' with Guy Lombardo, while Columbia will do one with Will Bradley.

Larsen Takes N. Y. Hurricane, Planning Name Acts; Orientalizing Queen Mary

Mike Larsen, who operates the Queen Mary and Iceland niteries in New York, both smorgasbord spots, has taken over the Hurricane's lease, which has nine more years to go, and will veer away from the Swedish and Norse motif with emphasis on name acts. Larsen figures that the Hurricane, which got jammed and lost its liquor license recently, can catch class trade with the right type of name talent. It will be reopened in May, possibly under a new tag and with a different decor.

Meantime, Larsen is dropping the Svenska motif also from the Queen Mary, East 58th street spot, which becomes the Forbidden City, N. Y. counterpart of the nitery of that name in San Francisco. It will feature an all-Oriental floor show booked by Carlton Hub, with Ruth Sato as m.c. Kiml Toye is another likelihood for the Chinese revue. With the new decor will come a new motif in cuisine, 100% Oriental. William Poy Lee, national president of the Chinese Citizens Alliance of America, will operate the spot for Larsen.

Vincent Lopez, last maestro at the Hurricane when it folded, bid for the place, as did Lew Walters, of Boston; Sonny Barkin, of Miami Beach, and Abe Ellis, the coatroom concession-

STANLEY, PITT, DROPS VAUDE FOR A SPELL

Pittsburgh, April 8.

Stanley, WB duluxer, going straight pix again for a spell following steady procession of vaude for the last three months. Current show, the Blackstone magic unit, will be last presentation for at least four or five weeks, perhaps longer, depending on how long A film product is available simultaneously for both Stanley and Loew's Penn, which are operated under a pooling agreement.

'Men of Boys Town' Friday (11) will launch the WB deluxer on its temporary films only policy, with 'Sea Wolf' following it in. Couple of other pix will be set there end of this week upon return of Harry Kalmine, WB zone manager, from month's vacation in Florida. When shows are resumed, one of the first attractions will be Horace Heidt's band. Contract has already been signed but date remains to be filled in.

RKO Drops Vauder

RKO is dropping Friday night vaude at the Alden, Jamaica, N. Y., for the spring and summer.

Vaude exits with the show of April 18.

Ruth Mata and Eugene Hal'l, dance team, open at the Walton Roof, Philadelphia, April 14.

Slightly Monotonous

George Brandt, manager of the Flatbush theatre, Brooklyn, ran into one of those situations this week that give vaudfilm managers the d.t.s. He was confronted with three different versions of 'Man I Love' itemed as part of the repertoire of three separate acts. Helen Morgan always uses it in stage appearances. Ina Ray Hutton's band had an arrangement of it earmarked as a super-super in its books, and Frances Faye included the melody as an interpolation in a pop tune.

Brandt didn't get things completely straightened, however. It's being used twice, by Miss Morgan and Miss Faye. Miss Hutton dropped hers.

WLW'S JAMBOREE SET FOR THEATRE DATES

Cincinnati, April 8.

WLW's Boone County Jamboree, stage-and-air show, is booked for the Lyric, Indianapolis, the week of April 18, and for the RKO Colonial, Dayton, the following week. The hillbilly opry played both houses the same time last year. Its acts will pipe their 'Top of the Morning' programs to WLW from Indianapolis and Dayton.

The Jamboree winds up its Saturday night performances in the indie Emery auditorium here May 24, and starts its summer road tour May 31 at the Keith-Albee, Huntington, W. Va. More than 40 fairs in Ohio and adjoining states have already been scheduled for the unit by Bill McCluskey, manager of WLW's talent booking division. One of these dates is the Ohio State Fair, for the third consecutive season.

Absinthe House (52d St.) Files Reorg Petition

The Cafe Louisian, Inc., operators of West 52d street (N. Y.) nitery, Absinthe House, filed a petition for reorganization under the Chandler Act in N. Y. federal court Friday (4), listing liabilities of $25,561 and assets of $10,550. The Cafe offers to pay unsecured creditors 100%, at the rate of 10% monthly beginning Oct. 1, 1941.

Among creditors are ASCAP, $60, and Harry Bloomfield, president, $5,800 on loans. Absinthe House, located at 50 West 52d street, operated in the 'Gay New Orleans' village during the N. Y. World's Fair. It declares in its petition that liquidation now would bring in only $1,000. Expenses for the next 30 days of operations would be $700 for the payroll and $1,200 for operating expenses. Wages owed total $916 and taxes owed $2,089.

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New Acts In Cafes

TITO GUIZAR
With The Freshmen (4)
Songs
12 Mins.
Fefe's Monte Carlo, N. Y.

Tito Guizar, now in his 11th year under CBS contract, is, of course, standard on the air, in theatrical bistros and the varieties. He's been away from New York and is marking a comeback via the class niteries. His last N. Y. cafe date, by coincidence, was at this same site, when it was called the Maisonette Russe (not the St. Regis' Maisonette), but it was not until Felix Ferry made this class interior the Monte Carlo that the cafe started to command attention.

Guizar, as a floor show entry, is a modest name and strong deliverer with his romantic songs, equally divided as to Spanish and English lyrics and effective either way. Surefires such as 'Down Argentine Way,' 'Perfidia,' 'I Hear a Rhapsody,' 'Rancho Grande,' which he announces as having introduced in America, and a 'Frenesi' medley comprise his repertoire. He does them solo and backed by The Freshmen, male quartet in native Spanish costuming, plus another couple, inter-mixing a femme, who strike characteristic poses on the miniature stage backing the bandstand here. Guizar himself performs on the floor, in front of the band, in conventional white tie and tails, leaving it to the others for the atmospheric costuming to match his Latin melodies.

Fefe Ferry has been using acts, of late, to get business, in line with a reversal of form for the class east side (N. Y.) niteries which, heretofore, eschewed costly talent on the theory that two good dance bands were enough for the customers to make their own fun with. It worked out that way for a time, but the trend now is the other way. Ethel Waters was the best to date for Ferry, but Dwight Fiske found this a 'wrong' room for his zany pianology, and now Guitar is in, burdened with a dual billing as 'America's Favorite' (topline) and 'The Idol of Latin America' (sub-billed), which is a mouthful of adjectives. Withal, he's a competent performer.

Ted Straeter and his crack dansapation holds over. The versatile pianist-arranger has a sinzy lift to his melodies, and he is well regarded here, now in his second season at the snooty Monte Carlo. *Abel.*

ELEANOR FRENCH
Songs
10 Mins.
Cog Rouge, N. Y.

Eleanor French is one of those glamour-gal songstresses, and nonsarsily socialite, who can always find a groove in the better niteries. Her looking well, smartly accoutred and possessed of a passably fair voice, this type of chi warbler always makes a decorative addition to almost any room. In Miss French's case she has a better than average voice.

She mixes up her tunes well, such as 'Dearest Darest I,' 'I Could Write a Book,' 'S'Wonderful,' 'Very Thought of You,' etc. Si Miller, her pianist-stanger, helps more than a little with an addible packer-upper as he utilizes the bandmen from George Sterney's combination in the vocal ad libbing. It makes for an al fresco effect and un-stiffens what usually is a pretty starched-up routine of songaloging.

With Miss French here, and the brisk Sterney orchestra, host Frank Bonacchini has brought in a new personality violinist, Bela Bizony. He is one of those Romany-trail troubadours, in impeccable white-tie-and-tails and gives out with the Viennese and magyar strains like a trailer for a tokay. It's good interlude music for a class room like Coq Rouge, aided by Rudi Timfield at the Steinway. *Abel.*

BILLY DeWOLFE
Mimic
Hollenden Hotel, Cleveland

Dick Marsh of the Hollenden probably did more than most impresarios in getting Billy DeWolfe recognized as one of the best coming comedy acts to emerge from a nitery. When MCA wanted a route to break in DeWolfe's new act to hotel audiences last season, Marsh, as general manager of the DeWitt hostelries, wisely booked the young Welsh mimic into Akron's Mayflower after getting an eyeful of his talents.

Since then DeWolfe has slicked up his pantomimic work and ultra-smart impersonations to the success point where he's now pushing them into New York's Rainbow Room with vaude on the side, plus a possible screen test after his date here. Marsh luckily had an option on him for three weeks, with the result that the versatile lampooner is giving the Vogue Room a tremendous spurt in business as well as its brightest revue of the season.

Where he scores mightily is in quickly building a sharp, laughhitting characterization of an old cockney washwoman tippling at a bar or burlesquing a half-dozen familar types in a slipjernt. It's highly vivid, howlingly droll mimicry soundly based o an apprenticeship in London's Christmas pantomimes and Charles B. Cochran's

(Continued on page 38)

Philly AGVA Local Calls Meeting For Showdown With Kelly's UEA

Philadelphia, April 8.

Richard Mayo, executive secretary of the Philly local of the American Guild of Variety Artists, last week announced that the first general membership meeting since the reorganization of the union would be next Wednesday (16), at which 'showdown would be held' with Tom Kelly, head of the rival United Entertainers Assn. Kelly and his board of directors and members of the UEA have been invited to attend the session. Also invited to be present are members of the Entertainment Managers Assn.

'We're going to have it out once and for all to find out which union shall represent the performers this town,' Mayo declared. 'I believe that AGVA is strong enough to demand the right to be the sole union in the field.'

Mayo said that an open forum on all questions would be held and everyone given the right to air his views. Representatives from the State Department of Labor and Industry and leaders of the American Federation of Labor will also attend.

'When this meeting is over, I hope that the air will be cleared,' Mayo said. 'I hope that all bickering and sniping will stop and we can get off on the right footing.'

Kelly has been working behind the scenes building up his own organization and seeking to wean away members from AGVA. He has charged that the AGVA leadership was consummating contracts with night club owners and agents that gave the performers no protection.

Mayo said that nominations for new officers of the local would also be held at the meeting.

Pat Rooneys in Opposition

Boston, April 8.

The two Pat Rooneys are playing opposition dates here this week. When Pat Rooney was booked into the Latin Quarter, Al Taxier, manager of the Versailles, got busy on the phone and located Pat, 3d, on a New Hampshire farm and signed him to play day and date against his dad.

Taxier worked along similar lines when George Jessel played the Mayfair not so long ago. Versailles manager booked Lois Andrews Jessel for the same week. Miss Andrews played the Versailles for a few days and then was forced out by state juvenile employment regulations.

3 SHOW BIZ DIVORCE CASES LIVEN UP PITT

Pittsburgh, April 8.

Pittsburgh's divorce court had an all-star local lineup last week with three well-known night club figures asking or being sued for severance of their marital ties. Mrs. Dorothy H. Giles, whose band-leading husband, Art Giles, brought a divorce action in January, filed suit of her own, charging desertion in May, 1939, cruelties and indignities. Giles' suit, making the latter charges, too, has not been heard yet. They were married in 1923 and have one son, Hultz.

On another front, Mark Lane, who batons the Etzi Covato orchestra at the Villa Madrid, asked for a divorce from Mary G. Lane on the grounds of desertion, cruelty and indignities. Their marriage took place in 1927.

Charging that her husband deserted her in November, 1938, June Mason, who dances under the name of Betty Nylander, asked her freedom from John E. Mason, a Pittsburgh businessman whom she married in 1936. Miss Nylander lately has been doing an acrobatic single in the downtown nitery belt, but before that had her own line of girls.

Cancelled By Draft

Pittsburgh, April 8.

Vaude dance act of Norma Shea and Thompson Brothers has just been broken up by the draft, one of the boys being called up recently, and gal has returned to her home here and will go into Pittsburgh Playhouse revue, 'Lend An Ear,' which opens April 22. It's an original by Charles Gaynor, who has written music, lyrics and sketches.

Miss Shea expects to scout around for a new team of partners when Playhouse show closes middle of May.

N. Y. Nitery Follow-Up

The Versailles came up last Thursday (3) with two supreme artists, Sheila Barrett and Paul Draper, plus the Maximillian Bergere orch, back from a season in Florida, for its new show. They comprise a classy but clicky entertainment for the east side room.

Miss Barrett's impersonations, nearly all of them sharply satirical, and Draper's superb ballet tapping excellently complement the smartness of this room itself, while Bergere's dansapation, long standard here, smoothly suits the patronage. Panchito's rhumba band alternates, socko per usual with the Latin terps as it has been for three seasons here.

When caught, both Miss Barrett and Draper were called back for several encores. The femme hit hardest with John V. A. Weaver's poignant 'Headlines' poem, and Draper, if endurance permitted, could have continued dancing forever as far as the customers were concerned. He conceives all of his routines and they are brilliantly executed. *Scho.*

N.Y. Strand Saving Time On 'Lie'-J. Dorsey Combo

Figuring that the Bette Davis starrer, 'The Great Lie,' and Jimmy Dorsey's band are enough of a draw, and also as a means of holding down the overall running time of the entire show, the Strand theatre, New York, has bought only one act, Tip, Tap and Toe, to go into its stage show with Dorsey. Layout opens this Friday (11).

'Lie' consumes 97 minutes and the stage show has been allotted 45 minutes. With the exception of the dancing trio, Dorsey will fill the entire stage portion. Combination is set for at least four weeks and may go six.

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KILL N. Y. ANTI-AGENT BILL

3 'Babes', Church, Nephew Share In Plumber's $12,521 By Settlement

Toronto, April 8.

That 'Who is Babe?' poser, which threatened to become one of the most drawn-out farces in Canadian court procedure, was unexpectedly solved here when a trio of 'Babes,' a church and a nephew agreed to split the $12,521 estate left by William J. Wright, Toronto plumber, to the girl billed as 'Babe' to whom he took a fancy when he saw her in a Fort Wayne, Indiana, burlesque show 'on or about April 18, 1918,' according to his will.

Of the 15 or more claimants who individually believed themselves to be the lady in question and who paid their own expenses and transportation here in order to collect, Dorothy (Babe) Newman, New York singer and dancer, professionally known as Olive White, was awarded $2,387.50; Mrs. Dorothy (Babe) Willett, now the wife of a Los Angeles printing-plant foreman, $1,775; Edith (Babe) Collins, wife of a druggist in Ithaca, N. Y., $1,775. Rest went to Sherbourne United Church, Toronto, $5,000; and $1,562.20 to Charles Barkworth, a nephew of the so-called 'eccentric plumber.' From all of these amounts will be deducted a proportion of the court costs, the expenses of witnesses, and lawyers' fees.

As a matter of fact, Justice Keller MacKay's suggestion in court here brought about the sudden settlement, aimed at preventing lengthy litigation that would otherwise have consumed all the mony at stake in legal fees before the claimants could collect it. Dorothy Newman, incidentally, flew from Philadelphia; Dorothy Willett ditto from Los Angeles; the unsuccessful claimants are stuck with their expenses plus those lawyers' bills, which will presumably be presented at the first of the month.

Eccentric Is Right

According to the Wright intention, the $12,521 estate was to go to Sherbourne United Church, Toronto, of which his late parents had been members, should 'Babe' not be discovered within three years after his (Wright's) death. On doubts of his uncle's 'testamentary capacity' and in the belief that the will was 'improvident and unreasonable and contrary to law,' Barkworth sought to break it.

In the proceedings that might have gone on interminably, but which were terminated by Jusice MacKay after the laugh-riots in court had been carried over for four twice-daily sessions, the battle of the psychiatrists was the highlight. Barkworth claimed that his bachelor-uncle ate breakfast with a revolver on the table; was continually saying "Hoo! Hoo!"; once took a girl to Niagara Falls where the two were to be married, 'but she got cold feet and came home'; that his uncle gave camphor balls to children, pretending these were candies; once he bought a bag of chocolate walnuts for the Barkworth children, but the 'chocolate walnuts' were made of rubber.

Continuing the riotous court proceedings, the psychiatrists, who had testified toward their findings on Wright's mental capacities, later all confessed that they had never met the man; and one learned psychiatrist admitted that he was deaf and hadn't understood all the testimony.

Todd Books Friendley

Dan Friendley (Freundlich), formerly Bill Howard's assistant at RKO, and later a booker himself for that circuit, has been appointed booker of the Oriental, Chicago, being operated by Michael Todd. Friendley replaces Billy Diamond, who long had the house, including when it was operated by Jones, Linick & Schaefer.

Friendley is booking the Oriental out of Chicago. He had gone to that city for entirely different business reasons when Todd drafted him.

Wotta Parlay

A unique dinner get-together tonight (Wed.) at Leon & Eddie's, N. Y., will reunite Paul Tierney, wer editor of the N. Y. Post; Francois De Amato, Professor of Romance Languages at Columbia U.; Atwood Townsend, Professor of English at New York U., and Alan Corelli, former ector and now TA's exec sec, after 23 years.

They all served in the same ambulance corps in World War 1.

SPENDS 75G ON BALTO VAUDER

Izzy Rappaport is closing down his Hipp, Baltimore, for six weeks starting mid-June for extensive renovations that will total around $75,000. This is the second time within a few years that Rappaport has taken virtually a full year's profit on the indie operation and sunk it back into improving the theatre.

House will reopen the first week in August with the annual 'Anniversary' show, this time celebrating Rappaport's 10th year as operator of the house. Following the anni, the three successive stage bills will be headlined by the Andrews Sisters, Ink Spots and 'Truth and Consequences,' respectively. Eddie Sherman books the house.

Morris Office Edges Out MCA on Booking Proser Revue Into Ritz, Boston

For the first time in years, the William Morris office has edged out the Music Corp. of America in spotting a seasonal opening show (May 15) at the Ritz Carlton Hotel Roof in Boston. By buying for three weeks the Copacabana Revue, currently at the Paramount, New York, it will also be the first time that the Ritz Roof will bill an outside nitery entrepreneur, Monte Proser, as the show's producer. The show is out of Proser's N.Y. Copacabana.

That's ditto at the N.Y. Par currently, where the Copa show opened today (Wednesday), and Proser is getting the credit for the production end of the pit show, which is toplined by Benny Goodman's band. It's also the first time that the Par is playing anything akin to a production on the pit platform, with the price for the Copa unit including a production fee for Proser, plus the billing.

Unit at the Par, which goes to Boston with one exception, includes Bernice Parks, Lyda Sue, Fernando Alvarez and Six Samba Girls. Of the latter, two are originals from the nitery, while there are four replacements for those girls who are in musicals on Broadway and therefore can't double into the Par. Alvarez has virtually been playing stock at the Copa as m.c. In Boston, Raye and Naldi will replace Lyda Sue.

Besides the Copa show, the Morris agency has also set a deal for Carmen Amaya to go onto the Ritz Roof in Boston June 19, when the surprise South American b.o. click will wind up her long run at Proser's Beachcomber on Broadway. Senorita Amaya is set for two weeks in the Hub.

Another deal by this same agency at the Ritz will bring Hazel Scott and Count Basie's orch there July 3 for three weeks.

Fred La Raine, the legless agent-manager, is back at French hospital, N. Y.

LATE LOBBY RESPONSIBLE

Attorneys Broder, Hausman and Schrier Help Fight Against Ostertag Measure, Which Senate Nixed After Assembly Passage

FLOOD OF PETITIONS

A last-minute but strong pro-agents' lobby in Albany helped massacre Assemblyman Harold Ostertag's amendment to the N. Y. State Labor Law in relation to employment agencies when it reached the Senate for a vote late Thursday night (3). The bill, which would have virtually ruined the theatrical agency business in N. Y. State, had passed the Assembly last Wednesday by a wide margin, but the Senate voted it down 36 to seven the following night.

Learning about the measure at the last minute, I. Robert Broder, counsel for the Artists Representatives Assn.; Howard Hausman, attorney for Columbia (CBS) Artists Bureau, and Morris Schrier, legal representative for the Music Corp. of America, rushed to Albany Wednesday afternoon, after the amendment had been okayed by the Assembly, to marshal Senate support against the bill. Working in the Ostertag amendment's behalf, however, was a strong labor union lobby, latter being chiefly interested in ending the abuses of certain employment agencies and 'labor camps.'

Ostertag had taken pains to include theatrical agencies, and his bill curtailed commissions to 5% and limited the period of collections to one year from artistes earning more than $3,000 yearly. His definition of a theatrical agent was so complete it even took in those whose 'offices are in their hats,' and the only exceptions in the bill were those personal managers who exclusively managed only one performer.

Labor Lobby Sympathetic

The labor lobby was sympathetic to the theatrical agent's squawk, but weren't inclined to kill the bill for that reason alone.

Prior to leaving for Albany, Broder sent word to the agents to wire the senators from their districts; also have every one of their employees wire protests against the bill's passage. As a result, more than 2,000 telegrams flooded the senators Wednesday afternoon and all day Thursday, 40 being sent from the Fanchon & Marco office in N. Y. alone. Further protest was sent by Emily Holt, executive secretary of the American Federation of Radio Artists.

In talks with the senators, Republican and Democrat alike, Broder, Schrier and Hausman pointed out the amendment's hardship on the show biz talent salesmen. That the bill's restrictions would drive the agents out of New York City was also stressed.

In the agents' favor was the fact that License Commissioner Paul Moss of N. Y. C., who has in the past fostered amendments tending to restrict talent offices, was opposed to the bill on the grounds that it split his authority with the State Labor Department. Latter, under the Ostertag bill, would have retained the right to stipulate the regulations for employment agencies, leaving the enforcement to Moss.

Extend Cincy Vaude

Cincinnati, April 8.

Stage shows at the RKO Shubert this burg's only combo house, are being extended through the week ending May 9, making seven weeks more of vaude than the originally intended 12-week run.

Stretch of the vaudfilm policy is due to the scarcity of b.o. pix.

Ringling Circus Signs Tentative Pact With AGVA, Gives Some Concessions; Contract On Razorbacks Is Pending

'Variety' Paged

Story in last week's VARIETY was enlisted by I. Robert Broder, counsel for the Artists Representatives Assn., in his successful lobby against the Ostertag amendment to the employment agency law in Albany last week.

Broder figured that VARIETY's story, explaining the hardships the bill would work on talent agents, was a clear-cut argument against the measure and thus made sure that several N. Y. State senators read it.

Ringling-Barnum & Bailey Circus and the American Guild of Variety Artists, after lengthy confabs over the weekend, have reached a tentative agreement that is virtually the same as that which AGVA had with the circus last year. Some concessions have been made by the big-top show, which will have to be okayed by the Associated Actors and Artistes special administrative committee set up for AGVA recently, most important of which is a clause making the R.-B. & B. circus a 'closed shop' for AGVA.

With the deal with AGVA virtually at the point of being finally signatured, the circus' labor difficulties are practically at an end. Only union matter now on tap is an agreement to be arrived at with the newly chartered Federal Circus Workers Union (razorbacks), American Federation of Labor, which displaces Ralph Whitehead's group.

The deal between AGVA and the circus reached its final stage Sunday (6), after negotiations had been opened the afternoon before by the Combined Theatrical and Amusement Crafts Council, encompassing 33 and virtually all the crafts unions in show business, which AGVA joined a couple of weeks ago. After a preliminary basis for discussion was arranged the Council's officials withdrew and left it to Gerald Griffin, AGVA's administrative chairman pro tem, and Alan Corelli, a member of AGVA's national board and Theatre Authority's executive secretary, to reach final terms with John Ringling North and his attorney, Leonard Biscoe.

Whitehead Out of Field

Stated that Whitehead is completely out of the circus field. Last spring the razorbacks formed their own union, dues being collected and banked meticulously. When the circus played Washington their leaders are said to have talked to William Green, AFL leader, and advised him they would like to join up, but were opposed to Whitehead. Green explained there was a charter for that class of labor. They were surprised when the charter was suddenly forthcoming on the eve of the season's opening. Status of Whitehead is not clear, but he is still supposed to be a general AFL organizer. Mathew Woll, A. F. of L. v.p., will arbitrate a new agreement between the razorbacks and the circus some time this week.

Unlooked for complications arose for the circus last week, when stagehands and teamsters declared that their people be employed in the delivery of new costumes and props. Brooks Costume Co. and others were warned not to deliver costumes. Teamsters ruled that was a haul and so delivered the duds, but only after stagehands had men at the Brooks plant and also at the Garden when the trucks arrived. There was talk that somebody would be liable to suit at the rate of $15,000 per day if the show did not open on time. Eventually North was forced to capitulate. Added cost of the extraneous labor was high.

CONNORS QUITS AGVA IN FRISCO

San Francisco, April 8.

Vic Connors, executive secretary of the local American Guild of Variety Artists, has resigned, but it's being kept on the q.t. for the time being.

Though not officially stated, Connors is going with the American Federation of Radio Artists as an eastern representative and will be headquartered in AFRA's New York office.

Connors until recently had entertained hopes that he would be appointed national executive secretary of AGVA in place of the ousted Hoyt Haddock.

Dick Richmond, in a letter to AGVA in New York, has resigned as that union's representative in Miami.

Booze Bd. Puts Lid On 8 Balto Niteries For Sales to Minors

Baltimore, April 8.

Recent swoop of police on niteries selling to minors brought some additional punishment this week, when local Liquor License Board ordered a week's shuttering for eight spots. Included are two of town's most ambitious layouts, the Club Charles and El Patio.

Board explained that action was lenient because of difficulty of ascertaining age of customers, but warned rigid control and attention would be enforced hereafter, with penalties extra heavy even to point of revoking licenses.

AGVA SETS HIGHER SCALES ON COAST

Hollywood, April 8.

New minimum wages scale for variety actors on the Coast will become effective April 15. One-night club dates are being increased from $8.50 to $10. The minimum scale for Class A theatres and night spots is being tilted from $50 to $60 per week; for Class B houses, from $40 to $50 per week, and for Class C spots, from $30 to $40 per week. The rate for neighborhood spots classified as Special D will be lifted from $5 to $6 for single shows.

Lynn Mayberry is chairman of a committee appointed by Los Angeles local of the American Guild of Variety Artists to work with similar committees from the Central Labor Council in urging defeat of state legislation aimed at labor. Other members of the committee are Frank Mitchell, Eddie Davis, Saretta Raye and Jessie Cryor.

2 OPPOSITION HOUSES SPLIT MIRANDA BOOKING

Los Angeles, April 8.

Carmen Miranda figures in unique arrangement whereby she splits two weeks' booking between opposition houses, the local Paramount and Chinese, in Hollywood. She draws $7,500 for the week at the Chinese with her own six-piece rhumba band.

Fanchon & Marco, operating the Paramount, bid against the Fox-West Coast Chinese, with the latter consenting to the Paramount booking at the expense of its downtown acer, Loew's State. Such split booking is believed without precedent here.

Army Camps' 1st Touring Show Is Just Like a Draftee—Needs Plenty Revision

Camp Upton, L. I., April 3.

Al Morrison, Diane Noble, Bobby Carr & Co. (3), Ruth Moller, Skating Carter (4), Nash & Evans, Betty Reeve, Rose Marie Flynn, All-Girl Orch (10), *Line* (8).

Although on the right track, this initial two-hour unit to go on tour of the Army camps needs plenty of revising if it is to nab in any great quantity what amounts to half a day's pay for a soldier. With an all-femme band and a line of eight ponies, it nicely takes care of the girl angle, but needs a sock comedy turn, or preferably a strong m.c.-comic, to sew it up.

Unit played its first engagement, two days, at Camp Upton, L. I., last Thursday (3) and Friday (4). Admish was 50c., which was at least twice as much as the show was worth in break-in form. Operators of the unit wanted to make it 35c. or 40c. for enlisted men and 50c. for officers, but Army balked at the double scale. Admish is expected to average about 35c. at other camps, which the show has been booked to tour until June 15, commanding officer at each post sets the scale.

Show's producer is H. E. Booker, former British impresario who's also produced shows all over the world. It was staged by Al Morrison, who also doubles as m.c. and maestro of the orch. His wife, Betty Reeve, sings and clowns in the show. They formerly were together in a turn billed as Al Morrison and the Three Reeve Sisters.

Conditions under which the unit was presented at Upton were about the worst imaginable, even more deplorable than those under which 'Hellzapoppin' recently suffered at Fort Dix, N. J. Theatre is a transformed garage seating about 600 on various levels. It's very narrow and long. Stage, on which orch was placed, with acts working in front, is only 24 feet deep. Unit hung its own drops and drapes, but it was impossible to string a front curtain and all preparations, perforce, went on right before the audience, making for an entire lack of showmanship.

No dressing rooms were available, except in a building some 100 yards away, so the unit's bus was backed up to a rear exit door and the gals used that for quick changes. Only a few of the lights carried by the unit could be plugged in, power being so weak that when all were turned on at once nothing more than a dull yellow glow resulted. In addition, horrible public address system to be taken on the camps broke down, and the songstresses, accustomed to crooning into a mike, were virtually inaudible.

Any appraisal of the entertainment qualities of the unit must naturally be made with that dismal background of difficulties in mind. How comics could fail to be funny against such odds is understandable, but they are troubles the unit is going to meet repeatedly on its tour and the humor must stand up. Recent hegira around the camps by the Lucky Strike show, with Jerry Lester as m.c. and comic, proved that a superior funny man can hurdle any odds.

Morrison endeavors to supply laughs with gags between his introes and also does a bit of a turn on his own. He's definitely not, however, a comic and not much of an m.c. Quality of the music he gets out of the femme band and a couple of original tunes he provided proves that that's his forte, not comedy.

Miss Reeve, who works in the contorted-face, humpty-dumpty style of Cass Daley, clicks fairly well, probable best of the lot for laughs. She's also strong on low-down vocalizing. Depended on for further comedy are Nash and Evans, boy-girl team. Lad does some minor work with a rope and gags a la Will Rogers. Also includes in some corny cross-talk with the femme. It doesn't jell a bit.

Another comedy act that skids badly is Bobby Carr and Co., two boys and an elderly femme. One of the lads opens with straight crooning, followed by the other, short and chunky and in an Army uniform, coming in to clown with the dame. There's absolutely no routine discernible and no material, although Carr has possibilities as a comic had he something with which to work.

Top turn is the Skating Carters—husband, wife, son and daughter. Very showmanly, with the two kids—they look about 10 years old—working with their elders and all dressed the same. It's a neat thrill-turn, with the small space on which the skaters were forced to work providing some added and unscheduled breathtakers.

Diane Noble, quite a looker, heads the vocal contingent, while Ruth Moller does a standard acro dance routine and Rose Marie Flynn contributes a fair enough tap session. Eight line gals are oke on gams and figures and exhibit them through satisfactory routines.

Costuming of line and the orch gals is comparatively elegant. Togs are plenty revealing but well within bounds to excite no official Army comment. Original musical numbers by Morrison, neatly contrived to fit the occasion, provide applause-drawing curtain-raiser and finale.

Herb.

MAID 'N AMERICA

ORPHEUM, DES MOINES

Des Moines, April 3.

Herman Timberg, Don 'Popikoff' Tannen, Judy Kelly, Three Mack Brothers, Dot, Dash and Dusk, The Conrads, Maurice and Betty Whelan, Staples and Cerney, Katherine Perry, The Adorable Conscripters; 'Blondie Goes Latin' (Col.)

'Maid 'n America' had its premiere here today (Thursday) and got off to a fair start with five production numbers and nine acts running approximately 70 minutes. The show will run a full week and is plenty gay and colorful, but the comedy isn't as clean and attractive as the costumes and settings.

Off-color jokes are a throwback to old vaudeville days, and the costumers who have been raised on film censorship aren't just strong enough to stand the wallops. Unit was produced by Antoine Nelle and is headed by Herman Timberg. There's plenty of able talent that just doesn't seem to make the most of its opportunities and leaves the principals secondary to the excellent line of 16 well-trained, attractive pony girls and eight showgals. Costumes and settings are modern, smart and carry a patriotic theme in a number of the productions.

Emceeing, Timberg shares headline honors with Don 'Popikoff' Tannen and Judy Kelly, Timberg 'find' from radio who looks like a good bet for comedy if she isn't gagged by too many old vaude gags. Girl has personality, can sing, tap and play the piano.

A splendid introduction with an airliner background introducing the full chorus gives Katherine Perry a brief but okay acrobatic chance that's almost lost in an overdose of acrobatics. Three Mack Brothers as tumbling sailors and Dot, Dash and Dusk, Negro tappers, who add plenty of novelty to make their act stand out. The Mack Brothers not only do some breathtaking tricks but their wholesome comedy stands out.

The Conrads, ballroom team, stand out especially in a slow-motion dance. Maurice and Betty Whelan do a neat adagio that's sufficient in itself without a background of the full chorus.

The versatilizing of Staples and Cerney is another feature that is almost lost in its spotting. It deserves a better showing. Tannen's temperamental Russian satire is so-so, but his George Arliss impersonation is okay.

It's too bad Timberg doesn't do something better with his turn, featuring a tall gal who is a looker and would make a swell foil for him in a smart routine. But it's just another opportunity lost. There's plenty of talent, a swell line, production backgrounds and all the makings for a good layout. But it hasn't jelled yet.

Orchestra is just another orchestra in the pit.

Business good in this show-hungry area. *Moorehead.*

Latin Quarter Revue

(STATE-LAKE, CHICAGO)

Chicago, April 5.

Singer Twins, Helen Carroll, Frank Mazzone Troupe (5), *Emile Boreo, Lela Moore, Ruby Ring, Henri Therrien, Grischa and Brona, Nino and Lenora, Ballet* (12); *'Blondie Goes Latin' (Col).*

Out of a Miami nitery, this unit shapes up as fairly satisfactory with a couple of good acts that manage to make it pass for good. That is slow, uninteresting and generally poor entertainment for the average customer.

There are some standard turns that are nifty no matter where caught or no matter what there is surrounding them. For instance, Lela Moore, with her excellent novelty of half-man and half-woman. This is a fine stunt for any audience and Miss Moore handles it well, spicing it up just enough to give this mob a minor tickle and to fit in with the general atmosphere of the unit's title. Frank Mazzone troupe comes up with a splendid knockabout turn with a number of powerful falls that had this audience gasping. One fall, in particular, down a long flight of stairs, is a real sock.

A little blonde control dancer, Ruby Ring, unveils some of the best acrobatic dancing displayed around these parts in some time. There's some interpretative dancing by the gold-painted Grischa and Brona, shapely and suitable enough for this unit.

Comedy is delivered by the Three Sailors, who have enough hoke clowning to keep any mob satisfied. There's some semi-acrobatic stuff which, no doubt, the original basis of the act and from which the Sailors work out some good laugh business.

Getting rather played-out is Emile Boreo, who indicates a desperate need for new material. Often material becomes sharp and sentimental with age, but this Boreo stuff is showing the ravages of time. He's still doing his 'Chauve Souris' and 'Parade of the Wooden Soldiers.'

Henri Therrien would, perhaps have made a great actor if he only had lived in the gay '90's, when over-acting was in style, but these days Therrien's overly broad histrionics are ludicrous and out of place. He has fair pipes, but they're wasted on poor diction. Only the propaganda strength of such a song as 'The Last Time I Saw Paris' helps him to escape complete disaster.

Singer Twins are in the line of girls, but double for a nice specialty bit. Helen Carroll is a singer with good appearance and an ability to handle lyrics well.

Line of girls is good basically and is augmented with 12 girls from the Balaban & Katz organization, and together they come up with some effective and satisfying work. Nino and Leonora are a good-looking rhumba team and went well.

Business was fair at the first show Saturday (5). *Loop.*

Red, Hot and Lovely

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, April 4.

The Three Ross Sisters, Perry Twins, Nixon and Sands, Star and Lee, Petite Annette, Milt Henkin's Band (6), *Line* (8); *'Ride, Kelly, Ride'* (20th).

Harry Clark's 'Red, Hot and Lovely,' caught here with its star act out, is just another fair unit. With another sock act it could have been sock. As is, with the juggling of acts to fill in, the result is somewhat off balance.

The Three Ross Sisters, youngsters 14, 15, and 16, open with the sole nifty turn. They come on in full attire to harmonize 'Down the Ohio' in so-so fashion, then shed down to tights and come back to put on one of the best exhibitions of pretzel-bending acrobatics ever seen here. Possessing plenty of showmanship, the girls go through a routine of precision acrobatics, winding up with Betsy, oldest of the trio, doing a backbend to pick up a hanky with her teeth. It topped the show cold.

The Perry Twins, brother tappers, have a nice routine, but are on so often the audience tires of them. They are on for a brief dance spot with the line in the curtain-raiser, come back after the Ross Sisters with a comedy skit about baseball, and are back a few minutes later in a neat tophat and cane routine. They follow with a novelty turn in which they don boxing gloves and go through a nifty tap-slap routine, but by this time the house has seen so much of them that they're ready for them to say so each other. The boys apparently were filling in for Sid and Lee, out due to Miss Lee being stricken with ptomaine. Perrys are pleasing dancers and accompany their terping with a lively and amusing line of patter. Star is on for a solo accordion turn, but can't cover for his hefty partner.

Nixon and Sands, comedy duo, close the show in a mediocre comic turn. Carl Nixon, who emcees, handles comedy with his partner, portraying a Spanish senorita, handing him the lines. Turn includes singing, dancing, comic woo-tossing, a dummy act, and a bubble dance. Nixon gets big laugh with dummy act in which he starts working with dummy and winds up with dummy singing with him. Nixon, stuffs himself with food. It turns out that Sands, who is standing nearby, has been doing the voice-tossing. Nixon closes with comic bubble dance in which he finds a nude dummy in front of him and gets plenty of laughs.

Petite Annette, from line, sings 'Baby Me' with line doing Parisian number in background and winds up with a novel peel in which girls from line strip her. Line is pleasing in three appearances. Wind up with torrid Conga. It also comes on for an extra, 'Glorifying the American Girl,' which it walks through in so-so fashion.

Fair biz, but hampered by rain. *Just.*

ABBOTTS AIN'T HERS

Abbott Dancers who were mentioned in last week's issue of VARIETY concerning the Theatre Authority citing them for contempt appearance at a Nassau (SWT) benefit, are not hers, says Merriel Abbott, Chicago line producer.

States she had nothing to do with the girls named in the case.

Night Club Reviews

CARROLL'S, PHILLY

Philadelphia, April 4.

Wilbur Rance, Donna Darnelle, Grace Gordon, Jean Dean, Eddie Innes, Bobby Vail, Len Lenihan, Carrollettes (10), *Charlie Gaines Orch* (8); *$1 minimum.*

No spot to take your maiden Aunt Jennifer is Stanley Carroll's basement bistro in midtown Philly, but if you have a yen for corny ballads, blue gags and gal peelers, it's the place to go. Riding the crest of the local wave of popularity for this type of entertainment, the place is filled nightly with the middle class burghers.

Headlining is Donna Darnelle, shapely brunet who doesn't leave much to the imagination as she sheds the works under a blue spot. Other stripper is Jean Dean. Like Miss Darnelle, she unveils rapidly down to the G-string. Both of these gals have been held over for weeks on end by demand of the patrons.

Grace Gordon, a platinum blonde looker, is the soubret who foils for comics Innes and Vail, while m.c. Wilbur Rance straights. The situations are standard burlesque stuff, but seem to be just what the customers want. Rance, dolled up in white tie and tails, is a throwback to the '20's with his nasal balladeering during the showgal production numbers featuring the 10 Carrollettes. The gals are above the average in looks and dancing ability for this type of show.

Len Lenihan is an added starter, an acro hoofer who works hard and pleases. Charlie Gaines' sepia bandmen are long-time faves in Philly. They're holdovers from the time when Carroll's featured black-and-tan shows.

Biz at this catching near capacity. *Shal.*

YACHT CLUB, PITT

Pittsburgh, April 4.

Slapsie Maxie Rosenbloom, Jackie Heller, Cully Richards, Sammy Lewis, Patti Moore, Shirley Heller, Joe Plotski, Al Kline, Archie Tarshis Orch (7); *$1.50-$2.50 minimum.*

Few weeks ago the Yacht Club had to move to a new location, from the Allegheny to the Monongahela river, because of the new Point bridge project coming up on their old front. Biz immediately nosedived. It always does for a few weeks around here when any spot takes up residence elsewhere, but Sol and Jackie Heller, who own the place, wanted to do something quick; they didn't feel like waiting for the customers to find their own way casually to the slightly hidden dock on the Monongahela.

So all they did—and against practically everybody's advice — was book in the highest-priced floor show (the Slapsie Maxie Rosenbloom) unit the Yacht Club has ever had during what are proverbially the worst two weeks in the year for night clubs, those immediately preceding Easter. The results have been little short of spectacular. There hasn't been an empty table in the place any midnight since Slapsie and his crew dropped in, and on Monday night (31), when any Pittsburgh cafe will settle for a decent clientele of 75, the Yacht Club counted 325 heads.

For the engagement, spot has raised its minimum from $1 and $1.50 to $1.50 and $2.50 and what started out to be a get-acquainted-with - the - new - location idea and 'we'll - be - satisfied - to - break-even' state of mind is winding up a bonanza.

Show is the same screwy, heckling frolic Slapsie Maxie and his crew have been peddling at their Beverly Boulevard (Hollywood) spot and which they transferred intact to Miami for the winter season this year.

Rosenbloom is still doing his Harry Richman and his 'I'm an Actor,' a la Dwight Fiske, to the razzberries of the other members of the troupe spotted strategically around the room; the clever Cully Richards ticks his m.c. chores with an easy, engaging manner, also spinning his familiar routine with 'Count' Joe Plotski, who blows out the matches; Sammy Lewis and Patti Moore, while not the flashiest dancers on super-level stage built right above the bandstand, get off an occasional bit of hoofing, and Al Kline roves from pillar to post leading the Bronx chorus. It's rowdy but not quite as funny in the rather ample Yacht Club as it is in a smaller room, where intimacy with such hoke as this give it an added effectiveness.

Troupe is using Shirley Heller for the singer who gets kicked around, and her brother Jackie himself is spotted in the middle of all the shenanigans for his own sock song cycle. Does about half a dozen numbers and it's no easy trick to walk out in the middle of such a screwball entertainment and give out with something legitimate. But half-pint Heller does it easily. Yacht Club has a new band, seven-piece outfit headed by Archie Tarshis, one-time sax player for Herman Middleman, former maestro here. Tarshis is okay on dansapation but still a bit rough for show purposes.

The Slapsie Maxie finale is his old standby, the bubble ballet, with all the guys dressed in skirts and wigs that make them look like something out of bad dream. It's funny, though, and that's the payoff. However, it's evident that El Slapsie and his partner, Sammy Lewis, will have to cook up something new for their Hollywood return. Here, it's something new and over big. But on the Coast it's been a steady diet.

Cohen.

Rancho Grande, H'wood

Hollywood, April 3.

Joe Cappo, Chief Yowlatchie, Jack and Bobby Knapp, Four Simp-Phonies, Jan Rubini, Darryl Harpa's Orch (6); *No Minimum or cover.*

Hollywood night lifers, no buyers of atmosphere with their food, fluid and trivial chatter, is the location of Maurice Gebber a fast shuffle. It lacks what it takes to bring them back or talk it up. That's fatal to any enterprise catering to the loose-spending gentry in the sprocket belt. Only thing in its favor is the location in dead-center of town, easily spotted by the heavy flow of traffic along Sunset bowl.

Atmosphere is strictly western, with the grotto decked out in all manner of cowboy trappings. Idea for this type of tavern took form when Gebber, furrier and dabbler in films, made a deal with Paramount for the bar set in 'Las Vegas Nights.' It's an ornate affair but pictures sets are no novelty to this town's gay dogs.

Out on the floor Gebber has dumped a motley crew of entertainers who fail to entertain, save for Joe Cappo, emcee and imitator. His routine is fast but dog-eared from years of use. Chief Yowlatchie, a massive Indian with a massive war bonnet of feathers and a massive voice, booms a tune or two, and The Knapps, Jack and Bobby, do a bicycle turn that must be yippee stuff at the rodeos but way off the course here. The Simp-Phonies play trick instruments that must be great stuff around the chuck wagon. By contrast, Jan Rubini, who whips a wicked horsehair, fiddles away at a number that's miles removed from the sagebrush. Salvatore Santaella, erstwhile band leader, plays along on the back-and-whites. Darryl Harpa's crew, accoutred in western fashion, dishes up the dansapation, more to the motif than for hot-footing.

Gebber's associates in the promotion are Noah Beery and a few silent partners, figure dues average around 300. Considerable showmanship will have to be injected or the trail will soon grow cold. *Helm.*

New Acts In Cafes

Continued from page 36

tune-shows there. His Lon Chaney number may be a bit hokey, but his zany impressions of an m.c., a gum-chewing chorine and a crying jag are sizzlers that had the ringsiders rolling with deep belly-laughs. There's a lusty air of professionalism about him and his zippy routine that clearly indicates De-Wolfe's ready for the big time.

Pullen.

ADRIENNE
Songs
10 Mins.
Cafe Pierre, N. Y.

Adrienne (Matzenauer) is the daughter of opera diva Margaret Matzenauer and in private life the wife of Michael Meyerberg, Leopold Stokowski's business manager. But despite such imposing musical background it's perhaps the more surprising that she is not as pedantic in her song style as the above bibliography would suggest.

A photogenic personality, of nice carriage, Adrienne swings operatic excerpts and does lighter stuff that runs the gamut from 'Chi-Chi-Castenango' to Lucienne Boyer's 'Si Petite.' She's not altogether new in class cafes, having appeared at Place Pigalle, a chi-chi N. Y. boite some five years ago before she went to the Coast on a Metro film contract that resulted in her never making any pictures. However, this booking marks her professional comeback, which is impressive. With Leo Dreyer's brisk barely accomp, she has excellent musical assistance.

The Cafe Pierre (in the Hotel Pierre) leans to 'smart' song stylists, and has had a succession of these although Carol Bruce was the most successful. When Felix Ferry first took over this room, Adrienne, a fresh personality, had a good chance to repeat that signal impression.

Abel.

MUSIC HALL, N. Y.

Edwina Eustis, Selma Kaye, Edward Shayne, Charlotte Armstrong, Loren Hollenbeck, Music Hall Corps de Ballet, Rockettes, Music Hall Symphony Orchestra; 'That Hamilton Woman' (UA), reviewed in VARIETY, *March 26.*

If there are any periods of the year in which the Music Hall pulls everything from its production kit to bedazzle the eye, they're Easter and Christmas weeks. For the eighth consecutive year the Hall unrolls its now reknowned pageant, 'Glory of Easter,' and judging from the audience response at the observed performance, the event still imparts a high sense of solemnity, awe, tonal appeal and graceful movement.

With a newsreel intervening, the second part of the week's stage show is devoted to a theme of extremely different mood, 'Spring Is Here.' Presented in three scenes, this seasonal greeting provides a brilliant blend of scenic investiture, lighting effects and costuming, while from the viewpoint of performing talent the Rockettes are tops by a wide margin.

The cathedral setting of the 'Glory of Easter' number, with its immense stained-glass window and high altar, continues to take the full measure of the spectacle-struck eye. With Edwina Eustis as soloist, the choral motif is again excerpts from Rubenstein's religious works, collectively described as 'Kamenoi Ostrow.' The Hall's vocal ensemble joins Miss Eustis in the chant from their serried position on the boxed staircases that range along either of the auditorium's walls, while the white-garbed figures on the stage engage in line designs that are well in keeping with the theme and mood. For the finale the girls are so arrayed as to give the effect of a huge cross of lillies, extending from the altar to the apron.

Opening bit in 'Spring Is Here' section proves a skillful and imaginative conception of black art entertainment. It's titled 'Spring Fashions.' The garments, hats and whatnot blaze with color, but heads, legs and hands are either absent or appear in quixotic profusion. The scene moves fast and brings lots of chuckles.

The next interlude is a quickie. A swan-like boat glides over water effects. In the boat is Selma Kaye and as it crosses the stage she sings a ditty about spring.

After the Rockettes, garbed in feathery costumes, cut through one of their intricate and speedy capers and gather plenty of applause on the way, the background goes to big-spectacle again. The scene is a public park pitched on a high spot along the Hudson River, and the punchy effects produced by the lighting and property departments are a summer day's shower with scuddying clouds, lightning and a downpour. Before and after this combination there's a parade of early electric autos, some eccentric acrobatic dancing by Edward Shayne and Charlotte Armstrong and the singing of 'April Showers' by Loren Hollenbeck.

Odec.

EARLE, PHILLY

Philadelphia, April 4.

Bill Robinson, Jimmie Lunceford Orch (15) with Dan Grissom, Velma Middleton, Miller Bros. and Lois, Red Putney; 'Knockout' (WB).

Plenty of zing in this bill to buck the Holy Week bugaboo. For people who want to forget about wars and woes and get a load of Harlem at its best, there's nothing better than the 'Bojangles' brand of tap wizardry backed up by the solid rhythm of Jimmie Lunceford's boys.

Sparked by an audience that exploded with cheers and palm-thumping after every number, the band really beat it out when caught. Miller Bros and Lois, a nifty terping trio, are a surprise. Showing for the first time here, they give out in spectacular style that doesn't suffer by being spotted so close to the old master, Bill Robinson. Their sock portion is the difficult footwork atop a narrow platform. It's fast and furious all the way.

Velma Middleton is a sepia Sophie Tucker. She scores with a torrid version of 'Give, Baby, Give' and 'I Don't Care for Music on the Cello,' while pushing her 250-pound frame around in boogie-woogie style.

Robinson is accompanied by 'Red' Putney on the keys. He wins the audience right from the start and keeps them laughing and applauding all through his 25-minute turn. With his derby cocked over one eye, his ever-present grin and good-nature, 'Bojangles' makes you forget his 60-odd years. Robinson is generous with his encores and never seems to tire or run out of gags. He winds up his stint with a 'preview' of himself dancing at the age of 100.

Lunceford's lads are in their usual groove and that means plenty whammo. They back up acts in grand fashion while putting on a great show of their own. Leading off with Lyncford's own 'Swing It On O,' they follow through with their recordin' faves, 'Whatcha Know, Joe?', 'Wham' and others in the Lunceford book. Every member of the crew is given a chance to shine with drummer Jimmy Crawford netting the bulk of the kudoes. Dan Grissom, a tenor, handles the vocal chores neatly.

Biz at Friday night show (4) was okay. *Shal.*

CHICAGO, CHI

Chicago, April 5.

Marty May, Three Pitchmen, Sara Ann McCabe, Knight Sisters, Patsy Kelly and ZaSu Pitts; 'Lady Eve' (Par).

This is the second week for the flicker, but it's a new stage show with four standard acts and a couple from the picture colony. ZaSu Pitts has played here previously as a single and is back again, this time with Patsy Kelly as a partner, and between them they struggle through 10 minutes of nonsense that just gives the audience a chance to see the Misses Kelly and Pitts.

Between them there's some talk about men, they clown with Marty May and Miss Pitts tries to sing. They finish chasing some of the musicians and May back and forth across the stage. They are the audience would be much happier if some listenable material had been purchased by the comediennes.

May also has material trouble, but it's chronic with him. He's been struggling for years strictly on his excellent personality, appearance and delivery. It is criminal for a performer with the potentialities of May to waste his efforts on poor stuff when with a good routine he might well be big-time. As is, he has a couple of jokes that seemingly everybody has heard and his flatting on the violin as the basis of an act. It isn't enough.

From the days of the N. Y. World's Fair comes the three Pitchmen still playing those round kazoos. They are doing the same pitch musicalling, but without doing any selling up and down the aisles. But they are entertainment, and as a slice of genuine, novelty stuff for any theatre. There is no other act just like it in the business and there is a definite place for them. They clicked sharply here.

Sara Ann McCabe goes over well on fine appearance and vocalizing. She sings the standard stuff. Knight Sisters are an outstanding adagio act, pair doing work usually assigned to a man-and-girl team. They are excellent in appearance and top in execution. Scored solidly with these customers, and they'll do the same anywhere.

Business okay at the last show Friday (4). *Gold.*

KEITH'S, BOSTON

Boston, April 3.

Cortello's Hollywood Canines, Smith, Rogers and Eddie, Rose Marie, Gene Sheldon with Linda Preston, The Six Grays, Larry Flint House Band; 'Footlight Fever' (RKO) and 'Sign of the Wolf' (Mono).

A very satisfactory variety bill.

Gene Sheldon, billed on top, and playing the next-to-shut, has been absent from these boards for too long, and he gets a nice welcome. While his routine seems unchanged, it's like welcoming back a pleasant memory. The laughs come steadily and often as he plays hokum and straight with clowns while the drummer and muggs and pantomimes with Linda Preston, who feeds the cues. The finger-sewing bit is still one of the neatest encores in the vaudeville.

Back for an early return engagement is Rose Marie, repeating two numbers that scored on her appearance here only a few weeks ago: the radio and impersonations and the Italian comedy number done in both foreign and English verses. Opens with 'Lucky Mr. Smith' and 'Nightingale Sang in Berkeley Square,' then really warms the mikes with a fine arrangement of 'Shine.' Takes two encores without forcing the issue.

Cortello's dogs get the bill off to a good start, with good reception to the entire routine of pup impersonations, factoring with a slapstick turn that's best when the two boys are hoofing a soft-shoe eccentric, and worst when they get dirty with the femme partner. The closing challenge has some acro flips and flashy trick in wings that get 'em off to a pleasing finish. Their short encore of restrained eccentric in close formation also got a good hand.

Six Grays, closing, provide an okay dance flash that improves as time marches on. Vocal of 'Loch Lomond' and the Tiller line finish by entire company stand out; the solo tap by the boy is a very praiseworthy session of rhythmic hoofing. *Fox.*

STATE, N. Y.

Louis Armstrong Orch (14), Big Time Crip, Billie Holiday, Sonny Woods, Ann Baker Two Zephyrs; 'Come Live With Me' (M-G).

The Louis Armstrong band, heading an all-colored unit, provides variation from the customary stage fare here, which is usually in the vaude manner but often includes an orchestra among the attractions.

A vet of the trumpet, Armstrong and his specialists hold the stage well for 65 minutes, giving out plenty of entertainment on the hot side. There are 14 men in the band, all in tails, but Armstrong himself wears a tux. In addition to a jam session shortly after the opening, the number in which drums are featured scales sizzling heights. 'In the Mood,' one of the band numbers, is likewise in burning swing tempo and considerably forte on the brass.

Armstrong toots his trumpet, hitting those high and sustained notes, on three numbers that wind up the unit. His vocal bit 'Shoe Shine Boy' is included.

Ann Baker, one of the soloists, is on early, singing an arrangement of a pop and a follow-up number. Scories nicely, aided by appearance. Another swing singer is Sonny Woods, who's a little stiff in the selling but has an excellent voice. He was forced to encore when caught.

Still another vocalist is Billie Holiday, blues and torcher who offers three numbers topped by the oldie 'Body and Soul.' She also was held for an encore, with the audience going for her wares in a big way.

Big Time Crip, one-legged dancer, and the Two Zephyrs, with a variety routine, are the other acts. Reminiscent of Pegleg Bates, Crip does a dance on his only leg that lands him nicely. Zephyrs, young lads, open as washboard musicians, do some comedy, a slow-motion session and finally dance bits. They do all right.

Business at the last show Thursday good. *Char.*

CITY, N. Y.

Blanche Calloway Orch. (12), Bo Jenkins, Howell and Baties, Gwen Reyde, Otto Eason; 'Murder Among Friends' (20th-Fox).

Blanche Calloway's all-colored 'Harlem Revue' embraces a good deal of first rate talent, but it needs plenty of tightening and speeding. Show running approximately 60 minutes could easily be cut 10 or 15 minutes to ensure smoother and more effective delivery all round. There is entirely too much salesmanship talked from the stage, and that performers who can get by nicely without resorting to it. At times it appears as if acts are purposely being stretched out to fill time. Despite indifferent routining every one of the specialties is more than adequate when they actually get down to work.

Bo Jenkins, clever tapper, follows two orch numbers, with Miss Calloway contributing vocals and leading. Jenkins is lithe and rhythmic on his pins, and for a finale scores with two tap routines which he refers to as 'Diggin' a Hole' and 'Breaking a Leg.' Yet all the way Jenkins persists in trite patter.

Miss Calloway returns after Jenkins to register strongly in warbling two typically Harlemese tunes. Howell and Baties, singing and comedy team, register a few laughs. The bigger boy is perfectly at home on the stage with his pantomime and deadpan material best suited. Straight man puts one song across nicely. Turn slows down with some gag fiddling which could be trimmed.

An iron-lunged soprano, Gwen Reyde, scores with the 'Donkey Serenade' and 'Firefly' and Otto Eason, 'Gypsy Makes Violin Cry.' Miss Redye errs in trying for a buildup instead of swinging into numbers with brief mention of titles. For closer carry trumpet, trombone and banjo. The bigger boy is perfectly at home on the stage with his pantomime and deadpan material best suited. Straight man puts one song across nicely. Turn slows down with some gag fiddling which could be trimmed.

Biz was off at show caught, and physical characteristics of the theatre still present biggest obstacle to improved grosses. *Mori.*

STANLEY, PITT

Pittsburgh, April 4.

Blackstone, Max Adkins Orch (16); 'Bad Man' (M-G).

WB deluxer's Holy Week booking just goes to show the Dante influence. Couple of years ago, idea of bringing in a magic show for this 3,600-seater would have been laughed at. But that was before Dante played the Nixon last fall at $1 top and popped everybody's eyes out with his more than $10,000 gross.

That opened the door wide for Blackstone, too.

In the past, closest he's ever gotten in recent years to the big time locally was about 18 months ago when he did a week at the Senator when Harris outfit tried to make a vaudfilm spot of that house. For the most part since then, Blackstone's work in this section has been confined to the smaller towns and the nabe sticks. But now that he's here, the wonder of it is that he hasn't gotten the break before this.

For his magic unit is an excellent entertainment and while Blackstone may not be quite the showman that Dante is, still he gets by very nicely and his dozen or more big illusions are tailor-made for any trade. He uses half a dozen comely femme assistants whom he has dressed in respectable stages of undress and they add a definite dash of s.a. to the proceedings. There are four or five men helping him out, too, and that completes the layout. An inexpensive layout for a deluxer, but it may turn out to be a profitable surprise. Opening today (4) was above everybody's expectations and practically anything is gravy Holy Week.

Blackstone packs plenty of laughs in his layout, too, through the familiar trick of luring flock of cash customers of the audience to serve as willing stooges. Always manages to grab a couple of kids, too, and their self-consciousness or the lack of it, as the case may be, as he pulls coin out of the air, makes 'em disappear and reappear again, can invariably be counted on for quick and heavy returns.

All the old magic standbys are included in the Blackstone routine, but the veteran sleight-of-hander, who doesn't look exactly unlike Leopold Stokowski these days, has flicked a new twist to most of them. For instance, his Indian rope trick winds up with a turbaned stooge climbing the stiffened hemp and then dissolving into thin air when Blackstone fires a blank at him. The live horse that walks into a portable stall and a second later is no more is another one of his high-spots and the switchcange finale, in which Blackstone and an assistant apparently change identities during the progress of the stunt, is a first-rate curtain.

Max Adkins' house orch plays show from pit, and doesn't have a whole lot to do, but Adkins on a couple of specialty acts as a Blackstone stooge and so do one or two of his boys. *Cohen.*

TOWER, K. C.

Kansas City, April 5.

Edith Rogers Dahl, Phil Kaye, Maxine Brothers and Bobby, Wilkey and Dare, Harding, Bill Bailey, House Line, Herb Six House Orch; 'Golden Hoofs' (20th).

Balance sheet of entertainment here this week winds up in the black though not without some entries on both sides of the ledger. For marquee value the name of Edith Rogers Dahl, actress whose photographic appeal to General Franco saved her husband's life, is listed prominently, but she makes both debit and credit entries. With considerable help from the house regulars and a brace of good standard acts, Bill sums up to the usual average here.

Bits of production with the band chiming into the first line number, wherein the chorines rhyme a line or two vocally, is a novelty opening. As first standard act Lester Harding, m.c., brings out Maxine Brothers and Bobby, a trained pooch. Men combine acrobatic stunts with some clever tricks from the little white dog for strong audience appeal. In second spot is Bill Bailey, product of local amateur night, trying to do too many different types of entertainment, but wisely winding with tap dancing after outshining his vocal and trumpeting. Harding follows with his own singing chore, this time baritoning 'It All Comes Back to Me Now' in fine fashion. Limits himself to one number and turns the stage back to the line, which taps out 'Hear a Rhapsody' to rhythms of foxtrot, conga, tango and rhumba.

Wilkey and Dare register strongly with clever acrobatic spins and whirls, with some nice imagining of her part. Then Phil Kaye takes over from Harding to introduce Mrs. Dahl. Her stage entrance is best of her act as her platinum locks, sunburned shoulders and cute dress (recently back from Central American dates) and white gown give her a striking sendoff. On the performance side her entry is slight, consisting of vocals, a monologue and her Spanish 'interlude,' and some slight fiddling to close. Kaye has the mike from thereon to impersonate prominent broadcasting voices of the day.

Finale by line is better mugging eccentric routine to 'Glow-worm,' with gals in grotesque comedy costumes getting heavy audience approval. In 50 minutes, show slightly outruns usual length. *Quin.*

Griff Williams band signed to Okeh label to replace the Lawrence Welk crew, which shifted to Decca. Williams does first date in Chicago today (Wed.).

ROXY, N. Y.

Larry Adler, Al Bernie, Ann Dupont, Weldon Barr, 12 Esquires, Gae Foster Girls; 'Pot O' Gold' (UA), reviewed in this issue of VARIETY.

Thanks to three standout singles, all men, the Roxy stage show this week packs entertainment wallop. The embellishments provided by the house production staff make for color, especially the South American flash where the male squad mingles with the girl chorus to maneuver trickily.

Larry Adler is program-described as a harmonica virtuoso. He clearly deserves the appellation on artistic ability. Additionally, he acts the part, having a touch of the dignity and the grand manner of the concert platform to which, in fact, he has been initiated. Adler's mastery of the mouth organ is something beyond ordinary expectations to those encountering his talents for the first time, although, of course, his performance and standing are well known in show business, including entrances of vaudeville. Adler had no troubles in sparking the big Roxy to detonate in vibrating acclaim.

Al Bernie, a frequent repeater at the Roxy, keeps his turn always up to date. Possessed of an acute ear, his mimicry exploits the familiar voices of radio. By the quick familiarity he evokes and the sound professional editing and choice of material he employs, Bernie qualifies as a surefire pop entertainer. His routines on President Roosevelt and Wendell Willkie are both artistically creative and good examples of vaudeville sensitivity to the appeal and the essence of democracy. A country remains healthy where this sort of spoofing is unrestrained.

The third male single, Weldon Barr, is a dance stylist of clear-cut and clean-cut merit. His impressions of other dancers are excellent, notably his Fred Astaire. He tops these by being himself with a display of technical performance and a creative feeling that puts him well above the average. A solo dancer has to be good. Weldon Barr is.

Ann Dupont, in violating with the licorice stick as the substitute for Paul Ash while the latter holidays. She handled herself and her announcements okay Thursday night at the 10 o'clock show. Maybe a bit dry-lipped from nerves, but she'll smooth out with more performances under her girdle.

Horace Heidt popped out to make a personal appearance along with his United Artists picture, 'Pot O' Gold.' He brought along three of his talented aides and together they provided an added segment of diversion. When Heidt solely asked the audience, 'Did you like the picture?', the response was more courteous than spontaneous. *Land.*

FLATBUSH, B'KLYN

Ina Ray Hutton Orch (15) with Stuart Foster; Dennett and Day, Block and Sully, Helen Morgan, Frances Faye; Shorts and Newsreels.

This isn't a very well rounded bill and it's only partially effective in its playing. Frances Faye and Ina Ray Hutton's band do the best job of holding the layout together. Bill runs approximately 70 minutes as compared with the usual 85-90; yet it drags in spots.

Miss Hutton's band of six brass, four sax and four rhythm is a sharply improved combination that turns in a solidly satisfying session on its own and in accompaniment of the rest of the layout. It ranges from ballad to jump to drive stuff here and is neat at all tempoes. Several of its lively, well-written arrangements revived the almost-forgotten palmbeating in the balcony when caught, notably 'Angry,' a number which gives Miss Hutton a chance to exercise her batoning hi-jinks. She's still pulling femme gasps with gown changes during lulls, but doesn't make as many shifts as formerly.

In addition to her vocals, Miss Hutton has a baritone, Stuart Foster, who does 'I Hear a Rhapsody' and 'Amapola' nicely. His one fault, if it can be called that, is that he apparently has been a diligent listener to Bob Eberly, Jimmy Dorsey's vocalist. Foster's interpretation of the rhythmic 'Angry,' however, which comes later in his stint, is n.s.g. He's not a rhythm singer.

Dennett and Day, neat novelty turn, work up front and got off with a salvo. Pair present a nice routine of unison drumming, using chairs in place of skins, combining it with unison tapping. After a single bit by the boy, latter shifts to the wings to pick up the girl, who has a tom-tom in each hand and a cymbal strapped to her head. He beats each for a finish.

Block and Sully need new material. Not much of the stuff they're using here has much favorable effect. Most of it has been used too often, some by other turns, and it stacks up as pretty tasteless stuff. Pair split their work, being on for a short session early and returning later in dress clothes. It's not until the later

(Continued on page 47)

Variety Bills

WEEK APRIL 11

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (10)
Joe E Lewis
3 Arnolds
Peggy Fears
Gower & Jeanne

BRIDGEPORT
MajesticE (11)
Singer Midgets
WASHINGTON
Capitol (11)
Horace Heidt Orc

State Lake (11)
Nick Lucas
DETROIT
Garrick (12-14)
Major Bowes Co
MIAMI
Olympia (10-13)
Gleason Co
George Tapps
Muriel Angelus
Merle DuVal
Don Cummings
SUPERIOR
Palace (15-17)
Major Bowes Co

Paramount

NEW YORK CITY
Paramount (9)
Benny Goodman O
Gil Lamb
Lola Sue
Copacabana Rev
ATLANTA
Paramount (13)
Paul Whiteman Orc
CHICAGO
Chicago (11)
Eddie Howard
Brients
Bernier Sis
Gene Sheldon

Chuck & Chuckles
Martin & Allen
TORRINGTON
Alhambra (12-13)
Ezra Stebbins Co
PITMAN
Broadway (12 only)

3 Kitaros
Willie Solar
Burns & Whitehacke R
(One to fill)
WASHINGTON
Howard (18)
Peters Sis
Slim & Slam

RKO

BOSTON
Keith (10)
Crazy Show
Milt Britton Orc
Tommy Rafferty
Trio
Helen Pammer
Bellit & Eng Bros
Al Gordon Co
Nan Rae Co

CINCINNATI
Shubert (11)
Red Hot & Beautiful
Stars Over H'wood
Shirley Deane
Senator Murphy
Ross & LaPierre
Lester Gilman
Mercer Bros
Allen & Rodges
Melody Men

CLEVELAND
Palace (11)
Allen & Kent
Douglas & Priscilla
Allen Jones
Irene Hervey
Blackstone
Cafe Society
(Midtown)
Erskine Hawkins O
Chuck & Chuckles
Ada Brown
Congaroo Dnc
DAYTON
Colonial (11)
Gautier Ch
Norr'shlanis
Cinda Glenn
Rimars (4)
Bernivici Co
Pan American Fol
SYRACUSE
Strand (11)
Screwballs of '41

Warner

NEW YORK CITY
Strand
Jimmy Dorsey Orc
Tip-Tap & Toe (4)
Charlie Spivak Orc
Evelyn Kerney
Emmett Oldfield Co
Rufe Davis
PHILADELPHIA
Earle (11)
Will Bradley Orc
Ina LaRoy
Lynn, Royce & V (4)
Jimmy Lunceford O
Bill Robinson

PITTSBURGH
Stanley (4)
Blackstone
READING
Astor (11-12)
Tommy Reynolds O
WASHINGTON
Earle (11)
Gae Foster Gls
Hellmans
Lorraine & Rognan
Ben Yost Co (4)
Martha Raye Rev
Crichlands
W & G Ahearn
J & M Mulcay
3 Swifts

Independent

NEW YORK CITY
Music Hall (10)
Edwina Eustice
Shayne & Armstr'g
Selma Kaye
Loren Hollenbeck
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (10)
Larry Adler
Al Ernie
Weldon Starr
12 Esquires
Ann DuPont
Paul Ash Orc
Apollo (11)
Ella Fitzgerald Orc
Babe Wallace
King Bros
Steve Thomas
Simpson Co
Elmo Williams
Wilshire & Robinson
Riviera (13)
Paul Tremaine Orc
Darlo Dane
P & B Magini
Windsor (10)
Ina Ray Hutton O
Frances Fay
Helen Morgan
Block & Sully
Denett & Das
ATLANTIC CITY
Steel Pier (13 only)
2 Dancing Debs
Isabel Jewel
Ryan & Benson
John Bolen
Steve Evans
Christian 'C'
Tommy Dorsey Orc
BALTIMORE
Hippodrome (10)
Lane & Ward
G & B Malson
Johnny Woods
Sallie Pumpets
Nfate (13-16)
3 Kitaros
Willie Solar
Bruns & Hurnacke R
(10-12)
Le Mars
Jackie Heaner
Joe Jay Co
BROOKLYN
Flatbush (10)
Charlie Barnet Orc
Benny Youngman

F & J Hubert
Jerry & Turk
CAMDEN
Towers (10-14)
Dancing Starrs
Walt Coolidge
Hi Hat Black Co
Ben Blue
Victoria Tr
ELIZABETH
Liberty (10-13)
Sammy White
Cab Ens
Ray & Harrison
Janet May Co
FREEPORT
Freeport (10-12)
Yoyo
Airliners
Dezo & Kelly Day
Harrington & Green
Darlo Dane
HARTFORD
State (12-14)
Eddie Cantor
Dinah Shore
Mr. Duffy
Olive Major
Edgar Kirchihl
Clyde McCoy Orc
NEWARK
Adams (11-14)
Charlie Spivak Orc
J & M Mulcay
Harry Reso
Fellows & Evans
PATERSON
Majestic (15-17)
Fellows & Evans
(Many to fill)
(11-14)
4 Melodears
Don Hooton
(Three to fill)
PHILADELPHIA
Fay's (10)
Mark Dawson
Carlton Emmy
Stone & Lee
Joan Lee
Sonny Shane
Art Carney
16 Lonergan Gls
Earle (11)
Hoo Shee
Alexander & Santos
Flash & Dash
Chester Doherty Gls
PROVIDENCE
Metropolitan (12-14)
Woody Herman Orc

Dorothy Lewis
Hessler Twins
Hazel Franklin
Hotel Taft
Frankie Masters Or
Hotel Waldorf-Astoria
(Empire Room)
Leighton Noble Orc
Mischa Borr Orc
Adelaide Moffett
Stan Kavanagh
(Sert Room)
Xavier Cugat Orc
Rosario & Antonio
Iceland Restaurant
Bobby Norris Orc
Manuel Acosta Orc
Alex Hurd
Kenny Williams
Joe Mack
Eileen O'Neil
Hetty Emms
Munroe Satan
Kelly's Stable
Lester Young Orc
Maxine Sullivan
Billy Daniels
Clarence Profit 8
La Conga
Jack Harris Orc
Noro Morales Orc
Josephine Del Mar
Lisha Molina
Geo Church
Rosita & Pancho
La Martinique
D'Artega Orc
Herbert Curbello O
Karen Cooper
Peggy & More

Tito Guizar
Place Elegante
Ernest Frans Orc
Bernice Manning
Bill Farrell
Joe Reaves
Vincent de Costa
Art Tubertini
Tino Donelli
Rainbow Grill
Barry Winton Orc
Juliet & Marjori
Jean Murray
Rainbow Room
Matty Malneck Orc
Velero-Sis Orc
Chandu & Kaly Dane
Milt Monti
Walton & O'Rourke
Robert Ellis,
Milden & Bailey
Brenda Forbes
Delta Boye
Russian Kretchma
Nicolas Matthey Or
Peter Nemiroff Orc
Olga Ivanova
Vasilis Calinova
Marousia Sava
Alila Kusnetzoff
Senia Kavaeff
Michel Michon
Mishi Uzdanoff
Arsenia Arafieva
Sawdust Trail
Francis Renault
Martin Ross
Jane Carver
Helene Francis
Kay Burke
Julia Crosby

Gene Stockwell
Phyllis Vaughn
June Spacher
Marlene Dale
Suzanne Propst
Ruth Gans
Herb Rudolphs Orc
Chez Paree
Lou Breese Orc
Morton Downey
Verhle Lilain
16 Commanders
Lola Wallner
Nieaner ols
Evans Gls
Club Alabam
Tonya
Mickey Dunn
Ann Mac
Virginia Lee
Harriet Norris
Allen Cee
Vernie Adler
Effie Burton
Paullette La Pierre
Davis Lindell Orc
Dorothy Dale
Eddie Roth Orc
Club Minuet
Helena Carol
Rita Ray
Alvira Morton
Ethel Brown
Fillmore Sherman
Art Fischers Orc
Del Estes
Colony Club
Bobby Ramos
Monchita Ore
Colosimos
Tirza
Lew Par

Carol Dean
Youngsee Gls
Eddie Fens Ore
Ivanhoe
Florence Schubert
Al Trace Ore
4 Bards
Helen Sumner
L'Aiglon
Spiros Stamos Ore
Monica Schick
Isobel de Marco
Liberty
George Gray
Jean O'Brien
Dottie Rides
Sherry Adair
Connie Austin
Jackie Donnell
Jimmy O'Neil
Earl Wiley Ore
Morrison Hotel
(Boston Oyster House)
Oscar Moore
Manfred Gotthelf
New Yorker
Billy Gray
Don & Dupont
Joanne Jordan
Russell & Farar
Patsy Abad
Arne Barnett Ore
Al Milton Ore
Old Heidelberg
Irma Cooper
Sally Barratt
Heidelberg Ens
Louie & Wenzel
Hans Wanzer
Palmer House
(Empire Room)
Eddie Duchin Ore
Eddy Howard
Bob Evans
Maurice & Cordoba
Peter Hour
Abbott Dancers
Phil Dooley Ore
Sherman Hotel
(Celtic Cafe)
Gene Krewin Ore
Jaros Sis
(Panther Room)
Bob Crosby Ore
Cole Trio
Callahan Sis
Byron Gls
Carl Marx
Silver Cloud
Jackie Richards Gls
Hildred Anderson
Dottie Dayne
Alrite & Blue
Yvonne Lane
Joe Garken
Ralph Lynden Ore
Elinor Daniels
Hazel Zalus
606 Club
Billy Carr
Margaret Fabor Gls
Anita Jacobi
Dian Rowland
Dorothy Keller
Jal Leta
Jimmy May
Lewis Sis
Lloyd & Willis
Carrie Finnell
Renee Andrie
Virginia Jones
Millie & Wayne
Sol Lake Ore
Tripoli 3
Todd's Theatre-Cafe
Prof. Lambert
Ben Yost Singers 8
Paul Remos Co.
Coriell
Joe Wallace
Raymond Wilburt
Todd Gls
Joe Sanders Ore
Les Brown Ore

Helen Marriott
Sis & Ed
Margie Ross March
Tony Calizzo
Shay Glenis Loftus
Ed McGoldrick, Sr.
Madame Iris
Dr. Hudpeth
Helen Marriott
Open Door Cafe
Verna
Sunny Rae
Mutt & Jeff
Don Anton Ore
Roman Grille
Harry McKay
Jane Van
Joyette
Eddy Hockney
Rol Parker Ore
Rendezvous
(Hotel Senator)
Ann Meyer
King Cole Trio
Wesley Prince
Oscar Moore
Debonairs
69th St. Rathskeller
Pauline Paige
Barbara Hahn
Theo Silton
Sid Gould
Rathskr Eldoradians
Jack Smith
Al Golderier
Signor Karmino
Dave Pierson
Wilson's
Jerry Wayne
John Lucyn
Jackie Lee
Dorothy Johnson
Joe Hough
Geo Basquet Ore
Yacht Club
Johnny Teasy
Lillian Chaplin
Jacqueline Herman
Cleo Diaz
Mary Navis

Silver Lake Inn
Roland & Reid
Geo Reed
Alice Carey
Frank Hessel Ore
Stamp's
George Marchetti O

Cabaret Bills

NEW YORK CITY

Armando's
Geo. Morris Ore
Pedrito Ore
Jayne Manners
Bearhcomber
Michael Loring Ore
Sancho Ore
Elsa Valladares
Carmen Amaya
Bill Bertiotti's
Don Sylvio Ore
Angelo Ore
Frederica
Laura Dean
Pat Williams
Eleanor Knight
Georgette Daniels
Elisse Cooper
Bill's Gay '90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Pierre
Leo Dryer Orc
Adrienne Matzenauer
Cafe Society
(Village)
Henry Allen Ore
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Ammons & Johnson
Casino Russe
Cornel's Codolban O
Kris Kay Orc
Nina Tarasova
Gypsy Markoff
Dmitri Matvienko
Yanco Borna
Lunia Nesterova
Tina Doleva
Georges Prisfanescu
Chateau Moderne
Maurice Shaw Ore
Gabriel
Ruth Richmond
Dick Wade
Sam Cornish
Leo Mantin
Lucille Jarrott
Ethel Powell
Club 18
G Andrews Ore
Peter Brent Ore
Hazel McNulty (4)
Jack Whalen
Lalla Gaynes
Pat Harrington
Frankie Hyers
Terry Lasky
Janet Lind
Club Gascho
Don Miguel Ore
Curtito & Coral
Winnie Duncan
Olga Barat
Luis Camacho
Jose Perez
Club Waikiki
Harold Aloma Ore
Lotus Ahn
Copacabana
Nat Brandwynne Or
Juanita Juarez
Desi Arnaz Orc
Juan Arvisu
Estelle & LaRoy
Fernando Alvarez
Bernice Parks
Samba Sirene
Cuban Casino
Consuelo Moreno
Don Casanova
Dimas & Belen
Emil Coleman
Diamond Horseshoe
Dr. Rockwell
Mae Murray
Nita Naldi
Carlyle Blackwell
Jos E. Howard
Ross Wyse, Jr.
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
El Chico
Don Alberto Ore
Manuela del Rio
Alberto Torres
Marion Montoya
Trianita
Rodolph Reed
Maria Lopez
Charro Gil 8
El Morocco
Ernie Hotel Orc
Don Dowell Orc
Reva Reyes
Carla & Parnanda
Famous Door
Skeets Tolbert Orc
Guy White Way
Shep Fields Ore
Kay Fenton
Harris & Shore
Bob Shea
Carol King
Geraldine & Joe
Gloria Blake
Marion Miller
Jorge Negrete
Juanita Rios

Danny Kaye
Frances Mercer
Larue
Eddie Davis Ore
Joseph Smith Ore
La Cog Rouge
Geo Sterney Ore
Bela Bizony
Eleanor French
Leon & Eddie's
Lou Martin Ore
Eddie Davis
Jackie Miles
DeMar Sis
Maxine De Shon
Grace Drysdale
Shayne & Armstr's
Elaine Arden
Shirley Lloyd
Merle McDonald
Olga Mendez
Gale 8
Mon Paris
Heywood Powers Or
Dick Wilson Ore
Eleanor French
Monte Carlo
Ted Straeter Ore

Betty Jane Carleton
Leslie & Rollins
Spivy's Roof
Spivy
Haywood & Allen
Frank Shuman
Vera Sanoff
Stork Club
Sonny Kendis Ore
Ray Benson Ore
Gloria Stone
Versailles
M Bergere Ore
Panchito Ore
Doris
Sheila Barrett
Paul Draper
Village Barn
Col M Prager Ore
Cass Franklin
Laura Kelgard
Marian Vinay
Mary & T Atkins
Jack Carver Co
Whirling Top
Teddy King Ore
Leroy Blanchard
Lilyan Dell
Ginger Wayne
Susan & Christine

Sid Gould
Hoy Rogers
Zerby & Wiere
Jack Le Roy
F Quartell Ore
Congress Hotel
(Glass Hat Rm)
Johnny Banga Ore
(Peacock, Rm)
Joe Ver
Edgewater Beach Hotel
(Beach Walk)
Wayne King Ore
Consolo & Melba
Walter Donahue
Dor Dorben Gls
Herb Foote

Frank's Casino
Harriet Shields
Rocky Ellsworth
Billie Webb
Ann Anderson
Dick Conrad
Bob Tinsley Ore
Gruemere Hotel
(Glass House Rm)
Low Story Ore
Marie Lawler
Nord Richnrieson
Hi Hat
Sid Tomack
Reis Bros
Ruth Wayne
Marshall & Sheild
Alphonse Berg
Anita Lane

LOS ANGELES

Biltmore Bowl
Jimmy Castle
Buddy Hughes
Ambassadettes
Dorothy Brandon
Shea & Raymond
Everett Wall
3 Dee's
Corinna Mura
Chuck Foster Ore
Casa Manana
Jack Teagarden Or
Coconant Grove
Mary Parker
Billy Daniel
Mitchell Leison Rev
Freddie Martin Ore
Earl Carroll
Buster Shaver
Olive & George
6 Debonairs
Beryl Wallace
Frankie Conville
Mary Peterbeck
Helen Eraina
Sunny Dale
Barbara O'Neil
Reyes Rumba Bd
St Clair & Day
Rhumba Ore
Sinto Bros
Bill Brady
Manny Strand Ore
Florentine Garden
NTG Anniversary
Fred Scott
Low, Hite & Stanly
Janet Geiss
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Red Stanley
Bob Evans
Jerry Coogan
George Beste
Art Bernard Ore
Grace Hayes Lodge
Mary Healy
Neville Pleeson
Betty Miles
Margaret Whiting
Peter Lind Hayes O
Hiert Ellern
Grace Hayes
Rebecca Hay
House of Murphy
Beth Reginold
Frankie Gallagher
Jean Neunier
Gordon Bishop
Katherine Dehaven
Bob Murphy
Jack Cafe
Dave Forrester Orc

Grandfat'r's Follies
Blackstone Hotel
(Balinese Rm.)
Dick Rock Ore
Brevoort Hotel
(Terrace Room)
Joan Baylor
Mable Scott
Evelyn Lee
Dian Dawn
Bob Billings
Broadmoor
Jackie Sharp

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN

1619 BROADWAY NEW YORK COL. 5-0930

Aileen
Denise
Eleanor Knight
Beatrice Manning
Dorita
Grace Patterson
Frank McCormick
Havana-Madrid
Frollan Maya Ore
Juanito Sanabria Or
Arturo Cortez
Pepita & Lucia
Carlos Valades
Mano & Mignon
Rosita Ortega
Hickory House
Babe Russin Orc
Hotel Astor
Dick Kuhn Ore
Sands Williams Orc
Hotel Belmont Plaza
Arthur Raval Ore
Joe Pafumy Orc
Lucille Johnson
Carole & Sherod
Marcia Nell
Belmont Balladeers
Hotel Biltmore
Clyde Lucas Orc
Betty Allen
Doodles Weaver
Betty Kean
Covert & Reed
Hotel Bossert
(Brooklyn)
Eddie Lane Ore
Hotel Brevoort
Paula Lawrence
Tana
Paco Sierra
Sam Ray
Julius Mack
Norbert Faconi
Margaret Scott
Hotel Edison
Mal Hallett Ore
Madelina Grey
Hotel Essex House
Paul Baron Ore
Grace Morgan
Lucille Manners
Hotel Lexington
Ray Kinney Ore
Hotel Lincoln
Tony Pastor Ore
Lincolnaires
Hotel McAlpin
Johnny Messner Orc
Hotel New Yorker
Bobby Byrne Orc
Dorothy Claire
Jerry Wayne
Diosa Costello
Victoria Cordova
Jesus Martinez
Papa Castinetas
Bob & Ray Ge.
Hotel Park Central
(Cocoanut Grove)
Buddy Clarke Ore
Jose Dominguez O
Jack Waldron
Blanche Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Sylvia Barry
Hotel Pennsylvania
Jimmy Dorsey Ore
Helen O'Connell
Bob Eberle
Hotel Plaza
Dick Gasparre Ore
De Marcos
Paul Haakon
Josephine Houston
Hotel Roosevelt
Guy Lombardo Ore
Hotel Savoy-Plaza
Bob Grant Ore
Hildegarde
Leo Kahn
Hotel Shelton
Johnny Johnson Or
Hotel St. George
(Brooklyn)
Dave Martell Ore
Des Williams
Yank Porter
Dick Fulright
Bill Dillard
Hotel St. Moritz
Eddie Varzos Ore
Vivian Blaine
Johnny Howard
Claire & Arena
Hotel St. Regis
Hal Saunders Orc
Gus Martel Ore

Betty Jane Carleton
Leslie & Rollins
Spivy's Roof
Spivy
Haywood & Allen
Frank Shuman
Vera Sanoff
Stork Club
Sonny Kendis Ore
Ray Benson Ore
Gloria Stone
Versailles
M Bergere Ore
Panchito Ore
Doris
Sheila Barrett
Paul Draper
Village Barn
Col M Prager Ore
Cass Franklin
Laura Kelgard
Marian Vinay
Mary & T Atkins
Jack Carver Co
Whirling Top
Teddy King Ore
Leroy Blanchard
Lilyan Dell
Ginger Wayne
Susan & Christine

PHILADELPHIA

Club Bali
Alan Fielding Ore
Bali-lovelies
Xavier Cugat
Geraldo & Helen
Lina Romay
Adel Mara
Miquelito Valdes
Nico Lopez
Ben Franklin
Leo Zollo Ore
Pay & Go Gls
Mona Wilson
Ralph Eastwood
Patricia King
Carroll's
Donna Darrell
Charlie Gaines Ore
Grace Gordon
Lee Lawrence
Dick Sullivan
Bobby Neal
14 Carrolettes
Wilbur Rance
Eddie Jackson
Club 15
Harriet Hale
Frankie Lee
3 Mystics
Baroness Raudon
Barbara Stone
Margie
Shandor & Margo
Marxie & Babs
Rose Venuti
Joan Rydell
Cusano's
Lou Perkins
Kay Trier
Mickie Pearl
Dave Vanfield
Earl Wilt
Lou Martin
Bill Jacobs
3 Jays
Di Pinto's
Babe La Tour
Yvonne Evans
White Fields
Eddie King Ore
Embassy
Geo Clifford
Lois Palmer
Lynn Janice
Marquita Rivera
Benton Twins
St. Cucaracchas
Dolores Del Carmen
Carlos Reyes Ore
Curt Weller Ore
Evergreen Casino
MacArthurs
De Mar & Denise
Warren Phillips
Linda Lee
Doris Elliott
Pat Shevlin Ore
Helene Standish
1523 Locust
Elaine Black
Evelyn Bradley
Marian Proctor
Rose Feeney
Pola Montoya

Bubbles Shelby
Green O'Hara
Keller Sis
Kay Learning
King's Swing Ore
Gay 90's Cafe
Phil Wood Ore
Strut Flash
Mat Wilson
May Joy
Ann Fisher
(E Walton Roof)
Glamour Gls
Helen Heath
Bob Russell
Vera Nova
Anibal Carrion
Columbus & Carroll
Grace Downing
Michael Sandina
Peppino & Carmen
Nell Fontaine Ore
Cochrane & Nadyne
Wanda Stevenson
Manuel Ovando Ore
Hotel Philadelphia
(Philadelphia Rm)
Carlos Dale
Instrumental 4
Vocal Trio
Ashburn
Dick Wharton Ore
Jam Session
Geo Lutz
Joe Kessler
Mickey House
Billy Kretchmer
Hopkins Rathskeller
Jimmy Vesna Ore
Jerry Gordon
Niles & Joan
Helen Wilson
Black Eye Peas
Agnes Barry
Little Rathskeller
Charlotte Vogue
DeLloyd McKay
Allen & High
Tyler Jay
Victor Hugo's Ore
Count Boris
Ed Kinley
Manoa Inn
Jack Hitchinson
Smythe & Delores
Geo & Betty Gordon
Nancy Newell
Delores
Frank Cuneo Ore
Mayo's
Gus Johnson Ore
Lonny Starr
Dottie Winters
Paul Kane
Judy Topps
Grace Joyce
Baby Ely
Adelle Russell
4 Octaves
Bill Bailey
Bill Hughes
Alan Wood
Minstrel Tavern
4 Tones

Billy Starr
Keller Twins
3 Loose Nuts
Jolly Boans
Ray O'Day
Margie Drummond
Johnny Welsh
Swan Club
Lloyd Mann
Marty Bohn
Marene & Gallo
Lillian Fitzgerald
Toni Sarrel
Nancy Lee
Henry Patrick's Orc
20th Century
Rhythmaniacs
Mike Padachi
3 Musical Shades
Warwick Hotel
Ray Morton Orc
Weber's Hof Brau
Camden
Jules Flacco Orc
Jane Wood
Singing Texans
Barbara Hahn
Hale Hamilton, Jr.
Pat Bonnerman
Barbara Hahn
Theo Silton
Sid Gould
Rathskr Eldoradians
Jack Smith
Al Golderier
Signor Karmino
Dave Pierson
Wilson's
Jerry Wayne
John Lucyn
Jackie Lee
Dorothy Johnson
Joe Hough
Geo Basquet Ore
Yacht Club
Johnny Teasy
Lillian Chaplin
Jacqueline Herman
Cleo Diaz
Mary Navis

CLEVELAND

Alpine Village
Peggy Masterson
Monroe & Grant
Moriarity & Dell
Bob Copfer
Carl Hellner
Otto Thurn
El Dumpo
Bob Manners Ore
Sammy Lipman
Debonaires
Freddie's Cafe
Al Stone
Gale Parker
Carlos Xavier
3 Smart Gls
Gourmet Club
E Robinson Ore
Gayle Gaylord
Hotel Allerton
Grant Wilson
Johnny Cowpill
Hotel Carter
Thixton Sprenger
Ambassadors Ore
Hotel Cleveland
Lang Thompson O
Margaret English
Hotel Statler
Johnny Joyce Ore
Mary Wing
Hotel Sterling
Jimmy Van Osdell

Alpine Village
Peggy Masterson
Monroe & Grant
Moriarity & Dell
Bob Copfer
Carl Hellner
Otto Thurn
El Dumpo
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Hotel Carter
Thixton Sprenger
Ambassadors Ore
Hotel Cleveland
Lang Thompson O
Margaret English
Hotel Statler
Johnny Joyce Ore
Mary Wing
Hotel Sterling
Jimmy Van Osdell

Quintores
Lester Chafets
Hotel Hollenden
Grayce & Graham
Billy DeWolfe
Parker Penn
Sloan & Gary
Sorrell
Sammy Watkins
Hotel Statler
Jose Morand Ore
Pancho & Dolores
Dodo Marmarosa
Jack & Eddie's
Rubertino, Roberts
Babe Sherman
Arlene Rice Ore
La Conga Club
Ramon Ore
Lindsay's Bar
Rose Murphy
Una Mae Carlisle
Pearl DeLucca
Monaco's Cafe
Charles & Celeste
Del Rubova
Barry Bros. Ore
Regal Club
Ducky Malvin Ore
Thirty-Seven Club
Pat Dennis
Rogers & Spruce
Dina Rostic
Sherry Lee

DETROIT

Book-Cadillac Hotel
(Book Casino)
Manuel Fernandez
Imogene Lynn
Morris King
Eddie Le Baron Or
(Motor Bar)
Pete Vera
Bowery
Lou Holtz
Ruison, Morgan & V
Danc Debutantes (2)
Dornfield
Mige Williams
Marie Louise
Don Arden Dane
Johnny King
Chas Carlisle
Benny Resh Ore
Casanova
Vantine & Casan
Bernhard & Lannes
Mario & Carmen
Margie Mansell
Glamor Gls
Lee Walter Ore
Corktown Tavern
Beef Gang
Good & Goodie
Prof. Crump
Orlando
The Wests
Jackie Del Rio
Lou Holland
Les Arquette Ore
Hund's
8 Old Timers
Manuel Nunez
London Chop House
Tonia Valenti
Ruby Ore
Morocco
Gay Nineties
Buddy Duray
Joe Feder Ore
Nebiolo's
Di Giovanni Ore
Frederick & Collins
Phelps & Cullenbine
Vanetta
Leonard Seel Ore
Northwood
Anita Jacobi

Don Hale
Angeline & Winters
Ray Carlin Ore
Olde Wayne Club
Charles Costello Ore
McColl Sis
Palm Beach
Bobby Jones
Fernando & Fair
Jan Jones
Monica Drake
Don Pablo Ore
Huck's Redford Inn
Mac McGraw Ore
Club Royale
Harry Stevens
Holly Wells
Ruth Daye
Lola & Andre
Rhumba Rogues Ty
Stan Norris Ore
Saks Show Bar
Yvonne & Wayne
Lee Parker
Sid Kay
Kay Vernon
Pearl Hayden Gls
Pete Viera Ore
Statler Hotel
Gomez Tropical D
Gloria Hart
Orlando
Fausto Curbelo Ore
Sun Dial
George Presnell
Al Alexander Ore
Dan Merryman
Don Carpenter
Starr & Maxine
Verne's
Bert Nolan
Mary Shriner
Beth Parrel
Bettie Hughes
Harry Cooper Ore
Whittier Hotel
(Gold Cup Room)
Tony Pastor Ore
Wonder Bar
Sammy Dibert Ore
Mildred Fenton

PITTSBURGH

Anchorage
Hugh Morton Ore
Maynard Deane
Arlington Lodge
Phil Gerona Ore
Bachelors'
Al Turner Ore
Tess Gardell
Bamandes
Joe Villella Ore
John Conte
Jose Lucio
Bill Green's
Clyde Knight Ore
Janet Lee
Herb Rohrer
Sonny Feigen
Dan Pontieri
Henry Eberhart
Boogie-Woogie Club
Boog Sherman

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Amendment to N. Y. Ticket Law May Result in Brokers Dropping Suit

An amendment to the Coudert-Mitchell law, which places a maximum of 75c premium on tickets of admission to all places in New York, may cause the withdrawal of legal proceedings pending in behalf of Broadway agencies if Governor Lehman signs the new measure. State senator Frederic R. Coudert introduced the amendment in Albany last week. Since the enactment of the restrictive ticket measure last year, brokers have evidently convinced Coudert that it was oppressive.

Amendment, in effect, would remove the 75c limit on tickets which agencies are supposedly forced to purchase outright and are not returnable. Such tickets, if not sold, represent a dead loss to the agencies. Types of entertainment coming within the scope of the amendment are grand opera, concerts, recitals, fights and other major sporting events, including football. The legitimate theatre is conspicuously absent from the bill.

When the several actions aimed at the law were started, counsel for the ticket interests declared that the brokers were not now opposed to the 75c premium limit as applied to legit theatres, as indicated by their signing of the code which the managers and Equity sponsored. It was insisted, however, that the law was confiscatory so far as other attractions are concerned, especially sporting events. Argument was that tickets for Broadway shows are returnable, but not for events stipulated in the Coudert bill.

Senator Coudert is not the only legislator apparently favoring revising the statute. After the upper house adopted his amendment, the assembly passed it 148 to 0. Those on Broadway aware of the amendment are curious over the reaction in ticket circles. If the amendment becomes part of the law, managers say there would be no logical reason for the suit to be pressed. Action is an application to restrain Paul Moss, license commissioner, and Lewis Valentine, police commissioner, from enforcing the law.

Ticket people aver that the original law is illegal on a number of points, principally its constitutionality. Recently their attorney went into court and asked that certain contentions of the answer made by the city, defending the suit, be stricken out and the court assented. Opinion from the bench, at the same time as denying an application of the corporation counsel to strike out portions of the complaint, was that the real issue is whether price-fixing is constitutional. U. S. Supreme Court once ruled against it, but that tribunal might now reverse an opinion handed down years ago.

PLAY BROKER'S 2½% CLAIM ON MOSS HART

Frieda Fishbein, play broker, filed a N.Y. supreme court action Monday (7) against Moss Hart, seeking 2½% of all monies received by Hart under a 10-year contract the author had with Sam H. Harris. Miss Fishbein claims to have signed an agreement with Hart to receive the percentage, based on getting Harris to produce Hart's play, 'Once in a Lifetime,' in 1930.

Since 1930, Miss Fishbein claims Harris has produced Hart's 'Face the Music,' 'As Thousands Cheer,' 'The Great Waltz,' 'Merrily We Roll Along' and 'Jubilee.' Hart netted over $1,000,000 plaintiff claims, and although she seeks no actual damages, this amount would mean the suit is for approximately $25,000.

Savoyards in Village

Savoy Opera Guild, a co-op group of Gilbert and Sullivan enthusiasts, will open a spring season at the Cherry Lane theatre, Greenwich Village, N. Y., next Tuesday (15) night with performances of 'Trial By Jury' and 'H.M.S. Pinafore.'

Arthur Lief is musical director of the group, with Lewis Denison stage director. Troupe includes Sylvia Cyde, Vivian Denison, Ruth Gorlon, Earl Norland, Charles Kingsley Wells Clary and Seymour Penzer.

Court Delays Decision In Authors-Mgrs. Tiff

Application of the Dramatists Guild of America to dismiss an anti-trust suit against it brought by the League of N. Y. Theatres resulted in a reserved decision by Justice Isador Wasservogel in the N. Y. supreme court Monday (7). Plea had been brought on the grounds that the suit was insufficient in law and that individual members of the League should have brought the action, not the league itself.

Action charges conspiracy under the State anti-trust laws, with the intent to monopolize and control all rules and regulations on the presentation of legit performances. The March 1 pact of the Gild is attacked as monopolistic.

While Broadway Looks for Comedy, 2 Dramas Click

General idea in show circles is that in war time the public taste naturally favors comedy as an escape from the sombre headlines. However, the sparse spring period so far has been punctuated by the registering of the season's most serious drama, 'Watch on the Rhine,' which won critical plaudits for the most part at the Beck, N. Y., last week, and the same goes for 'Native Son,' a recent entrant at the St. James. Both are figured in the money, despite some dissenting opinion.

It is not unusual at this time of the season for a string of mediocrities to come along. That didn't happen last season, indicating that shoestringers were passing out. There have been a few bad plays in recent weeks, but they were counter-balanced by the new dramatic clicks and the few plays listed to come are not in the hands of unknowns, or those who usually take a chance with other people's money.

Known showmen are pursuing their search for material and the shortage of scripts is quite evident. Only comedy to late in some time is 'Claudia' (Booth). Comedies immediately in sight are 'The Night Before Christmas,' which is due Thursday (10) at the Morosco, and 'The Beautiful People,' William Saroyan's unknown play spotted into the Lyceum April 21.

No Holy Week layoffs on Broadway and not many on the road. Last week, in addition to 'Rhine,' 'It Happens on Ice' relighted at the Center and drew more favorable mention than originally. There was a casualty, too, 'Your Loving Son' opening at the Little Friday (4) and disappearing the next night. 'The Talley Method' closes at the Miller Saturday (12). No new plays next week.

San Carlo Will Test Indiana U's Auditorium

Although 'There Shall Be No Night' was the initial show in the University of Indiana auditorium, Bloomington, Ind., last week, its first real test as a theatre is expected to come with the showing there of the San Carlo Opera Company April 23-24. Understood the house did not have an amplification system when 'Night' was performed and results were not as satisfactory as anticipated.

Auditorium is a 3,800-seater, lower floor capacity being 2,700. Building represents an outlay of $1,170,000. Three-fourths of the cost came from the government, 25% being supplied by the state, which will be reimbursed from a special tax upon the students.

It will be the first time for grand opera on the campus in the 120 years of the school's existence. San Carlo will receive 65% of the gross, having a guarantee of $2,500 for the two nights. Deal was arranged through W. G. Biddle, college comptroller, and E. Ross Bartley, agent for the auditorium.

Taki Indefinite

Pittsburgh, April 8.

Tallulah Bankhead, whose long tour in 'Little Foxes' closed in Philadelphia Saturday night (5), has said she had no definite plans for the future except that she's going to take a vacation for two months. Has read no plays for next season but hopes something will turn up before then. In meantime, she may do screen version of 'Mr. Skeffington' for WB, but only if Dorothy Parker-Alan Campbell script meets with her approval, she stated.

When Lillian Hellman hit, which played total of 765 performances by end of last week, finally folded, three members of original cast, Carl Benton Reid, Dan Duryea and John Marriot, left immediately for Hollywood to play their original roles in screen version.

N.Y. Legislature Passes Ehrlich Bill Regulating Employment of Juves

Albany, N. Y., April 9.

The redrafted Ehrlich bill establishing a uniform statewide system of regulating the employment of children under 16 in show business, as passed by the Legislature during the closing hours, is a more detailed and so far as radio is concerned, a more comprehensive and liberal one than the original measure.

The main change in the setup on the employment of children in most branches of show business is that the maximum time permitted local licensing authorities to act on written application for a permit 'shall not be more than 60 hours' (instead of 48) after the receipt of request. Latter must be made within 72 hours of the proposed performance. It must contain not only the child's true and stage names, date of birth, and the time, duration and number of performances, but also 'a true and accurate statement describing in detail 'the entire part to be taken and each and every act and thing to be done and performed by such child.'

On the radio end, the number of hours weekly a child can perform is increased from one to two. Part of section allows such performances, if of 'non-professional character,' during hours when attendance for instruction is not required by the education law, without a written permit. These broadcasts are from a school, church, academy, museum, library or other religious civil or educational institution, or from the studios of a regularly licensed broadcasting company.' Original draft mentioned only studio broadcasts.

A new section deals with the problem of professional broadcasting and waives the prohibition on employment under 16. 'A child may be employed, used or exhibited to rehearse and perform radio programs where the child or its parents or guardians has received the written consent of local board of education authorities. Such written consent is to be granted 'for periods not to exceed six months, or unless sooner revoked.'

Full Operettas at 49c Top Look Like Click in L. A., Profit on First Week

Los Angeles, April 8.

Full production of operettas at 49c top in the 1,600-seat Mason theatre is being tried out by Arthur Spitz, who says he did it successfully in Europe. Judging by the first week's receipts for 'Rose Marie' he has a good chance to make a go of it. Take was $9,000 against over-all nut of around $7,500.

Salvation of the enterprise lies in the turnover of payees. Spitz is giving 15 stagings a week, which means matinees daily and an owl show thrown in Saturday midnight. Another innovation is the lobby buffet, where all sandwiches and drinks are priced at a nickel.

Those who viewed 'Rose Marie' in the town's oldest legit house on lower Broadway were amazed at what they saw. On stage were 22 girls, 10 chorus men, 10 principals and 14 men in the orchestra pit. Consensus was that the operetta was well done considering the tariff. It was given a full production with fresh sets and neatly costumed ensemble. Considerable license was taken with the Hammerstein-Harbach book, but it all added up to entertainment for the clientele the house will attract. Three numbers were interpolated, including 'Perfidia' and 'Old MacDonald Had a Farm,' the latter sung by the mountie sergeant. Comic passages are broadened to a burlesque pattern, but otherwise the opera is played straight.

Cast is moderately competent, with one standout, Virginia Card, in the name role. Her rendition of 'Indian Love Call' and the other nostalgic tunes is in keeping with operetta standards, and she also does okay in the acting bits. For the price it's a real buy and it may yet build into an institution. Local showmen are watching it eagerly, portending as it does an evolution, and perhaps a lethal blow, to more expensive productions.

Each operetta will be given a two-week , with principals shuffled around and new ones added. Next is 'The Merry Widow.' House is scaled at 15-10-29c at the mats, 25-to-49c for the night shows. Top tariff obtains on lower floor and first balcony.

'Gas Light' will go through Holy Week, at least, at the Hollywood Playhouse, its fourth stanza. Business has been satisfactory, with gross on the third week topping $3,000.

Strong Petition Asks Equity Council To Abolish 'Exclusive Service' Clause

Chorus Equity Names Nominating Committee

Chorus Equity has named a nominating committee of nine, six being elected from the membership. They are Len Frank, Larry Siegle, Beta Nichols, Bob Norris, Wena Wennerholm and John Eliot. Trio from the executive committee: Francis Clark, Jean Beryl, John Muccio.

Nominators will choose seven new people for the executive committee to three years and one for Equity's council for five years. Latter berth does not carry with it the right to vote on council proposals, except when the chorus is involved.

Mpls. Threatens 'DuBarry' After St. Paul Bars It

Minneapolis, April 8.

A wave of theatrical censorship has hit the Twin Cities. Following the St. Paul city council's action in banning 'Du Barry Was a Lady' on the grounds of indecency, Mayor George E. Leach has ordered an investigation of the musical by Blanche Jones, policewoman. The show had been booked for the municipality-owned Auditorium in St. Paul for April 12, matinee and night. It is due at the Lyceum here April 13-16. Before making decision, Mayor Leach will hold a public hearing Wednesday (9).

But while St. Paul moral forces succeeded in blocking the 'Du Barry' engagement, they failed in a similar move against the film, 'The Lady Eve,' at the Paramount. After a Legion of Decency complaint against the picture, a police woman was assigned to view it. Following her report that there was nothing lewd nor indecent about it, city authorities refused to halt is showing.

The St. Paul city council voted unanimously to cancel 'Du Barry,' although one of the members, calling attention to 'The Student Prince,' which just had played the Auditorium, pointed out that the operetta was scrupulously clean and highly deserving of patronage, but 'at the two performances there were more people on the stage than in the audience.'

Opposition to 'Du Barry' came

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The 'exclusive service' clause in Equity contracts has become an issue within the membership. One of the strongest petitions ever filed with Equity calls for eliminating the stipulation by the council and demands a special meeting in the event that the sought-for change is not made. As the petition has more than 100 signatures, such a meeting must be called under the association's rules unless there is 'favorable action' by the council.

There appears to be a strong feeling that actors should have every opportunity to secure engagements and that the clause, which gives a manager the exclusive services of the actor, is not equitable to the average player. Proposal to strike out the provision was considered by the council recently, but was given a sort of brush-off as not important. Councillors thought that actors could protect themselves when engaged by adding a rider to contracts.

Petitioners, however, see it another way. They say that, if the player desires, he or she could agree to a rider giving the manager the 'exclusive service' privilege, but that it should not apply to the average contract. Because of this clause, managers are in the position of cutting in on outside engagements.

Cut In on Outside Earnings

Formerly some managers were known to participate in Hollywood earnings of players who left their shows. However, that was usually a separate arrangement between the player and producer. Latter, in developing the actor, argued it was his right to be in on such coin. Few showmen now make such deals, with the exception of those having players under long-term contracts.

Proponents of the contract deletion say that the exclusive idea is outmoded, having been written in before radio opened a new field for actors. Present movement stemmed from the case of Carol Bruce ('Louisiana Purchase'), who took night spot and radio engagements without the assent of producer Buddy De Sylva. Actress was fined, but the case was afterwards adjusted and the manager withdrew his objections.

Disputed provision was made at a time when picture studios on Long Island were active. Managers feared that actors in shows who also worked before cameras during the day would not be able to give effective performances. Equity at the time agreed that the manager should be protected.

Tom Tully, who proposed that the clause be stricken out, appeared before council to present the points involved.

DUFFY LEASES ALCAZAR, S. F.; NAMES AT $1.25

San Francisco, April 8.

Edward Everett Horton, in 'Springtime for Henry,' will reopen the Alcazar under the management of Henry Duffy on April 17, which the latter has taken over on a 10-year lease. Dick Marshall has been made house manager and Henri Caubisens, stage manager.

Other stars and plays to be presented by Duffy at $1.25 top include Otto Kruger in 'Libel,' Francis Lederer in 'Noah,' Joe E. Brown in 'The Show-Off' and Billie Burke in 'Vinegar Tree.'

Ruth Matson, Woods To Top Elitch Stock

Denver, April 8.

Donald Woods and Ruth Matson will play the leads in the Golden anniversary season of the Elitch summer theatre, with 'Skylark' the opener on July 16. George Somnes will be back to direct for his sixth year.

Productions tentatively decided on, aside from the opener, are 'The Little Foxes,' 'The Male Animal,' 'Philadelphia Story,' 'Old Acquaintance,' 'Ladies in Retirement' and 'Separate Rooms.' Arnold Gurtler, manager, and Somnes are in N. Y. selecting additional plays. This marks the 50th year of operation of the Elitch theatre.

Charles Washburn is agenting 'Arsenic and Old Lace' in Chicago; Dick Maney being p.a. of the New York company (Fulton).

Plays on Broadway

Watch on the Rhine

Herman Shumlin production of Lillian Hellman's drama in three acts (one set). Featuring Lucile Watson, Paul Lukas, Mady Christians, George Coulouris, John Lodge, Helen Trenholme; directed by Shumlin; setting, Jo Mielziner. At Henry Miller, N. Y., opened April 1, '41, at Martin Beck, N. Y., at $4.40 top; regular scale, $3.30.

Anise.....Eda Heinemann
Fanny Farrelly.....Lucile Watson
Joseph.....Frank Wilson
David Farrelly.....John Lodge
Marthe De Brancovis.....Helen Trenholme
Teck De Brancovis.....George Coulouris
Sara Mueller.....Mady Christians
Joshua Mueller.....Peter Fernandez
Bodo Mueller.....Eric Roberts
Babette Mueller.....Anne Blyth
Kurt Mueller.....Paul Lukas

Lillian Hellman's new drama, 'Watch on the Rhine,' is one of the more worthwhile plays of the current Broadway season, highly meriting strong public support and a very likely candidate for immediate Hollywood bidding. For the captious, especially if Broadway-wise, as are the majority of first-nighters, it's eminently unfair for any show to come to Main Street weighted down with the advance buildup that snowballed in one brief week following this play's Baltimore break-in, into an almost insurmountable peak-load of press praise and fulsome encomiums. That this somehow psychologically puts two strikes on any new entrant is now Broadway credo, and, too often, it works out in reverse. But this Herman Shumlin production is solid theatre, regardless.

However, that bronchial premiere turnout must have made the opening night a bit of an histrionic nightmare to the cast. Also, there was no gainsaying that slow first act. Thus, some dubious ones had to be won back in an uphill theatrical battle, through a stronger second act and a sock third stanza which, all to Paul Lukas' histrionic triumph, indubitably smashed through for solid score with points to spare.

Apart from the topnotch production investiture by Shumlin, the Hellman scripting and inspired casting, from an almost fool-hardy venture, in this day and age, with more fascistic drama on everybody's front page, to take an anti-Nazi theme into the theatre again. None knew this best, without a doubt, than the author and producer.

But they have a message to tell, much as Robert Sherwood's 'There Shall Be No Night' treats with another facet of the fascistic aggression. Here, Miss Hellman removes the theme 3,000 miles from European turmoil. Through Lukas, as a German engineer who has made his life's work, since the Hitler ascension, an underground battle against fascism, she projects her story by taking him and his family to a very comfortable home some 20 miles outside of Washington.

But there, almost within the shadow of our own national capital, Lukas, his American wife (with his mother's home they think they will at last find some sanctuary) and their three young children find that the hand of Hitler reaches far across oceans—and potently. And while the plot calls for a $10,000 bribe to buy Lukas' freedom, the unfolding isn't as melodramatic as it sounds. Undoubtedly the dramatic transmutation will switch that for mass values.

The unscrupulous Roumanian count who plays cards with intimates at the German embassy in Washington, and who is also a house-guest of the garrulous Lucile Watson, is the menace, well played by George Coulouris.

Miss Hellman's anti-fascistic burthen is not weighted by too ardent antagonisms. There are no hells or racial discourses. The menace is not even a pro-Hitlerite, being established as a penniless, albeit desperate, Roumanian count, once in the Paris legation but now house-guesting in a forthrightly American country place somewhere on the Potomac. He's primarily callous and mercenary because of pecuniary and frustrated domestic reasons. Incidentally, Miss Hellman uses the term fascism instead of nazism throughout, to drive home her points.

The casting is brilliant. Miss Watson's too outspoken performance of a dowager, who very much reveres her departed husband, and frequently and freely reviews her own social charms in a yesteryear 'international set,' is ever vivid but human underneath a testy and oftimes brittle characterization. Expertly foiled by Eda Heinemann as a domestic companion, all this is deftly projected without too much stress.

Mady Christians, the wife of Lukas for 20 years and with him through innumerable flights and frontiers, gives a fine account of herself as the American daughter of the Farrellys, back home after two decades. John Lodge is her brother, carrying on the Farrelly law practice; he's adequate in the assignment, as is Helen Trenholme, as the American girl married off into a loveless match with the Roumanian title when she was but 17.

But Coulouris as the calculating mercenary count, and Lukas, the anti-Nazi German, scintillate notably with their interpretations of how European minds and modes differ from the American concept, especially when under duress. Miss Hellman's scripting of this portion is particularly potent, and both Lukas and Coulouris play it to the hilt.

Then there are Eric Roberts, as the precocious Bodo, youngest of the three children. Resourceful and understanding beyond his years, young Roberts' grandiose manner, i.e., composity and speech, set him up for a natural nifty, when Miss Watson, as his grandmother, wants to know if his father, a boy or a midget. Peter Fernandez as the oldest child, 13, and Anne Blyth as the girl in between, underplay their relatively static assignments to point up fittingly Bodo's adolescent genius.

Lukas, in that sock third act, establishes himself anew as an actor. The Hungarian player is best known in America, of course, via Hollywood, and this is only his second Broadway play. A personal histrionic triumph is his conception, variously, of the physically weak man, the devoted husband and father and the wrathful crusader who doesn't hesitate to murder the scoundrel who would hamper his cause, and who sentimentally takes leave, in deliberately poignant scenes, as he reverentially kisses each of his family goodbye.

In every other respect 'Watch On the Rhine' is ultra. Jo Mielziner again delivers an expertly living room set, and Shumlin's direction and production par the play and its players into a sterling evening in the theatre.

Abel.

IT HAPPENS ON ICE

(SECOND EDITION)

Sonja Henie and Arthur M. Wirtz (Center) present ice revue in two acts, 23 scenes, at Center, N. Y., opening April 4, '41. Staged by Gene Snyder; revised by Leon Leonidoff; costumes by Norman Bel Geddes and Willa Van; sets by Bel Geddes; lyrics by Harold Adamson and Mitchell Parish; tunes by Vernon Duke, Fred E. Ahlert, Peter De Rose, Dorival Cayammi; orchestra conducted by David Mendoza; $2.75 top.

Cast features Hedi Stenuf, Skippy Baxter, Four Bruises, Brenda Frankler, Tommy Lee and Charlie Slagle, Fritz Dietl, Dr. A. Douglas Nelles, Betty Atkinson, Charles Hain, Jo Ann Dean, Gene Berg, Mary Jane Yeo, Rona and Cliff Thaell, Le Verne, Edwina Blades, Dorothy and Hazel Exley, Vocals by Ruby Mercer, Jack Kilty, Richard Craig, Read Sisters. Mixed ensemble (32).

The changes effected in three weeks on the road were virtually all for the best for 'It Happens on Ice,' the second edition bowing within the Rockefeller reservation as a far superior entertainment than the original version. The difference lies in the added comedy and perceptibly quickened pace. Gene Snyder and Cook to out of the ice revue and off the marquee, the Center's wickets should hum a very profitable tune this spring and summer.

After 22 weeks here, 'Ice' went on tour to permit the inclusion of some new acts within the original production and musical score framework. But the most important newcomers are the comedy acts, which have made the dull first half a successions of solid clicks and, especially noteworthy, bring to the show Fredie Trenkler, whose zanyisms and startling blade work are first-half wows to just the timing given Lee's routine by the Four Bruises, as the 'glamour girls.'

Other new skating acts are Tommy Lee and Charlie Slagle, doing a comedy sling routine; Fritz Dietl, roller on stilts and later doubling with Trenkler for a funny Topsy and Eva bit; Betty Atkinson, who ties things up first as a whirling drum majorette and later in an adagio duet by stager Gene Snyder, and Hedi Stenuf and Skippy Baxter, in solos and as a team, needn't take a backseat in competition with any fancy skaters around today. They are the top straight-blade features and both are virtuosos in their line, particularly standing out in the beautiful 'Legend of the Lake' number, in which Norman Bel Geddes' colorful scenic designing is shown to best advantage.

Other holdovers who repeat their previous clicks are the Caley Sisters, Mary Jane Yeo, Jo Ann Dean and Gene Berg, Four Bruises, Rona and Edwina Blades, comedy skater Dr. A. Douglas Nelles, as the absent-minded professor, and last, but not least, the Four Bruises. Virtually all of them, in their respective spots, tied up the show.

This revised edition now plays more like a revue than the confused music-spectacle routining it had heretofore, with the opening show reels off at a fast pace. Previously the slowness and constant whirling of skaters had almost a hypnotic effect on audiences, but this is now completely dissipated and the patrons' enthusiasm is as warm at the finale as it is at the beginning.

David Mendoza is doing an excellent job as conductor of the orch, playing the show from a side shell; the costuming is fine, and Gene Snyder has re-spotted and re-routined the mixed skating ensemble (32) so that it is now a very striking and important cog in the entertainment.

Scho.

YOUR LOVING SON

Farce in three acts presented at the Little, N. Y., April 4, '41, by Arthur Sircom; Kennedy in association with alfred Bloomingdale and Joseph P. Loewi; written by Abby Merchant; staged by Arthur Sircom; setting, Raymond Sovey; $3.30 top.

Lulu.....Rachel Sewall
Dorcas Wimbush.....Jessie Royce Landis
Joshua Winslow.....Jay Fassett
Caroline Bradley.....Kate Warriner
Joshua Winslow.....Franklin Thomas, Jr.
Rosamond Payne.....Charita Bauer
William Hollinger.....Eddie Nugent
Muriel Payne.....Ruth Lee
Molly.....Julann Caffrey
Keith Evans.....Gordon Gordon
Horace Payne.....Raymond Greenleaf

This casualty comes from a young managerial firm and, being a maiden effort, the flop, therefore, is doubly unfortunate.

Play is a one-set affair with a story so dull that few can witness it without fighting slumber. Out of town, 'Your Loving Son' was tabbed as not worth while, but the sponsors had since tinkered with the script.

Action (?) takes place in the living room of a duplex apartment on the upper New York east side. Married woman with a growing son, back from school on a vacation, flirts with an artist, husband is supposed to be carrying on an affair with a married woman whose apartment is in the same building. Her halfpint daughter and the boy aim to break up the affairs, and especially getting into mom's hair. Kid is successful in bringing his parents together amicably, but there is so little fun about it all.

Participating in the enervating performance are several players who have done better. Their appearances do not help 'Son,' Frankie Thomas, Jr., is growing up and will probably become a Broadway actor if Hollywood doesn't call him back for too long. Jessie Royce Landis and Joe Fassett are mom and pop.

Abel.

(Withdrawn Saturday (5) after three performances.)

Lindsay and Crouse have installed a glass partition behind the last row orchestra seats at the Fulton, N. Y., and are no longer selling standing room for Arsenic and Old Lace. They also removed 12 more seats that provided an imperfect view of the stage.

Budding Authors Get Lost in Shuffle With 2,400-Year-Old Play

There appears to be plenty of talk in N. Y. legit circles as to the intent of the Experimental Theatre, whose first presentation, 'The Trojan Women,' was given at the Cort, N. Y., Tuesday (8) afternoon. The comment is particularly about that show. General idea of the venture is to bring forward budding actors and authors. 'Women' is a revival of an antiquity by Euripides, written more than 2,400 years ago, and it has a cast than 2,400 years ago, and it has a cast of 31 and 34 choral singers.

None receives pay, but, under the rules, if an experimental play is accepted for regular production within a six-month period a percentage of the gross goes into the organization and a share to the cast. Since 'Women' is a revival, chances of a manager taking over are not clear. Showing was announced as Margaret Webster production, with a prolog by Robert Turney, musical score by Lehman Engel, and dances staged by Felicia Sorel. Miss Webster is a principal proponent of experimental plays.

Rules as agreed on by Equity and the Dramatists Guild call for a single performance, without scenery, of each play selected, 'Women,' however, will be given two more times, going on next Sunday (13) and the following Sabbath (20), admission to be $1.50 top, proceeds going to the Actors Fund and Stage Relief Fund. Tuesday's performance was an invitation affair. Single performances of two new plays selected, 'Not in Our Stars' and 'Steps Going Up,' are carded. Former play was tried out in Newport last summer.

In the cast of 'Women': Dame May Whitty (Miss Webster's mother), Tamara Geva, Viola Treadwell, Miss Webster, Frederic Tozere, Florence Williams, Shifrah Baraks, Virginia Barton, Lachland Campbell, Grace Coppin, Zamah Cunningham, Dorothy Eaton, Clare Francis, Fraye Gilbert, Kathryn Grill, Mary Howe, Edna James, Edgar Kent, Lorna Lynn, John Macquade, William Nichols, Marion Nobel, Barna Ostertag, Elaine Perry, Joanna Roos, Perry Wilson, Jackson Wright.

Inside Stuff—Legit

In addition to his highly praised performance in 'Watch on the Rhine,' which opened at the Martin Beck, N. Y., last week, Paul Lukas performs a feat of strength at every show. He is supposed to knock out George Coulouris, who weighs 185 pounds, then carry him up several steps and out on the terrace, backstage center. Lukas weighs less than Coulouris. As a youth he was a fencer and weight lifter, competing in the Olympics with the Hungarian team. He was also in the Hungarian army before going on the stage.

Scrip of 'Claudia,' Booth, called for Donald Cook carrying Dorothy McGuire upstairs. He tried it several times and, although the young actress is of average weight, Cook found the stunt too much for him and the bit was scratched.

Lindsay and Crouse thought they'd take a loss with the Chicago company of 'Arsenic and Old Lace' by laying the show off for three days of quiet rehearsals in Indianapolis last week, but illnesses killed the rehearsals. Eric Von Stroheim was out for 24 hours, while Helen Twelvetrees was abed for a longer period and remained in the town when her son was also taken ill. However, the show got $6,000 for half a week in Indianapolis and broke even.

Miss Twelvetrees did not open with the show in Chicago Sunday (6), Angie Adams, understudy, replacing for the time being. During the premiere one of the actor cops lost his voice, but Crouse wired Lindsay that the notices were swell and latter relaying the allegation to the inquiring 21 backers.

Grace Moore, who is on a tour of recitals, claims she is the busiest prima donna. Warbler opened this week in Winnipeg, then tests her pipes in Fargo Wednesday (9) and sings with the Minneapolis symphony April 13. After that she planes to Mexico City for a goodwill appearance at the Palacio De Bellasartes, April 18 and 21. Then a few days aboard Jock Whitney's yacht Apapuico.

Miss Moore will sing 'La Boheme' with the Metropolitan opera on tour in Richmond May 1, but returns to New York to participate in the Ford radio program May 4. Jean Dalrymple will accompany her on the Mexican trip.

In between the songstress spends as much time as possible with her ailing husband, Valentin Parera, at Saranac.

Cancellation of 'Du Barry Was a Lady' in St. Paul is the result of a freak booking. Show was slated for the city auditorium, idea being to get the gross quickly by playing one day in that spot Saturday (12). However, local officials called off the show at the urging of squeamish citizens, who objected to the show on the off-color side. Had the regular legit theatre been booked, slated there would have been no interference. Figured, however, that the musical will draw its quota of business from St. Paul by playing nearby Minneapolis the first half of next week.

Plays Out of Town

Hope for a Harvest

New Haven, April 4.

Comedy-drama in three acts by Sophie Treadwell; staged by Lester Vail; settings, William Barratt; features Frederic March and Florence Eldridge; presented by The Theatre Guild, under supervision of Lawrence Langner and Theresa Helburn, at the Shubert, New Haven, April 4-5, '41; $2.75 top.

Mrs. Matilda Martin.....Helen Carew
Antoinette Martin.....Judy Parrish
Elliott Martin.....Frederic March
Victor de Lucchi.....Arthur Frans
Carlotta Thatcher.....Florence Eldridge
Nelson Powell.....John Moore
Billy Barnes.....Shelley Hull
Bertha Barnes.....Edith King
Joe de Lucchi.....Alan Reed
A Woman.....Dora Merande

This time the Theatre Guild won't have to send out letters of apology to subscribers, as happened with an earlier production this season, and the Fredric March-Florence Eldridge combination won't have to run in the 'Oops, Sorry' ad that appeared in connection with a flop of a couple of seasons back. In brief, 'Hope for a Harvest' indicates hope for a golden harvest on the road, on Broadway and on the screen. Play is due for a short spring tour, which should mean capacity houses at every stopover, and will hit New York in the fall after a summer layoff.

Sophie Treadwell has struck a chord here that should eventually find a response throughout the land. Using a back-to-the-soil movement as her theme with action laid in California's ranch district, author philosophizes brilliantly on what ails Americans today and offers a suggestion for a way out of the unrest that grips most of the people at present. Her premise is that the pioneering spirit that built up the west has degenerated into the operation of filling stations and hotdog stands and that the revival of this spirit lies in reclaiming the land for its original purpose of providing sustenance for man. There is also an undercurrent showing that the foreign element in this country has found a way to survive through sacrifices and hard work that present-day Americans are unwilling to take on.

Miss Treadwell has scored a literary ace in her mirroring of types of modern society. Her characters include Elliott Martin, ex-rancher, who would rather just get by, through running a filling station on his property, than tackle the harder problem of making his orchards pay. There's a representative Okie who is hired for odd jobs on a ranch, but who quits when asked to make a pathwalk with some bricks because that's really a chicken-yard's job, and besides, I get $8 a day picking fruit when the season is on. There's a widow who had to give back most of her installment-purchased belongings when her husband's death ended the payments, and who applies for housekeeper service on a ranch 'to keep me going till my writing begins to pay.' (She has been nicked for $200 for a correspondence course.) There's a ranch owner's wife, Bertha Barnes, trying to crash society by living beyond her means. And there's Martin's young daughter, Antoinette, who gets into that trouble via Bertha's son Billy, largely because of paternal neglect. Other characters include Joe de Lucchi, neighboring 'dago' ranch owner who has made a go of things to Martin's annoyance; his son Victor, in love with Antoinette, and Mrs. Martin, Elliott's old-fashioned, down-to-earth mother.

Into this group comes Carlotta Thatcher, back from years of living abroad until the death of her artist husband. Carlotta seeks rest from the turmoil of Europe by re-establishing herself on her grandmother's ranch, and the play's progress shows her battle, and eventual success, in doing this.

Fredric March, as Elliott Martin, gives a fine performance, although he's not completely at home in the role. He lacks an impression of still reaching for a proper interpretation of the part. This trait is more noticeable in his earlier moments, his portrayal of the somewhat surly and defeatist Martin not being entirely sincere at this stage. A lengthy speech near the play's end also carries him slightly out of character, being too sharp a change from what has preceded. Miss Eldridge gets a fine break in the casting, her picture of Carlotta being hand-in-glove with the role. In the last analysis this play belongs to the character of Carlotta as the person who brings about the solution of the difficulties and into the lives of a number of residents of the district.

Judy Parrish carries a major bur-

(Continued on page 44)

LANGNERS TO RESUME WESTPORT OPERATION

Lawrence Langner and Armina Marshall (Mrs. Langner) will personally resume operation this summer of their Country playhouse, Westport, Conn. Jose Ferrer, currently playing the lead in 'Charley's Aunt,' at the Cort, N. Y., will direct. Richard Skinner, who with Day Tuttle is producer of 'Charley's Aunt' and also formerly ran the Westchester playhouse, Mt. Kisco, N. Y., will be business manager.

Several tryouts are promised for the season, including 'Battle of Angels,' by Tennessee Williams, which the Theatre Guild tried out in Boston last fall. Gilbert Miller, Dwight Wiman and Vinton Freedley are also mentioned as possible sponsors of tryouts. John C. Wilson will be likewise associated with the strawhat this summer.

John Haggott and John Cornell operated the theatre the last two seasons.

Wynn's 'Boys' Fair $17,000 in Chi; 'Eileen,' $14,500, Plenty Healthy

Chicago, April 8.

Plenty of changes in the loop legit situation over Holy Week. Exiting from town were 'Pins and Needles,' after a bang-up gallop of 16 weeks, and Dante's 'Sim Sala Bim' magic show after three good weeks.

Replacing 'Pins' in the Studebaker was 'See My Lawyer,' moving over after two weeks in the Selwyn. Into the Erlanger last night (Monday) came 'Man Who Came to Dinner' for a repeat date, this time with Alexander Woollcott instead of Clifton Webb. Dated in for two weeks only, but may stay longer if business warrants.

On Sunday night (6), after a week's postponement, 'Arsenic and Old Lace' opened in the Grand Opera House, with such names as Eric von Stroheim, Laura Hope Crews, Effie Shannon and Helen Twelvetrees.

Estimates for Last Week

'Boys and Girls Together,' Selwyn (1st week) (1,000; $3.30). Ed Wynn drew plenty of fine newspaper comment on his own and the show also brought forth critical praise, but business will have to perk for management satisfaction. Came up with $17,000 for initial session.

'Life With Father,' Blackstone (58th week) (1,200; $2.75). Holding to a pace that is remarkable in view of the length of the run, and showing profits aplenty at nearly $12,500.

'My Sister Eileen,' Harris (7th week) (1,000; $2.75). Steady money and now settling down for a real run of it. Again healthy at $14,500.

'Pins and Needles,' Studebaker (16th and final week) (1,200; $1). Finished excellent stay Saturday (5) and heads for more road time. Snagged $5,500 for final session. 'See My Lawyer' replaced in the house Sunday (6) at $2.75 top.

'Sim Sala Bim' (Dante), Erlanger (3d and final week) (1,300; $2.20). Finished with matinee Sunday (6) and, with added afternoon shows during last week managed to corral $7,000 for exit session. 'Man Who Came to Dinner' opened last night (Monday).

'Arsenic' 6G in Indpls.

Indianapolis, April 8.

English theatre got off to a good start for the spring season with 'Arsenic and Old Lace,' in for three evening performances and Saturday matinee last week. At $2.50 top, four performances garnered estimated nice $6,000 in the 1,500-seat house.

Next is 'Pins and Needles,' coming for four performances starting April 14.

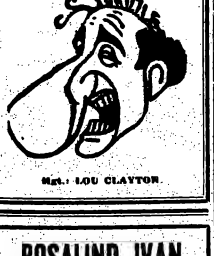
'Dinner' 12G in Col.

Columbus, April 8.

Hartman last week got estimated nifty $12,000 with 'Man Who Came to Dinner,' playing eight performances at $2.20 top. Excellent press and word-of-mouth helped boost gross.

Current (7-9) is 'Twelfth Night,' with 'Pins and Needles' and 'Cabin in the Sky' to follow.

Wallace Munro is now general manager of Dante's 'Sim Sala Bim' on tour.



Mgt.: LOU CLAYTON

ROSALIND IVAN

in "THE CORN IS GREEN"

NATIONAL THEATRE, N. Y.

DOLLY LEWIS

Relative Lindemann

John Lawrence Show

Write Sister Helen

Guild's New 'Harvest' Nice $6,500 in N. H. Break-In

New Haven, April 8.

Breaking of the Guild's 'Hope for a Harvest' drew a fat b.o. response at Shubert in three shows (4-5). Despite rainy Saturday, play got an approximate $6,500, which swell at $2.75 top in this 1,600-seater.

Sale was largely advance, but nice press and word-of-mouth boosted things to above figure.

HAYES-EVANS NIFTY $24,500 IN PITT

Pittsburgh, April 8.

Helen Hayes-Maurice Evans combo was good for estimated swell $24,500 in 'Twelfth Night' last week at Nixon. Show played here under ATS auspices at $3.30 top and, although couple of the notices were lukewarm, stars packed enough of a b.o. wallop to over-ride any minor critical complaints.

By middle of engagements, when gallery and balcony had gone clean for remaining performances, management smartly marked off rear and side sections downstairs and parcelled them out at prices ranging from $1.50 to $2.50.

Current Road Shows

(April 9-19)

'Arsenic and Old Lace' (Erich von Stroheim, Laura Hope Crews)—Grand, Chicago (9-19).

'Blossom Time' (Everett Marshall) — National, Washington (9-12); Ford's, Baltimore (14-19).

'Boys and Girls Together' (Ed Wynn)—Selwyn, Chicago (9-19).

'Cabin in the Sky' (Ethel Waters) —Cass, Detroit (9-12); Nixon, Pittsburgh (14-19).

'DuBarry Was a Lady' (Bert Lahr) Lyceum, Minneapolis (13-16); Davidson, Milwaukee (17-19).

'Gas Light'—Playhouse, Hollywood (9-19).

'Hellzapoppin' — American, St. Louis (9-19).

'Hope for Harvest' (Fredric March, Florence Eldridge)—Colonial, Boston (9-19).

'Life With Father' (Lillian Gish)—Blackstone, Chicago (9-19).

'Life With Father' (Dorothy Gish) —Walnut, Philadelphia (9-19).

'Man Who Came to Dinner' (Alexander Woollcott)—Erlanger, Chicago (9-19).

'My Sister Eileen'—Harris, Chicago (9-19).

'Pins and Needles'—English, Indianapolis (14-16); Hartman, Columbus, O. (17-19).

'Rose Marie'—Mason Opera House, Los Angeles (9-19).

San Carlo Opera—Kingsbury hall, Salt Lake City (9); Aud., Chicago (12-19).

'See My Lawyer' — Studebaker, Chicago (9-19).

'Sim Sala Bim' (Dante)—Royal Alexandra, Toronto (9-12).

'Student Prince'—Nixon, Pittsburgh (9-12); Cox, Cincinnati (14-19).

'Theatre' (Cornelia Otis Skinner) —Playhouse, Wilmington (12); National, Washington (14-19).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne) — Forrest, Philadelphia (14-19).

'Time of Your Life' (Eddie Dowling)—Biltmore, Los Angeles (14-19).

'Tobacco Road' (John Barton)—Plymouth, Boston (14-19).

'Treat Her Gently' (Ruth Chatterton) — Majestic, Houston, Texas (14); City aud., Beaumont, Texas (15); Lanier and Montgomery, Ala. (17); Temple, Birmingham (18); Aud., Memphis (19).

'Twelfth Night' (Helen Hayes, Maurice Evans)—Hartman, Columbus, O. (9); Cass, Detroit (14-19).

Engagements

Viola Roache, 'Theatre.'

Dudley Digges, Walter Slezak, Karen Morley, Byron McGrath, Elaine Anderson, Don Glenn, Sid Cassel, Nicholas Conte, 'The Last Round.'

Eugene Loring, Betsy Blair, Curtis Cooksey, Farrell Pelly, E. J. Ballentine, Fredrica Slemons, Edward Nannary, Don Freeman, Peter Xantho, 'The Beautiful People.'

Shows in Rehearsal

'The Last Round'— Theatre Guild.

'The Beautiful People'—William Saroyan.

'Theatre'—John Golden.

'Rose Marie' (road)—Shuberts.

'Not in Our Stars'—Experimental.

'Steps Leading Up'—Experimental.

Critics Rave, But 'Student' N.G. $9,500 In Twin Cities

Minneapolis, April 8.

'Student Prince,' at $2.75 top at the 2,200-seat Lyceum, approximated only mild $8,500 in five nights and two matinees, although critics waxed enthusiastic. Houses were topheavy, with balcony capacity and lower floor sparsely settled.

Show did but $1,000 in two nights at St. Paul Auditorium, takings for full Twin City seven-day week being approximately $9,500.

'FOXES,' $13,200, OKAY IN PHILLY

Philadelphia, April 8.

Everything was still hotsy-totsy last week along legit row, despite Lent and bad weekend weather.

Tobacco Road' hooked $11,600 in its second week (eighth engagement) at the Locust with only a $1.50 top. Tallulah Bankhead's return in 'The Little Foxes' at the Forrest, wasn't quite up to expectations, but the $13,200 week spelled profit. Week's real leader again was 'Life with Father,' which again soared to the $19,000 mark in its fifth week at the Walnut.

Estimates for Last Week

'Tobacco Road,' Locust (2d week) (1,500; $1.50). Doing a grand job on eighth engagement here. Perennial hooked $11,600 last week. Another week set.

'The Little Foxes,' Forrest (one week only) (1,800; $2.85). Return engagement good, but a little under expectations; $13,200 reported. House dark this week, with 'There Shall Be No Night' coming next Monday (14).

'Life With Father,' Walnut (5th week) (1,400; $2.85). Still big noise of town; bettered $18,000 and does fair to stay until June 1. Early week lower floor sale only thing worrying management.

'NIGHT BEFORE XMAS' SO-SO $7,000 IN HUB

Boston, April 8.

'Blossom Time' finished three good weeks Saturday (5) and the single stanza of 'Night Before Christmas' added up to a fairly encouraging reception. Shuberts are bringing back 'Rose Marie' for at least two weeks at the Shubert, because of the lush reception to 'Blossom.' Show will be rehearsed and partially cast here, opening April 14.

'Tobacco Road' also comes in for two weeks April 14. 'Hope for a Harvest,' with Fredric March and Florence Eldridge, opened Monday (7) at the Colonial for two weeks, under Theatre Guild sponsorship.

Estimates for Last Week

'Blossom Time,' Shubert (3rd wk) (1,590; $2.75).—Came through with surprising steam, taking around $12,500 for third and last frame.

'Night Before Christmas,' Plymouth (one week) (1,400; $2.75).—Received here as satisfactory comedy, spiced by some nifty lines and situations, and figured to be a natural for pictures. Approached so-so $7,000. Opens at Morosco, N. Y., Thursday (10).

'Cabin' $17,500 in Det.

Detroit, April 8.

Settled for two weeks, carrying through usually dull Holy Week, 'Cabin in the Sky' picked up estimated $17,500 for its first eight performances last week. It is priced at $3.30 top.

Following 'Cabin,' 'Twelfth Night' moves in April 14 for six days.

Name Concert Dates

(April 9-16)

James Melton—Civic aud., Pasadena, Cal. (16).

Grace Moore — Northrop aud., Minneapolis (13).

Albert Spalding — Union H. S., Phoenix, Ariz. (14).

Lawrence Tibbett — College aud., Rock Hill, S. C. (9); Forum, Harrisburg, Pa. (14); Mun. aud., Kansas City, Mo. (16).

B'way Dips As Lent Takes Its Toll, But 'Rhine,' 16G, 'Dilemma,' 22G Big; Ditto 'Lady' 32G, 'Hattie' $31,500

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (13th week) (CD-938; $3.30). Business tapered in most legiters and the spring's lows are likely to be registered this (Holy) week; this laugh hit not affected; not far from $17,000 mark.

'Claudia,' Booth (8th week) (CD-712; $3.30). John Golden's winner this season inspired him to proceed with 'Theatre,' but it will try out and come to town in the fall; around $12,000.

'Crazy with the Heat,' 44th St. (10th week) (R-1,325; $3.30). Another week for revue which fared better than first indicated; dropped last week to an approximate $10,000.

'Flight to the West,' Royale (14th week) (D-1,047; $2.10). Maybe slight operating profit for low-scaled drama that is being presented by non-profit group; $6,000.

'Hellzapoppin,' Winter Garden (133d week) (R-1,671; $3.30). Week-end business, which includes Sunday matinee and night, strongly supported, but off during week; still making money with gross around $20,000.

'It Happens on Ice,' Center (1st week) (R-3,087; $2.75).—Resumed Friday (4) with some cast changes; notices indicate rink revue is better than when it first opened.

'Johnny Belinda,' Longacre (29th week) (D-1,016; $3.30). Engagement indefinite and may last out spring; rated around $7,000 last week; dropped like most others.

'Lady in the Dark,' Alvin (11th week) (M-1,357; $4.40). Attendance varies but slightly for front-running musical play that comes close to $32,000 mark weekly.

'Life with Father,' Empire (73d week) (C-1,005; $3.30). Offish going was reflected in face of the best-grossing holdover, takings last week approximating $16,500; plenty profitable at that level.

'Louisiana Purchase,' Imperial (45th week) (C-1,417; $4.40). Eased off with the field; gross around $25,000, but after this week should pick up again; slated into summer.

'Man Who Came to Dinner,' Music Box (7th week) (C-1,013; $3.30). Has been playing nearly 16 months and likely to finish the season, although business dipped last week; $9,000.

'Meet the People,' Mansfield (15th week) (R-1,000; $3.30). Around $10,000 last week; probably broke even, or a slight profit, as players took salary cut.

'My Sister Eileen,' Biltmore (15th week) (CD-991; $3.30). Had one of its best weeks and was quoted over $16,500; has been making money right along and should stay well into summer.

'Mr. and Mrs. North,' Belasco (12th week) (C-1,000; $3.30). May stick through spring; claims operating profit right along, with not much variance in gross; eased off last week to $9,000.

'My Fair Ladies,' Hudson (2d week) (C-1,094; $3.30). Claimed to better even break, but business quite modest (C-1,142; $3.30). Moved here from Morosco this week; has settled down to moderate money, which means some profit; three matinees weekly well patronized; $8,000.

'Out of the Frying Pan,' Windsor (8th week) (C-893; $3.30). Sale of picture rights has encouraged management to keep show going through spring; approximated $5,000.

'Pal Joey,' Barrymore (13th week) (M-1,104; $4.40). Bit off last week, but that was expected by most managements; virtual capacity most nights; $21,000.

'Panama Hattie,' 46th St. (23d week) (M-1,347; $4.40). Approaching end of sixth month and little affected; takings quoted at better than $31,500; at the top with 'Lady in the Dark.'

'Separate Rooms,' Plymouth (54th week) (C-1,107; $3.30). Has been playing Sundays since such performances regularly started last fall; that has helped long stayer considerably; $7,000.

'The Corn Is Green,' National (19th week) (D-1,162; $3.30). Drop in business here proportionately the same as with other leaders, but excellent money at $16,500.

'The Talley Method,' Miller (CD-940; $3.30). Final and 7th week; a disappointment; down around $5,500.

'Tobacco Road,' Forrest (281st week) (C-1,107; $1.10). Most freaky run in history of Broadway; can get by at small money; around $5,000 last week.

'Watch on the Rhine,' Beck (1st week) (D-1,214; $3.30). Looks like it will land real money; first seven performances quoted not far under $16,000; standees on Friday and Saturday.

'Your Loving Son,' Little. Opened last Friday; panned; yanked next night.

Revivals

'The Doctor's Dilemma,' Shubert (4th week) (C-1,405; $3.30). Getting great money for revival in spacious house; bettered $22,000; slightly under first weeks, but easily best among straight plays.

'Charley's Aunt,' Cort (25th week) (C-1,064; $3.30). Passing six months run mark; exceptional for revival; due to stay through spring; $7,000 estimated last week.

Added

'The Trojan Women,' Cort. Presented by Experimental Theatre Tuesday (8); to be repeated Sunday (13).

LUNTS GARNER GREAT $27,000 IN 4 STANDS

Continuing their great grossing tour of 'There Shall Be No Night,' the Lunts last week garnered well over $27,000 in four stands mostly in the state of New York. Top money was drawn in Buffalo, where the count was $11,500 in three days. Hartford, Conn., provided a big turnout as indicated by receipts of $7,800, while in Rochester the gate was $6,000. At Utica the take was $2,000, that being a college date at a guarantee.

The Lunts are laying off this week at their farm, but take to the road again next week.

'DuBarry' 14G in K. C.

Kansas City, April 8.

Pouring rain greeted 'DuBarry Was a Lady' on its opening Thursday (3), but didn't dampen the b.o. Three-day date, four performances, at $3.30 top got estimated $14,000, good.

Next on the docket is 'Hellzapoppin,' with Billy House-Eddie Garr, company which opens a five-day run April 20.

'Life' $14,500 in S. F.

San Francisco, April 8.

Final week of 'Time of Your Life' at the Curran closed strong at estimated $14,500, a shade over previous two sessions. Pulitzer prize-winner will play one week on the road and will then open in Los Angeles April 14.

Current at the Curran is Mary Boland in 'Meet the Wife.'

JACK DURANT

Featured in GEORGE ABBOTT'S

"PAL JOEY"

Barrymore Theatre, New York

EDDIE GARR

CO-STARRING

IN RECORD BREAKING

"HELLZ-A-POPPIN"

ON TOUR

Mgt.: WM. KENT

1776 B'way, New York

On the N. Y. Guild Front

Layoff of 39 employees by the Brooklyn Eagle during the past week may go to arbitration. New York Newspaper Guild is contesting many of the firings. Guild, after having auditors go over the sheet's books for two weeks and talking to the banks, which is putting pressure on the Eagle to trim costs, admits that many of the dismissals are a financial necessity for the Eagle, but is squawking that editors have apparently picked out every active Guild member for the ax. Most of the departures are from the editorial department, with a few from the business office.

Negotiations for a new pact for employees of Time, Inc. (Time, Life, Fortune, Architectural Forum and March of Time) are still at an impasse. Guild wants general 10% salary tilt to compensate for increased living cost. It has compiled figures from Time, Inc.'s financial statement for 1940 to show that the company made a net profit of $1,760 on each of the 750 employees. Guild admits that Time's pay scale is already one of the highest in the country, but claims that qualifications and standards are so tough further increases are not unjustified.

Guild's first pact with the New York Times is virtually through the negotiating stage and is expected to be signed within a few weeks. It covers 780 people in business, advertising and circulation departments. Contract for editorial employees awaits an election to determine whether the CIO-affiliated Guild or an AFL-affiliated unit within the Times represents a majority. National Labor Relations Board, before a vote can be taken, must determine who of the 500 editorial employees are eligible for the NLRB voting. AFL group, headed by Joseph Shapiro and William Laurence, maintains the unit should be exclusively for reporters, writers, copyreaders and editors, while Guild's position consistently has been that everyone who contributes to the publication of the paper should be eligible.

Guild is also huddling with managements of Associated Press and United Press on renewals of pacts which expire this month. Being sought is an increase in minimum salaries all along the line. Tilts demanded average about 15%. Guild also wants severance pay of one month for each year of service instead of present two week's wages for each year. Press associations are resisting both requests.

News Room Romance

Romance which began in Pittsburgh Post-Gazette news room several years ago culminated Saturday (5) in marriage of Joe Shuman, city editor of Paul Block morning sheet, and Anna Jane Phillips, star femme reporter. Bride, graduate of Columbia School of Journalism, will give up regular newshawking upon couple's return from a southern honeymoon, and will work only on special assignments.

Shuman, who has been city ed of P-G since 1932, is a brother of Ike Shuman, now on New Yorker mag staff.

Marcella Burke Bankrupt

Marcella Margaret Burke, magazine writer, filed a voluntary petition of bankruptcy in N. Y. federal court, listing assets of $100 and liabilities of $8,632. Assets of indeterminate value include a play, 'Tonight We Dance,' in collaboration with the late Gladys Unger.

Among other creditors are Myron Selznick, Inc., $925, and Frank Orsatti, $593.

Tragic Fate, After All

Roy Widdicombe, co-author of 'Survival,' which details his experiences in tossing about for 70 days in an open boat after being thrown into the ocean by a German South Atlantic raider, was finally claimed by the sea after all. Returning to England a couple of weeks ago to join the RAF, after recuperating from the suffering while awaiting rescue, his ship went down and he was drowned.

Widdicombe's co-author and partner in the 'Survival' story, Robert George Tapscott, is still in a Nassau hospital in a serious condition. Book, published by Random House, was ghosted by Guy Pearce Jones.

Dot Thompson Spurts N. Y. Post

N. Y. Post noted an 11,000 spurt in circulation the first day Dorothy Thompson joined the paper, and a subsequent easing off to some 6,000 additional as a possible level henceforth.

Surprising is that when Miss Thompson is out of the paper (she's in only thrice-a-week) the daily holds the 6,000 on the off-days.

Budgetitis, Miley Don't Mix

Budgetitis is given as the reason for Jack Miley's leaving the N. Y. Post as sports editor. He will probably align with INS.

Stanley Frank, who has been doing a column putting pressure on the Eagle to trim costs, admits that many of the dismissals are a financial necessity for the Eagle, but is squawking that editors have apparently picked out every active Guild member for the ax. Most of the departures are from the editorial department, with a few from the business office.

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Broadway

Bob Wilby back to Atlanta.

Harry Illion here from Canada for couple weeks.

Tom Waller, Paramount publicist, bedded by flu.

Hildegarde and Metro still dickering a picture deal.

George Repp in from the Coast for draft board physical exam.

Mary Percy Brooke now agenting under name of Austina Mason.

Interstate's Bob O'Donnell in from Dallas to visit the h.o. Par crowd.

Jim Geller, Wm. Morris agency's story head in Hollywood, in for a visit.

Tommy O'Neill has taken over Colonna's on Broadway near 52d street.

Harry Rubin, following a three-week Caribbean cruise, has put on a lot of weight.

Fred Zweifel reported ailing in Chicago with 'Boys and Girls Together' but is okay.

George Alabama Florida getting cards printed with 'Jr.' affixed but says it's the same old guy.

Lou Hyman, Lesser-Lubitsch biz manager, due back from a two-week Coast hop in a couple days.

Stadium Concerts will open 24th season June 19 at Lewisohn stadium and will continue through Aug. 13.

Jack Edelstein, of I. Robert Broder's law office, has been invited (sic) to report to the Army April 10.

Charles Chaplin is expected to wind up personal business affairs and return to the Coast in about a week.

Benn Jacobson of Metro talent department avoiding the crowd by taking his two weeks at Miami Beach in May.

Bill Tisdale back with 'Johnny Belinda,' Longacre; Allan Atwater handling 'The Doctor's Dilemma,' Shubert.

Irving Berlin deferring his trip to the Coast until this coming weekend in order to be with his family.

Arthur Mayer, operator of the Rialto, to Hollywood to visit his son, Pete, now in production with Monogram out there.

Tom McCabe, of United Artists h.o. exploitation staff, getting hitched April 19 to Dorothy Lunny of Waterbury, Conn.

Paul Felix Warburg, chairman of the administrative committee of the American Arbitration Assn., back from Sun Valley.

Norman Taurog arrived Friday (4) for four weeks' vacash. Just wound up 'Boys Town,' with 'Panama Hattie' possibly his next.

Walter Gould, United Artists foreign chief, celebrated his 15th anniversary with the company on Sunday (6). Colleagues good-willed him.

Rosemary Cox, deb whose father was architect on the Tri-Borough bridge, and Leslie Harris, VARIETY mugg in Miami, will marry in N. Y. in June.

RKO held its eighth annual ball for the theatre department at the Hotel Astor Monday (7). Harry James and Dick Rogers orchestras on hand.

Gradwell Sears, Sam Schneider, Carl Leserman and Mort Blumenstock returned to town yesterday (Tues.) after Coast conferences on forthcoming WB product.

Kelly and Adler have sent out gaggers in the form of baseball tickets. There's a raincheck portion reading: 'If it's 4½ innings if it is still raining come to the Tavern.'

Charles Drury, formerly musical director at NBC, now batoning the pit orchestra for Louisiana Purchase,' at the Imperial, replacing Bob Dolan, west on a picture deal.

The Bud Murrays (Gladys Turner of 'Sinbad') celebrated their 22d anniversary St. Patrick's Day in a Los Angeles hospital, where the dance tutor's wife underwent an operation. She's okay now.

Thelma Schnee, click in current 'Corn Is Green,' is donating cash prize to winner of annual play contest of her alma mater, Central High School, Bridgeport. She topped contest eight years ago.

Margaret Irving, in the cast of Al Jolson's 'Hold On to Your Hats' until it closed recently, is living out at Camp Upton, Yaphank, L. I. Her husband is Lt. W. F. James, public relations officer at the post.

Martin Spector, Carol Bruce's manager, leaves by car next week with singer's mother and sister for Hollywood. Miss Bruce follows June 1, when she winds up in 'Louisiana Purchase,' to start work at Universal.

Cleveland

By Glenn C. Pullen

George Young, now Roxy's acting manager, reopening Drive-Inn house April 15.

Mary Wine signed by Johnny Joyce to vocalize with band at Fenway Hall.

Play House's acting staff losing Martin Koller and Henderson Forsythe, scenic designer to army.

Joe Richards new manager of Alpine nitery, succeeding Max Hoffman, who went to Max Gruber's spot.

Herman Pirchner, nitery operator, in Cleveland Clinic with fractured ankle and knee badly banged in skiing accident.

Pittsburgh promoters dickering for 12 acres near Vermilion for dog track, although betting on the mutts is illegal in Ohio.

Dick Cleary quit steward's post at Variety Club for assistant shipper's job at Republic Film Exchange. Dean Buell leaving latter for army.

Players Club Airs

Continued from page 1

entirely in the hands of the Players club group, instead of being given to or shared with the sponsor or agency. Another would be that all programs, with casts and directors, would be signed to contracts for each 13-week cycle before it would go on the air, thus eliminating the uncertainty over shows and casts that frequently marks programs of this kind. Still another unusual phase of the plan is the idea that everyone on the show will be paid—and paid well, though the stars would get less than their normal fees. This would provide a narrow margin of profit, intended to be about what a package producer of a show normally gets, which would go to The Players Club. Emphasized that the show would not be a charity or benefit proposition.

Preliminary setup for the show has Walter Hampden, Players president, as m.c., with Otis Skinner, the club's vice-president, as 'understudy,' to handle m.c. assignment when Hampden might be starring in one of the dramas. Paul Wing, author-producer-director formerly with NBC, is general chairman of the permanent organization planning the programs. Harold McGee, radio and legit director, is production director, with a staff of associates including Joseph Bell, of NBC; Brewster Morgan, CBS, Tom McKnight, recently doing the 'Sherlock Holmes' series, and Julius F. Seebach, Jr., program manager of WOR. Henry Fisk Carlton is script editor, with Tare Lorenz and Kenneth MacKenna as his staff. Howard Barlow is musical director.

The Package

Included in the package for each program would be Hampden, several stars, a dozen-or-so supporting players known to broadways or pictures, musical direction, an orchestra, musical arrangements, dramatic direction, rights to plays (or originals) and a finished script. Among the names who would probably be available are John and Lionel Barrymore, James Cagney, George M. Cohan, Maurice Evans, Walter Huston, Alfred Lunt, Fredric March, Burgess Meredith, Philip Merivale, Robert Montgomery, Claude Rains, Lawrence Tibbett, John Charles Thomas, Alec Templeton. Such actresses as Ina Claire, Peggy Wood, Josephine Hull, Gladys Cooper, Dorothy Stickney, Cornelia Otis Skinner and Gertrude Lawrence have already agreed to participate.

Writers whose works might be available for adaptation or who might write originals are Philip Barry, Marc Connelly, Russel Crouse, Nunnally Johnson, George S. Kaufman, Howard Lindsay, Moss Hart, John Monks, Jr., and Fred Finkelhoffe, John O'Hara and Cole Porter. Radio men not included in the permanent production board but probably available for advice or co-operation are William P. Adams, Arthur Allen, Joseph Latham, John McGovern, Edmund B. Ruffner, Parker Fennelly, Roland Winters, Ned Wever and Reed Brown, Jr.

Swastika Bally

Continued from page 1

ing of the pic 'The World in Flames' (Par) last week.

Police booked him on charge of disorderly conduct after outraged citizens had lodged numerous complaints because of painting of signs and distribution of leaflets bearing hated Germany symbol without explanation of its purpose.

Police Recorder Dawson Kea, in fining Hightower, had this to say:

'The promiscuous displaying of the swastika in America, unaccompanied by satisfactory explanation of its appearance, is both unpopular and dangerous, even though it may be for the purpose of advertising.

'This court will not be used to further commercial interests, despite the harmlessness of the motives involved.

'It appears that the method of advertising chosen by the defendant caused undue excitement and alarm, and I hope he will not again resort to such methods.'

Following the hearing Hightower told newsmen, who, from the first, had been skeptical about the whole matter, that he would pay the fine rather than appeal it.

Minneapolis

By Les Rees

Edyth Bush's Little theatre is offering 'First Legion.'

Verle Ludquist of M-G office staff to wed Harry Shuster.

William DeMille spoke at University of Minnesota convocation.

Walter Mitchell, Universal assistant shipping clerk, in the army.

Harold Lloyd here from Hollywood to bowl in ABC tournament.

Abbott Swartz, Republic office manager, has become daddy of a girl.

Earl Gammons, WCCO general manager, to Washington on business.

Grace Moore due for soloist appearance with Minneapolis Symphony.

M. D. Adair of National Screen, Detroit, here as ABC tournament kegler.

Eddie Rivers here from the Coast to assume duties as RKO district exploiteer.

Ben Friedman, veteran independent circuit owner, recently became a granddad.

'Du Barry Was a Lady' cast laying off here this week prior to engagement at Lyceum April 13-16.

Stanley Twins, Lorraine and Loretta, rejoining George White's 'Scandals' after visit with parents here.

Alan Nelson, 20th-Fox head shipper, reporting for military duty this week, and being replaced by Al Wolf.

Michael Todd still figuring on opening theatre-cafe here and has gone so far as to have local architect draw plans.

'The Student Prince' jumped all the way to Pittsburgh for its next engagement following that at the Lyceum here.

Pete Dailey, from Columbia studio publicity staff, in from Hollywood to acquaint local film editors with 'Penny Serenade' merits.

Ruth Petty into the Hotel Nicollet's Minnesota Terrace, replacing Doraine and Ellis; also Three Martels and Mignon, adagio dancers with Ran Wilde.

Lyceum bookings, in addition to current 'Student Prince,' include 'DuBarry Was Lady,' April 13-16; 'Hellzapoppin, April 30-May 3; 'Time of Your Life,' May 6-8, and 'Pins and Needles, May 21-24.

Harry Hirsch and Gordie Greene, of Alvin and Minnesota theatres, respectively, in charge of 23d annual police stag at Auditorium, with acts from local showhouses, talterier and some being also brought in from outside.

Gayety, lower loop subsequent-run house which formerly was burlesque home, changing name to Floyd Olson and raising admission from 15c to 20c weekends, when it offers five vaudeville acts in addition to double features.

Philadelphia

Nathan Fleisher, WADS Yiddish spieler, ailing in Northern Liberties hospital.

Arthur Simon, WPEN's g.m., doubling in brass as boss of the WOV setup in Gotham.

Stoney McLinn and Byrum Saam, WIP sportscasters, making tours of the major league training camps.

Sherry O'Brien subbing for Lanse McCurley as sports gabber on WDAS. Latter touring army camps for the local Daily News.

Alex Williamson, p.a. for Robin Hood Dell, and Samuel R. Rosenbaum, prexy, gave cocktail party for new Dell manager, C. David Hooker, at Ritz.

Sam Bushman, nitery flack, was called by his local draft board and told to report for induction. Feted all week by friends, Bushman was turned down for being overweight.

Pittsburgh

By Hal Cohen

Greek War Relief benefit at Stanley on Sunday netted more than $5,000.

Eugenie Baird has hooked on with Tony Pastor's band as featured vocalist.

Walt Disney office has decided to keep 'Fantasia' at Fulton through April 19.

Carmelita and Lee in N. Y. getting a few new ballroom routines from Albert Galo.

Dorothy Grant of KDKA office staff and Joe Sinicrope will be married April 18.

Baby Rose Marie opens engagement Monday (14) at Elzi Vovato's Villa Madrid.

The Bill Greens celebrated 11th wedding anniversary with big party at his Casino.

Woods and Bray, dancers, both okay again after simultaneous sieges of pneumonia.

Kennywood Park opens for season Sunday (13) and West View gets under way May 4.

Carol Mansfield, Billy Hinds' former vocalist, in N. Y. for audition with Sammy Kaye.

Tech drama school presenting Comedy of Errors,' its 20th Shakespearian production.

John Maloneys are back from a Florida vacation and the Harry Kalmines get in today (9).

Solitaire is decorating the engagement-ring finger of Arnella Neckars, of WB theatre booking office.

With return of his partner, Archie Fineman, from Hot Springs, Mike Shapiro has gone to same spa for a rest.

Jack Hollister, KDKA sports announcer, replaces Marie McSwigan as Kennywood Park's p.a. this summer.

Patti Moore and Kitty (Mrs. Lou) Gilbert saw each other for first time in 15 years when Slapsie Maxie show opened here. They used to be in musicals together. Miss Moore is in the Rosenbloom unit.

Bills Next Week

Continued from page 40

Jessica Wheatley
Harry Walton
Irma Guthrell

Hotel Henry (Silver Grill)

Billy Treacher Ore
Sandy Davidson
Marian McGarrity
(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue

Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Davis

Evergreen Gardens

Red Clarke Ore
Ebbie Schaub
Paula Harvey

Hotel Roosevelt

Ted Blake
Men About Town

Hotel Schenley

Billy Hinds Ore
Ina Beaman
Buzz Mayer

Hotel Wm. Penn (Chatterbox)

Baron Elliott Ore
Billy Cover
Marianne Kraig

(Continental Bar)

Frank Andrini 4

Merry-Go-Round

Bubbles Becker Ore
Jimmy Bridges
Frances Stone

New Penn

Joe Mowry Ore
Bob Strieffler
Teddy Ryan
Pat Hayden
Skatorians

Nixon Cafe

Al Marisco Ore
Bob Carter
Noll & Nolan
Jean Travers

Kretlow Panc Nut House

Dale Harkness
Ethel Hourigan
Quite
Pat Burns
Milly Bradley

Oasis

Louie Pope Ore
Margie Kraber
Jr. Conard
Jimmy Gamble Ore
Jay Loring
Chuck Miller

Rendezvous

Bill LeRoy Ore
Tony Rozance
Ray Englert

Redd's Cafe

Curly Stewart Ore
Eddie Myers
Gerry Parks
Billy Miller

Yacht Club

Archie Tarabia Ore
Maxie Rosenbloom
Jackie Heller
Cully Richards
Sammy Lewis
Patti Moore
Al Kline
Count Plonky
Shirley Heller
Joe Cakie

Sky-Vue

Mickey Rooney Ore
Sky Pilots

Union Grill

Art Fagello
Frank Natale
Mike Sarrisette

Villa Madrid

Etzi Covato Ore
Mark Lane
Sweet & Lowe
Martha Blane
Betty Hurst
Betty Benson-
3 Jerks

BOSTON

Beachcomber

Nye Mayhew Ore
Gil Phelan
Dave Forman
Blaine Jordan
Carleton & Juliette
Cheena De Simone

Blinstrub's

Karl Rohde Ore
Boyd Heathen
Cortello
Don Francisco
Paul Winik
Edna Mae

Cass Manana

Lou Carter Ore
David Ballentine
Johnny McAteer
Jimmy Lyons 12 Midgets
Casa Manana Gls

Club Mayfair

Sunny Weeks Ore
Hernie Bauman
Cookie Faye
Archie Robbins
Joe & J. McKenna
Yola Gaill
8 Dancing Debs
George Libby Rev

Club Vanity Fair

Kai Nira Ore
Stella Ray
Laura Lee
Haynes & Hart

Cocoanut Grove

Mickey Alpert Ore
Don Rico Ore
George Rand Rev
Hernie Bauman)
Billy Paine
Nancy Gay
Martin Revere
Elsie Bell
Robinson & Martin
Lucy Leon
Tut Mace

(Melody Lounge)

Rita Coughlin
Newell & Kreger

Crawford House

Ray Collins Ore
Sally Keith
Marion Johnson
Bryce Sankey
Wee Willie Dee

Fox & Hounds

Milton George Ore

Ill-Hat

Pete Herman Ore
Lucille Grey
Frank Betty

Hotel Bradford (Circus Room)

Dorothy Daniels
Art Ward
Elwin Shaw

Hotel Brunswick (Bermuda Terrace)

Rudy Rogers Ore
Jini Wilson
Andy Ames

Hotel Copley Plaza (Sheraton Room)

Stuart Frazier Ore

Hotel Essex

Ernest Mulray Ore
Billy Kelly
Jack Manning
Al Lewis
Victor Donato

Lafin Quarter

Tony Bruno Ore
Don Dudley Ore
Harry Howard
Pat Rooney, 2d
Franklyn D'Amore
Frances Cuban
Latin Ballet
Radio Herb Lewis

Statler's (Vienna Room)

Lew Conrad Ore
Doris Abbott
Archie O'Connell
Alice O'Leary
Brewsters
Eddie & Eddie
Jacqueline Hurley

The Cave

Ralph Perras Ore
Jack Cooper
Tamara Doris
Dan Murphy
Cortez & Marquis
Geraldine Gale
Eddie & Willie

Tic Toc

Ernie Bell Ore
Ken Ford Rev
Sweety Pie
Frank Fontaine
Ken Brilliant
Marlene Farrell

Tremont Plaza

Al Tory Ore

Versailles

Bobby Hackel Ore
Kay Doyle
Pat Rooney, 3d
Terry & Walker
Madelle Hutchinson
De Marvellis
Johnny Andrews

Hollywood

Reginald Denny laid up with bronchitis.

The James Cagneys adopted three-year-old boy.

Arthur Zellner joined Columbia's publicity staff.

Claude Rains back from his Pennsylvania farm.

Nell O'Day, film actress, divorced Theodore Fetter, songwriter.

Tay Garnett driving to Miami for backgrounds on his next picture.

Edward Ward, composer, filed suit for divorce against Yola D'Avril.

Virginia Van Upp back from a vacation trip to Florida and Nassau.

Jeffrey Lynn had his lip stitched after an auto crackup on the Warner lot.

Y. Frank Freeman returned from a business trip to New York and Hot Springs, Va.

William Mallard, general counsel for RKO, resigned to enter private law practice.

Milton Berle emcees Greek War Relief benefit show in North Hollywood, April 13.

Kathryn Adams and Hugh Beaumont, featured film players, will be married in May.

20th-Fox tossed a banquet for its basketball team which won national A.A.U. championship.

Bill Hebert is new publicity director for Samuel Goldwyn, succeeding Myron Lustig, resigned.

William Goetz back at his Westwood desk after testifying for Joseph M. Scheck in New York.

Dave Rector, indie theatre operator, tossing a party to celebrate his 27th wedding anniversary.

Walter Wanger orates today (Wednesday) on 'Children and the Theatre' at Sanford University.

Louis B. Mayer hosted Father Edward J. Flanagan, founder of Boys Town, at a luncheon attended by 300.

Cliff Lewis checked out of Paramount's exploiting department to take a theatrical publicity job in Texas.

Fanchon, of Fanchon & Marco, back from Chicago, where she closed a deal to produce and direct 'Ice Follies of 1942.'

'Who's going Hollywood?' cracked Bud Abbott (and Costello) as he ordered a tile swimming pool for his Valley estate.

Martin 'Moe' Snyder suing Ruth Etting, his former wife, for the return of half interest in home they own in Beverly Hills.

Ralph Bowman, who became John Archer for the films and switched back to his original name, has reswitched to John Archer.

Walter Long, former checker for Screen Actors Guild, left for Washington with a colonel's commission in charge of camp entertainment.

Frank Capra gets a plaque from Theta Sigma Phi, national journalism sorority, for making a newspaper reporter out of Barbara Stanwyck.

Havana

Alice Faye and her mother visited here on their way to New York from the Coast.

Octavius Roy Cohen is staying at the Sevilla hotel for a week or so; on one of his periodic trips.

Norma Talmadge was on the America, which stopped here on its way to New York. Ditto widow of Alexander Pantages.

Ralph Peer, of Southern Music, here on a talent hunt, is highly enthusiastic about 'Acercate Mas' ('Come Nearer to Me'), which he's taken hold of.

Bullfights, sure boxoffice here, return on April 20 and 29 and May 1. Jaime Noain and his troupe from Caracas have been engaged by the Sports Commission.

Lieut. Col. Jaime Marine, director of the National Sports Commission, and Cuba's propaganda wonder boy, opened radio station COK last week. New station is using no advertising.

Kansas City

By John Quinn

Bob Crosby, Johnnie Davis, and Four Ink Spots hitting town within next fortnight.

Martha Scott a visitor to Westport high school where she once attended and where an aunt is a teacher.

Walt Lochman, KMBC host to convention of American Association of Baseball Broadcasters held here last week.

Jerry Colona and Judy Canova stopping over briefly while enroute to Republic premiere ('Sis Hopkins') in St. Louis.

Alberta Bird begins her third straight year at the keyboard of the novachord in the Hotel Phillips Cabana room.

Cast of 'The Male Animal' scattered when the company wound up its road trip with a one-day stand in the Music Hall here ago.

Lawrence Tibbett on April 16 and Veloz and Yolanda, on April 30, to be next attractions on the Fritschy concert series in the Music Hall.

OBITUARIES

HENRY BURR

Henry Burr, 59, ballad singer and veteran Victor recording artist who for seven years was featured on the National Barn Dance program on NBC Blue, died after a long illness April 6 at his home in Chicago.

Born in St. Stephen, N. B., Canada, as Harry H. McClaskey, Burr made his stage debut as a boy soprano with a military band at St. John, N. B., in 1898. Discovered by Giuseppe Companari, former Metropolitan Opera baritone, who urged him to study voice, he came to New York and sang for a time as a church soloist.

It was as a recording artist that he dropped his true name and became known as Henry Burr due to common belief that the making of records was beneath the dignity of a classical singer. The early cylindrical waxings, crude as they were, proved an excellent medium for his voice.

Such was Burr's popularity, that in his long career on discs, his recordings touched the 10,000,000 mark in point of sales. Some of his best sellers were 'Goodnight, Little Girl, Goodnight,' 3,000,000 copies, and

IN FOND MEMORY OF MY GOOD FRIEND
ARTHUR DENVIR
WHO DIED APRIL 11, 1939
JERRY VOGEL

other pops such as 'In the Shade of the Old Apple Tree,' 'When You and I Were Young Maggie' and 'Just a Baby's Prayer at Twilight.'

In vaude Burr appeared from coast to coast for 15 years in his own act known as 'Eight Popular Victor Artists.' He also owned and managed a concert company for many yes. Entering radio in 1921 via a Denver station while on a concert trip to the Coast, he had since appeared on the National Barn Dance, Uncle Ezra and the Uncle Ezra's Sunday Afternoon in Rosedale programs, all sponsored by Miles Laboratories' Alka-Seltzer.

Surviving is his widow, Cecilia. Funeral services are being held in Chicago today (Wednesday), with burial taking place in Mount Vernon, N. Y.

ADELAIDE PRINCE CLARK

Adelaide Prince Clark, 81, retired legit actress, died April 4 at her home in Shawnee-on-Delaware, Pa. She had been ailing for some time.

Mrs. Clark, born in London, England, when a small child accompanied her parents to New York. After several years the family moved to Texas, where she spent her girlhood in amateur theatricals. Her first professional appearance was with J. M. Hill in 'The Prodigal Daughter.' Shortly thereafter she was associated with Daly's theatre, N. Y., where she remained for many years, trouping with Ada Rehan both here and abroad. After Daly's death she went with Charles Frohman, acting with Ethel Barrymore in 'The Country Mouse,' Maude Adams in 'Peter Pan,' William Gillette in 'Clarice,' John Drew in 'Inconstant George' and 'Jack Straw,' and many others.

In 1895 she married Creston Clark, nephew of Edwin Booth, and for many years appeared with her husband in the presentation of various plays from Shakespeare. After the death of Clark in 1910, she returned to Broadway under the management of David Belasco, playing with Blanche Bates in 'Nobody's Widow.' Later, she joined Viola Allen in 'The Palace of the King,' and Edward G. Robinson in 'Mr. Samuels.' Her last engagement was with Helen Hayes in 'What Every Woman Knows,' after which she retired from the stage.

Surviving are a son, Harry Clark; a grandson, Lynne Clark, and a daughter, Mrs. Bernard Fairfax, of Shawnee-on-Delaware, with whom she lived since her retirement.

Private funeral services were held Monday (7) afternoon, with interment in Kensico cemetery, New York.

FLORENCIO PARRAVICINI

Florencio Parravicini, 67, one of South America's most popular stage and film comedians, committed suicide in Buenos Aires March 25 after a long illness.

One of the most colorful personalities in the Latin theatre his career was so unusual that it was once the subject of a film in which he himself starred. Son of a wealthy family, members of which included a cardinal and several other high personages, 'Parra,' as he was known, for some years led a gay life in Nice and Paris, ran through his fortune at the gaming tables. Returning to Argentine, he made a name for himself as a sportsman. A crack shot and a daring motorist, he, together with an Englishman, George Newbery, was largely instrumental in getting aviation started in Argentina in 1910. He was the first civilian to get a pilot's license here.

First appeared on the stage in an exhibition of fancy shooting at the Teatro Variete, B. A., and his ad-libbing during the act got him a job as a comic in the company of Pepe Podesta. Popularity soon induced him to form his own group. Opened the Argentino theatre and played there for 17 years until it was torn down to make way for a new boulevard. During his life he produced 518 plays. In 1929 he was elected to City Council, only representative of the theatrical profession ever to serve in a municipal post. He was forced to quit the theatre last September, while acting in Montevideo, due to ill health.

GEORGE F. MATTUCK

George F. Mattuck, 53, prominent New York attorney who had a large theatrical clientele, died April 2 after a two-day illness in Miami Beach, where he had been on business.

With his brothers, Maxwell S. Mattuck, former assistant United States Attorney, and Bernard J. Mattuck, deceased maintained law offices in downtown New York. Among his clients were Harry A. Tierney, composer of 'Alice Blue Gown'; Beniamino Gigli, the opera tenor, and impresario Fortune Gallo.

A graduate of Brown University, Mattuck worked on the staffs of several Boston newspapers before enrolling in law school. Also surviving are two other brothers and two sisters.

LOUIS D. KORNFIELD

Louis D. Kornfield, 52, Broadway theatrical producer and director, and former staff member of the New York Times, died after a long illness March 25 at a Duarte, Cal., sanatorium.

Kornfield, born in Russia, became active in the theatre around 1930 as Dmitri Ostrov, his true name. Among plays he directed were 'Doctor Monica,' 'Are You Decent' and 'Squaring the Circle.' He also produced and staged 'Lady of Letters' and 'Gypsy Blonde.'

With the Times in the early '20s, Kornfield was assigned to general news and often contributed Sunday pieces on European affairs. Later transferred to the daily's Paris bureau, he assisted in covering the Lindbergh and Byrd trans-Atlantic flights.

GUIDO ADLER

Guido Adler, 85, celebrated musical savant and long professor of music at the University of Vienna, died in that city last February, according to word received in New York musical quarters last week.

A native of Moravia, Adler studied under Anton Bruckner at the Vienna Conservatory of Music. An intimate friend of the Wagner family, he wrote a book on Richard Wagner in 1904.

Writer of many historical tracts on Austrian music, Adler promoted a Beethoven festival in 1927 in conjunction with an international music congress. While at the University of Vienna he was credited with founding its institute of musical history.

JOHN F. A. LANDERS

John F. A. Landers, 35, cashier and assistant auditor of the Motion Picture Producers and Distributors Assn., was killed in an automobile accident on Long Island early Saturday morning (5). He had been cashier of the Hays office for more than 14 years.

Survived by widow, Helen, and one son, John, Jr. Funeral services were held yesterday (Tuesday) in New York.

WILLIAM J. BRITT

William Joseph Britt, 90, one time circus strong man and trapeze performer, died of a kidney ailment at the Christian Old Folks Home, St. Louis. Born in Hastings, England, Britt was brought to Omaha by his parents when he was 5 years old. During his circus career he was billed as the 'strongest man in Missouri.'

After his retirement from circus life Britt was employed by a St. Louis hardware company in building displays at fairs and expositions. He retired 15 years ago.

PAUL HEINZE

Paul Heinze, 60, amusement park manager, died in Harper hospital, Detroit, April 2. At the time of his death he was co-owner and manager of Edgewater Park, Detroit.

Active in Chicago for years, Heinze went to Detroit in 1920 to manage the Belle Isle Bridge Amus. Co., leaving in 1924 for Baltimore where he was in charge of three amusement parks. He returned to Detroit and had been active in the park there since 1928. Leaves widow and four daughters.

HARDING R. BREWERTON

Harding R. Brewerton, 53, southern Alberta theatreman, died in a Lethbridge, Alta., hospitel March 28 following a major operation. His home was at Raymond, Alta.

Brewerton was one of the Brewerton brothers, operators of a chain of theatres in Raymond, Magrath, Cardston, Waterton National Park and Calgary. He was manager of the Magrath house.

Survived by his widow, three sons, a daughter, his father, a sister, and three brothers.

HENRY S. SAWYER

Henry S. Sawyer, 76, music editor of the Theodore Presser Co., Philadelphia music publishers, died at his home in that city, last Tuesday (2). He was a member of the staff of the Etude Music Magazine, which Presser publishes, and composer of numerous piano and operetta pieces.

Survived by two daughters.

GUY HASTINGS

Guy Hastings, 63, legit matinee idol of yesteryear, died in Melbourne recently. Hastings played in 'Robery Under Arms,' 'On Our Selection,' and was associated with the late Maurice Moscovitch in 'The Ringer,' 'The Terror,' and 'The Outsider,' all presented in Australia. He was also with Fay Compton in 'Victoria Regina.'

EARLE GRASER

Earle Graser, 32, the 'Lone Ranger' of the radio program of that name, was killed early yesterday (Tuesday) morning in an auto accident near his home in Farmington, Mich., a suburb of Detroit. Survived by wife, Jean, and one-year-old daughter, Gay.

Further details in radio section.

LOUIS MAHARAM

Louis Maharam, 66, founder and president of the Maharam Fabric Corp., dealers in theatrical display goods, died of a heart attack April 4 in Miami Beach.

Funeral services were held in New York Monday (7). He leaves his widow, Rose; four sons and a daughter.

BENTLEY L. RINEHART

Bentley L. Rinehart, 74, inventor of the sound box used in the old Victor talking machines, died April 2 in Phoenix, Ariz. Invention brought him an interest in the Victor Co., which was later absorbed by Radio Corp. of America.

FREDERIC W. WILE

Frederic William Wile, 68, the first American broadcaster to do a regular commentator job from Europe, died in Washington April 7 after a three-week illness.

Further details in the radio section.

JOHN K. SUN

John K. Sun, 84, retired circus operator, died April 2 in Tampa, Fla., hospital.

Deceased was one of the founders of the Sun Bros. Circus, which was sold in 1917.

AL MINOR

Al Minor, 46, operator of three film theatres in Burbank and Magnolia Park, Cal., died in Burbank Sunday (6) after a long illness.

Survived by widow, daughter and two sons.

CLINTON J. SELDOMRIDGE

Clinton J. Seldomridge, 68, veteran Philly exhibitor, died there last April 1. He formerly operated the Gem, North Philly. He had been retired the past 10 years.

Margaret Cohan, 73, mother of Phil Cohan, CBS musical program director, died March 30 at her home in Meriden, Conn., after a long illness. She is also survived by her husband Herman, two other sons and two daughters.

Roy M. Brostus, 48, manager of the Bagley theatre, Detroit, died in that city, April 1.

Herbert Stansfield, 68, an uncle of Gracie Fields, died April 3 in Edmonton, Alberta.

Law Helps Critics

Continued from page 3

burned over the notice written by Walter Winchell in the Mirror and posted a man on the door to keep him out of premieres, but he managed to get in, once from the back stage and another time through the front door, with the aid of whiskers, he claims. This season J. J. Shubert carried a peeve against out-of-town reviewers and issued edicts barring 'em in a couple of stands, particularly Boston and Chicago, because they didn't like his 'Night of Love.' He claimed they don't know whether a show is good or bad. However, when 'Love' came to Broadway and got thumbs down, he took the critics' word for it and yanked the show pronto.

Violations Punishable

The Davidson bill not only stipulates that any person with a ticket of admission shall not be barred from any place of amusement so long as their conduct is proper, but the management may not eject or demand the departure of such person after being admitted. Violations would be punishable as misdemeanors and those convicted could be fined from $100 to $500 or imprisoned 30 to 90 days or both. Also such violations would lay the managers open to suit for damages.

Anti-Discrimination Bill

Daniel L. Burrows, colored assemblyman representing a Harlem district, introduced a bill calling for the revocation or suspension of the license for any place of amusement or public place serving food or beverages, if discrimination is made because of race, color or creed. It was adopted by the lower house, but failed to reach the senate in time for a vote before the legislature adjourned.

Aim of the measure was to give 'all persons full and equal accommodations, facilities and privileges' and was principally designed in the interest of his race.

Khaki-Cutting

Chicago, April 8.

Harry Rogers and Jack Fine are combining producing talents to come up with a new unit tagged 'You're in the Army Now,' figuring the time as ripe now as it was in 1917 for the 'Yaphank' shows.

Already set in the unit are Johnny Burke and Joe Besser as top comics.

BIRTHS

Mr. and Mrs. Albert Vaughan, daughter, in Hollywood, April 1. Father is publicity director for Edward Small.

Mr. and Mrs. Gilbert Wall, son, April 1, in Buffalo. Father is producer at WBEN, Buffalo.

Mr. and Mrs. Hersh Crockett, daughter, in Los Angeles, April 4. Father is associated with Beyer-MacArthur ad agency, L. A.

Mr. and Mrs. Lawrence Butler, son, in Los Angeles, April 4. Father is special effects man for Alexander Korda.

Mr. and Mrs. Sid Davis, , in Pittsburgh, April 2. Father's with WB sound department in Pitt.

Mr. and Mrs. Don McNamara, son, March 30, in Los Angeles. Father is radio announcer at KFI-KECA, L. A.

Mr. and Mrs. Harry Mayer, son, April 2, in New York. Father is Warner Bros.' chief vaude booker; mother was formerly a dancer, working as Diana Anitra.

Mr. and Mrs. Lou Holtz, daughter, April 6, in Hollywood. Comedian's wife is the former Phyllis Gilman.

Mr. and Mrs. Walter Compton, son, in Glendale, Cal., April 6. Father is studio advertising-publicity director for Republic.

Mr. and Mrs. Tony LaFrano, son, in Los Angeles, April 6. Father is announcer on KHJ, Los Angeles.

Mr. and Mrs. Dick Strobel, daughter, in Hollywood, April 5. Father is Coast head of AP Wirephotos.

NOVA'S K.O. MAY WASH UP PLAYBOY MAX BAER

By JACK PULASKI

Max Baer never got the chance to pack 'em in as an actor when 'Hi-Yah Gentlemen' failed to reach Broadway, but he sure turned the trick at Madison Square Garden Friday (4), when Lou Nova, another guy from the Coast, but much younger, stopped the one-time heavyweight champ in the eighth round. The take topped $95,000 at $11.50 ringside, including taxes, and it probably will be the last big fight gate in which Max will ever participate.

The bout was crammed with excitement, and the fans had little to squawk about, though some wondered why it was stopped by referee Arthur Donovan, whom Baer has been panning for some time. That was the thing to do, however, for Baer was too tired to proceed after dropping to the canvas. His legs gave out and he was helped to his corner. His left peeper was entirely closed.

Nova was something of an enigma, though favored 5 to 7 because it was not certain that he had fully recovered from an illness after being stopped by Tony Galento about two years ago. What he took from Baer, however, stamps him as a real contender for Joe Louis's title.

The heavyweight division is clearing up. By stopping Gunner Barlund in Detroit, also last Friday, Billy Conn earned the right to meet the champ in June. Granted that Louis staves off Conn, he will meet Nova in September. However, Nova demands the right to fight Louis, which would sidetrack Conn. Galento was around the Garden lobbby, with few of the sports giving him a tumble.

Dizzy Fourth

Nova had beaten Baer so badly when they first met that the match was stopped in the 11th round. At the start of this contest it looked like Lou had Max's number, copping the first three rounds. Then came the dizzy fourth. Baer tagged Nova with a wide right to the chin that sent him reeling across the ring. Another punch dropped Nova, but he got up quickly. It looked like a sudden upset, but Baer didn't have the strength to follow up the advantage. Fact that Nova absorbed those socks indicated that he may weather rough treatment from Louis.

Anything looked possible after Max got in his licks, and it took three rounds before Nova recovered. Then Lou started reaching Max's chin. A swift right sent the big fellow to one knee and he took a nine count. He dropped again after a flock of fairish blows, and Donovan stepped in between them. Max didn't want to be razzed for quitting as he did with Louis, and may have continued had the referee permitted it.

For five or six rounds Max clowned and the fans howled. He motioned for Nova to come in close, and invariably was in his own corner when the bell rang, which annoyed Nova. As they separated for the rest period, Baer would pat Nova on the back of the neck. When he stopped that little practice it was the tip-off that he was becoming weary. Former champ refuses to admit that he is through, but it is questionable if he will appear again in a main bout around New York.

MARRIAGES

Eugenia Rawls to Donald Seawell, April 5, in Philadelphia. Bride is legit actress; groom is attorney.

Dorothy Lunny to Thomas McCabe, in New York, April 19. He's with the home office exploitation staff of United Artists.

Virginia Coan to John Latham Toohey, April 4, in New York. Bride is with Young & Rubicam advertising agency; he's associate p.a. for Oscar Serlin and son of p.a. John Peter Toohey.

David Bacal to Jeanne Cook, in Chicago, March 31. He's organist with Columbia-WBBM, Chicago; she's non-pro.

Yvonne Duval to Ted Tetzlaff, Wickenburg, Ariz., March 20. Bride is screen actress; he's a film director.

Lorraine Pankow to Dewitt G. Kittinger, in Buffalo, March 29. Bride is an actress at WBEN-WEBR, Buffalo.

Horace P. Rolfs to Charlotte L. Smith, March 29, in Dorchester, Mass. Rolfs is in charge of WBZ (Boston) mail department.

Willore Gallaway to Harry Flowers, in Fort Worth, Texas, April 5. He is head of the mail department of WBAP-KGKO, Fort Worth.

Sylvia Horowitz to Morris Alin, in New York, April 6. He's editor of Progress, Universal's house organ.

Schenck-Moskowitz Trial

Continued from page 3

with Schenck's personal pension list, said to total $800 a week, and the manner in which he took care of the broke and ailing Eva Tanguay, Lillian Lorraine, and others.

Irving Berlin cites that, in 1932, when the market cleaned him and Schenck heard about it, he said, 'I am broke, too, Irving, and can't let you have any money, but I do have an income from the Talmadge Apt. (in Los Angeles) and other things and I'll let you have $1,000 a week for a year, out of my income.' Berlin never had need for it, though, as the situation wasn't that acute.

There's the instance, too, when Sam H. Harris invested $75,000 in Art Cinema, which was a financing setup that didn't do well, but when Schenck heard of Harris' resources being tied up in other productions and legit ventures he reimbursed him the full 75G, although personally taking the losses.

Schenck May Win Own Case

It's commonly agreed that Joe Schenck's, like Moskowitz's good showing on the stand, may win his own case for him, for he is expected to speak freely and forthrightly, thus convincing the jury that neither is the type to want to defraud anybody.

Both look well, considering the ordeal in court. Schenck went to the Max Baer-Lou Nova fight with Berlin on Friday (4) at Madison Square Garden.

Especially during the past week, Schenck's friends expressed optimism concerning the outcome. Prosecutor Correa, an extremely able attorney, and fighting tooth and nail to win his first case since his appointment to the job of U. S. Attorney, has been pouting more than ever at the few decisions against him during the trial.

Moskowitz's statements as to how the tax was computed, his references to Government acceptance and approval, and his general open and truthful manner, have been winning him much favorable comment from consistent courtroom observers, whose opinions sometimes reflect that of the jury. Even some of the press, which is usually reluctant to opinionize on such matters, has declared that the Government's suit seemed to be more of a civil nature than a criminal one.

Why the Government brought a criminal suit in the first place is not quite clear, although Government sources say it was because the executive 'deliberately sought to cheat his Government and made false and misleading statements to revenue agents.'

During the week the most important witness was Moskowitz, who took the stand on Thursday (3) after former Postmaster-General James A. Farley and trade publisher Martin Quigley had testified as to the excellence of Schenck's and his eastern rep's characters.

The 20th-Fox eastern representative traced the course of his history from 1918 at $18 weekly, to his present position at $1,000 weekly. He stated that in making up Schenck's income tax he always 'estimated figures' rather than secured actual expenditures, pointing out the impossibility of getting every item figured exactly, as to whether it was business or pleasure, since both were so closely interwoven as to make it an impossibility to secure an accurate estimate.

Moskowitz's Estimates

In response to a question as to whether actual figures could not have been sent on from the Coast, and an accurate estimate made, the witness told the court that the Government had been working on the figures for two years, and had not completed them yet. Consistently, throughout, Moskowitz pointed out he planned no wrong and committed none. Sometimes he said he may have taken a little more from the California estimate than was justified, but this was more than balanced by taking nothing in expenses from New York or London trips.

Moskowitz cleared Schenck of any implication by declaring that all his boss had to do with the tax was the signing of his name when the tax was computed. In no way did Schenck aid in the compilation and in no manner, shape or form did he attempt to influence Moskowitz one way or another. No one else was ever told to attempt to defraud the Government by Moskowitz, and no one tried to, the witness testified.

Prosecutor Correa then launched an attempt to shake his testimony, and in some instances regained lost ground by clever phrasing of questions and demanding a yes or no answer. The witness attempted to say more, but the prosecutor refused to allow him to explain items once the result the Government was looking for was secured. Bitter fights broke out between counsel, with Correa at one point shouting, 'I press my motion' to Judge Grover Moscowitz, and the disgusted defense counsel, Harold H. Corbin, retorting, 'I'll press your pants.'

Among the steady onlookers is Sid Grauman, Schenck's pal for 30 years, who parks himself daily behind the executive. Grauman always appears half asleep, but states he will write a play about the proceedings.

Nick Schenck also comes in daily with his wife, and also sits behind his brother. Mrs. Nick Schenck, a very pretty woman, sits quietly alongside her husband.

Walter Reade, enormous and flashily dressed, with stiff shirt and collar, is also a regular. He has known Schenck upwards of 35 years.

Mrs. Pearl Scopp, a sister of Moskowitz, is also a daily attendant, a pleasant looking, quiet woman in her early 30's. She usually attends with a friend, and has not missed a session. Seldom speaks to her brother, but watches him continually.

Many actors and actresses have come in and out of the trial, mostly to stop and wish Schenck good luck. Not a few have tried to tell the press how Schenck had aided them financially or otherwise befriended them through the years.

Cross-Examination

Prosecutor Correa in his cross-examination of Moskowitz Monday (7) and yesterday (Tuesday) attempted to show the many items which comprised parts of the return which the Government claims were not legitimate deductions, such as transportation for friends, payment to Schenck's barber, hotel expenses for alleged pleasure, cafe expenses, flowers, etc., but the witness clung tenaciously to his story that he had not used John B. Codd's weekly reports to him as a basis for the return, but only the final year's summary.

Moskowitz depended mostly on reports filed by himself and for Schenck in previous years, in which estimates were found, and on which the witness at one point if he had ever asked Schenck which of Schenck's expenses constituted business and which pleasure. Moskowitz replied that he had not, because Schenck could not have had actual figures either, and would have had to estimate.

Rebuffs Prosecutor

After cross-examination had been finished, defense counsel Corbin took the witness back over re-direct, and proved Correa wrong on his accusation that Moskowitz had false entries in his books. Moskowitz had denied he owed Schenck money, and Correa had purported to show that $71,457 was owed as a result of 3,000 shares of 20th-Fox stock purchased by Schenck and placed in Moskowitz's name.

Moskowitz then read from an agreement made Oct. 18, 1937, between William Klein, N. Y. theatrical attorney, Schenck, and himself, in which he allowed his name to be placed on the books as the owner of the stock, since Schenck was purchasing it for Klein, who had lost money in the Artcinema Corp. Klein was not to lose any money on the deal. It was also revealed that Correa had been told all about the deal prior to his accusations of false entries.

The court then placed itself in an awkward position by asking Moskowitz if he had not been a 'dummy' in the deal. Corbin immediately protested and the court was forced to point out that by the term 'dummy' it had not meant anything which might refer to the intellectual ability of the defendant.

Godfrey Bergman in N. Y.

Godfrey Bergman has arrived in New York from the Dutch West Indies after a residence of some months in Curacao. He is seeking theatrical bookings for international attractions.

Bergman conducted a theatrical agency in Amsterdam, Holland, until 1938, when he first came to the U. S. With a singer then under contract with a verbal blitzkrieg on Moskowitz, in to NBC.

Leon-Eddie's Books Slapsie Maxie at $1,250

Slapsie Maxie Rosenbloom goes into Leon & Eddie's, N. Y. nitery, April 18, for two weeks at $1,250 per. William Morris office agented the former lightheavyweight champ, who's become a Hollywood and Miami nitery operator, into his first metropolitan nitery engagement. However, he has previously appeared in vaude houses on Broadway.

Plus the two-week guarantee, L&E's holds option on Rosenbloom for indefinite period thereafter.

House Reviews

Continued from page 39

FLATBUSH, B'KLYN

portion that they uncork the dumbdora routine.

Helen Morgan's singing was hampered by the fact she seemed somewhat indisposed. Also, she remained too far from the mike and many of her lines were indistinguishable. She's using standard Morgan tunes, including 'Man I Love,' 'My Bill,' and 'Why Do I Love You.'

Miss Faye almost ripped the roof off the house. Her shouting piano-ruining routine, ranging up and down the 52d street scale, knocked 'em off the shelf. Teeing off with a rhythmic 'Yes, My Darling Daughter,' the gal races through a list of stuff studded with her wisecracks and jive talk. 'Crowd barely let her off. When her piano was removed, a roar and continued demands forced the grips to haul the keyboard back for more.

Biz heavy. *Wood.*

ROYAL, BALTO

Baltimore, April 6.

Brother Ford and Johnson, Mason, Burns and Baskette, Bogash and Bardine, Una Mae Carlisle, Deep River Boys (5), *Tracey's Kentuckians* (13); *'You'll Find Out.'* (RKO)

Baltimore's only house essaying colored stage shows for a strictly colored clientele, the Royal, located in the heart of the local Harlem hau been playing some rather ambitious layouts. Operated by Sam Stieffel, who assembles his layouts weekly through Eddie Sherman, house has built a big following and steady grosses.

Current setup is headed by Una Mae Carlisle, brought to the front by her recent composition of 'Walking By The River.' Featured with her are the Deep River Boys' quartet of radio and recording vocalists who knock out some rather tricky arrangements.

Following a swingy and rather brassy opening by Tracey's Kentuckians, local combo of five sax, five brass and three rhythm, Brother Ford and Johnson sell some tricky hoofery highlighted by one of the duo sitting on a chair and tapping out a very hectic session of legit heel and toe stuff. Makes a fast starter and just right for a burley-type blacking enacted by Mason, Burns and Baskette.

After a rather slow and overlong interlude by the orch, show takes hold again with Bogash and Bardine offay entries with some knock-about to good returns. Lads work hard as formally attired stews. Build spot for Miss Carlisle, who open with fairish vocal of 'Pappa's In Bed With His Wife.' Scated at piano, where she belongs, she delivers a sock version of 'St. Louis Blues' on the ivories after which, to self accompaniment, she sings 'Mean Mo' and 'Walking By The River.' Is at her best when playing the piano and a bit of a letdown when giving out with the vocals.

Another blackout, with Mason Burns and Baskette, and involving a corpse coming to life, is good for audience reaction here. Makes way for 'Deep River Boys.' Quartet accompanied by pianist do arrangements of 'Cherokee,' 'I Was A Fool To Let You Go,' 'Shadrach,' 'Li'l Liza' and 'Ut Azol.' Accompanying clowning by tallest member of the outfit adds some laughs and contribution of the basso in 'Li'l Liza' also adds strength.

Biz when caught Sun. (6) okay. *Burn.*

Jules Buffano Opens Seattle Dance Hall

Seattle, April 8.

Jules Buffano, who was once emcee at Chicago theatre (Chi) and Paramount theatre here, during the heyday of emcees, has opened a no-name dance hall, in the Senator ballroom and he's offering $100 cash prize for selection of suitable name.

It's not a taxi dance, but at that it's a dime a struggle, and so it might be 'Dimadance.'

R.-B. & B. Circus In Gala Dress

Continued from page 2

lowed even down to the sawdust. The track has blue sawdust, two rings are red (really pink), while the third and center ring is white, or approximately so.

Down in the menagerie there are as many or more changes, though the best result will not be fully viewed until the big top goes under canvas. Animal cages are screened and don't appear to be on wheels. Pylon-like arrangements of yellow connect the cages, which are painted blue, general scheme being a continuous or connected display. Over each cage in white are the names of each specie of beast and the country from which it came. Rear wall of each cage is a painted scene supposed to show animals' natural habitat, while lights within cages are reflected on the animals.

Sideshows Streamlined

Freak part of the tower level at the Garden, which will correspond to the sideshow or menagerie on tour, is also 'production.' Backs of the platforms are painted green and yellow and the names of the freaks are carried above each booth or compartment. There is to be a sort of monkey mountain with a moat to keep the animals away from the rubbernecks, or vice versa. One such device is also downstairs at the Garden, but will be enlarged. It is an idea from the World's Fair, but hardly comparable to Frank Buck's monkey mountain there.

The main feature of the menagerie, as for the past four years, is Gargantua. There have been some tall tales about the gorilla's 'marriage' to Toto, alleged female obtained in Cuba. Their air-conditioned cages adjoin end to end and the big apes can peer at each other through bars, but that's as near as they ever will get, despite the new monk's billing as 'Mrs. Gargantua.' Gargie is about 12 years old and the other one is two years younger. Neither has yet matured. The gorillas get top billing of the show. Among the changes for the road is the elimination of the 'concert,' an obsolete aftermath that hasn't meant anything for years. That means the wild west interlude is absent from this circus.

Same Acts As Last Year

Most of the then new turns that appeared last season are with the outfit, but some are so dolled up that they seem different. It was claimed that several South American acts are inserted in the show, but they were not evident and, if present, unimportant.

Because the initial performance Monday (7) night was running far overtime, some turns were scratched, a relief to the onlookers. Performance started late and terminated at 10 minutes past midnight, a stretch of three hours and 35 minutes. There was a dress rehearsal Sunday evening, which, because of trappings which had to be tried out, lasted until nearly seven o'clock Monday morning.

Most elaborate effect is the pageant, billed as being produced by North and created, designed and costumed by Geddes, with ensembles by Albertina Rasch. It is by far the most ambitious parade yet in a circus and its importance is marked by the fact that the procession is fifth on the program instead of opening the show. The spec is billed 'Old King Cole and Mother Goose,' characters representing the fabled people of nursery rhymes. As each mythical figure, atop elephants, horses or allen, comes into view, the band strikes up the tunes of the rhymes. Darkies roll carpets before the elaborately gowned queen of hearts and the king. Size and number of props were probably never equalled and the claimed cost of $200,000 for the new costumes and effects probably is not exaggerated.

Because the show virtually starts with the wild animal acts of Alfred Court, and runways to the three cages in place, the spec could hardly open the show. New effects in the Court turns include glass topped standards, within which are lights turned on at the various climaxes. Considerable time is consumed in dismantling the cages, but the trainers certainly perform expectionally, if not the animals. Court is supposed to alternate with Prince Damoo of India. Others and alternates are May Kovar, Harry Kovar, Frederic Olsen and Joseph Walsh, but Court is credited with being head man of the lot.

Elly Ardelty Stands Out

The outstanding girl performer is Elly Ardelty, comedy high trap performer who attracted attention last season. She is high over the center ring. For atmosphere there is an all-girl aerial ballet, designed by Geddes and Max Weldy, but when Miss Ardelty starts the girls on ladders and trapeze might as well come right down. She is essentially a balancing specialist, with a head stand her best and finishing stunt.

Massamillinan Truzzi, the busy juggler of last year, is also present. Working on a board flooring in the center ring, he appears as a caballero clothed in gold. Truzzi is very good, but he's on too long, as the last time at the Garden. Juggler was listed number eight, but was moved to fourth as the animal arenas had not yet been taken down. The shyrettos also using the wooden ring floor soloed and scored, with their unicycle routine.

Hubert Castle took the center, too, with his wire routines. He tried new stunt, described as a somersaulting vault from a bar over the wire, but missed four times and quit. Something new in the aerial line was high diving into a net. The performers included two girls and the turn is a combination of flyers, formed by Art Consello, who is on the lot continuously, helping supervisory way. A triple somersault to the net by Eddie Ward is a feature of the new turn. Adrianna and Charley and the Gregorios, girl member of which is a splendid performer, are in the same display. Louisa and the Wothings high traps are on early.

Cristiani Family

First of the equestrian acts is the featured Cristiani family. Routine is not greatly changed, but there are new effects and trappings. Italian turn is now dolled up a la Russe. Nearly all the feats are performed by the men, with Lucio the top performer. His full-back twister from one horse to another is the turn's standout. The other principal horse turn is likewise carried over from last season, but is pretty and effective, starting with 'Evening in Central Park' during the mauve decade, rigs of those days drawing girls who are lookers around the track. It preludes Roberto de Vasconcellos, Vincenode Ponte de Barca, a Spaniard who is claimed to be 'king of horsemen,' astride his prancer Belmonte. In the end rings are the Aserveras-Konyot troupe, Ella Bradna and Tex Elmlund. Deleted were the horse jumps, billed with this display. The Christianis top trick was skipped for some reason. Erica with a 10 horse hitch from a Roman stand was rehearsed but absent.

Also missing opening night was the liberty horse display, but it goes in later. There were liberty ponies, however, along with Douglas Whyte's basketball playing dogs, who got laughs. Seal act was supposed to go on, but the animals were taken away without being unloaded. Davisos is the only perch act this season, it being with a mixed aerial display made up of the Strudons, De Ocas, Albert Powell and Walters Performing elephants are the act down on the bill. Three sets were worked up and are standard with the big top, never hard to take.

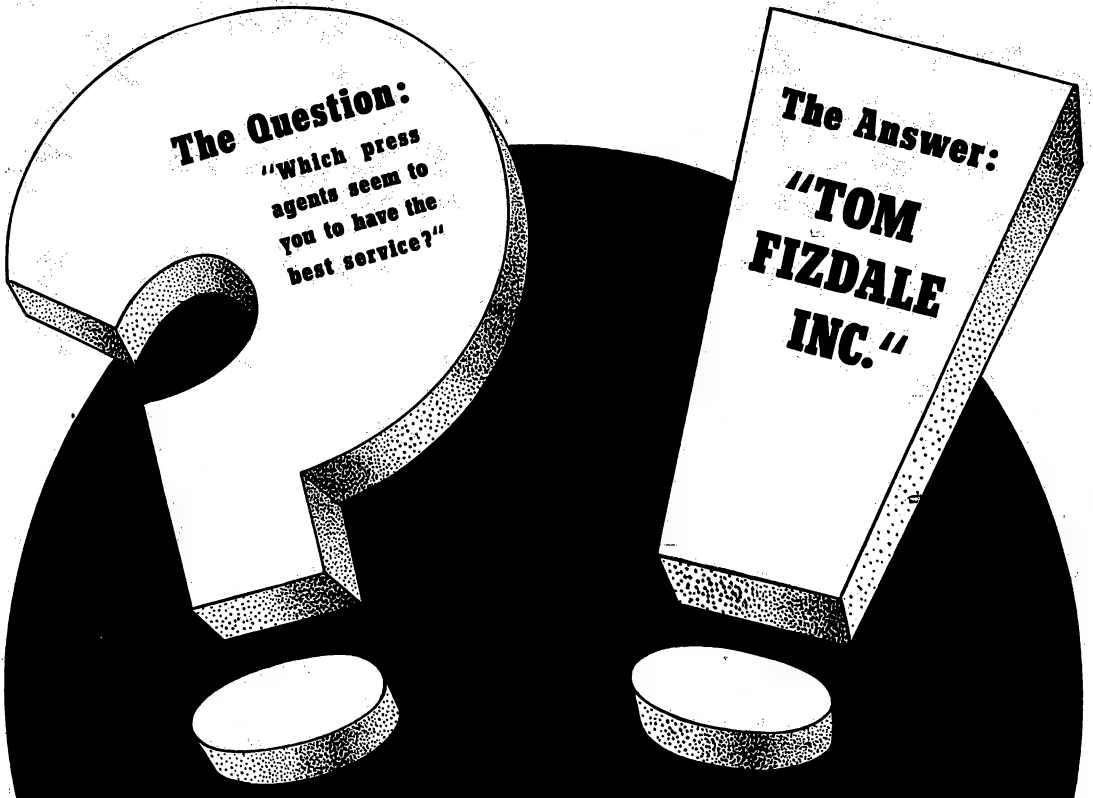
The Concellos are still the top flying act with the show, but there are now six in the turn, two being catchers. On the ends are the Randolls and Comets. Away down, too, are the ground acrobats, all standard circus turns—Yasuko, Ortano, Akimotos, Gauchos and Picchianis. Next-to-closing is Deteros, high aerial turn working on a revolving apparatus and catching all eyes. Los Navarrors' turn was supposed to go on there, too, but failed to show. For the first time in many years the Rooneys are out.

Chariots and running 'races' out. Finale is a production number, 56 girls climbing four webbings with long trailing streamer garments. When they reach the top, flaps are pulled and turn into big American flags. It is a stunt taken from one of Broadway's revues of some years back, but in the circus it is four times bigger. The effect about completes the general idea of the show this season, that it's star-tangled setup. That some circus fixtures are out, probably isn't important, and it shouldn't to hard to pep up the last portions of the performance.

Staff appears to be the same as heretofore. Pat Valda is sporting a white suit that looks nifty. Fred Bradna, the man with the whistle, has a scarlet riding master's coat, much more becoming than the doorman's outfit they put on him last season. Some of the rigs on the riggers and roughnecks are funny, but they are different. Costumes are principally from Brooks, with Mahieu and Eaves also supplying the clothes.

AMERICA'S RADIO EDITORS VOTE:

"Fizdale Best Radio P.A."



Billboard's Annual Poll of Radio Editors—who should know—puts Fizdale at the top of the list for radio publicity. Fizdale led on both counts: BEST SERVICE and BEST COVERAGE. We're not going to add anything to this announcement. We'd rather let the jobs we're doing do the talking . . .

TOM FIZDALE

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SCREEN | RADIO | MUSIC | STAGE

VARIETY

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THE NEW OLD ARMY GAME

Clifford C. Fischer's Pan-American Theatre-Nitery Syndicate for S. A.

By RAY JOSEPHS

Buenos Aires, April 15.

Plans for the most ambitious U. S. entertainment setup yet projected for South America were exclusively detailed here by Clifford C. Fischer just before sailing for New York. They include:

No. 1. Construction of a new theatre-restaurant apartment building in Buenos Aires with U. S. and Argentine capital, to cost approximately $1,000,000.

No. 2. Construction of an amusement park in Rio de Janeiro patterned after Luna and Steeplechase Parks in New York, with U. S. and Brazilian capital and to cost approximately $2,500,000.

No. 3. Change in construction plans of the Casino at Mar del Plata, top Argentine seashore resort, to permit handling of large U. S. shows.

No. 4. Arrangements to have U. S. shows booked exclusively into the Urca Casino in Rio, the new theatre-restaurant in B. A. and in Mar del Plata and arrangements to have shows later tour to Santiago, Chile;

(Continued on page 55)

BOWLING WINS OVER DANCING

Cleveland, April 15.

Bowling craze has registered so many damaging strikes to the local dance hall biz that Charlie Horvath intends remodeling his Trianon ballroom into a super-bowling emporium this summer.

Once Cleveland's No. 1 hoofery that now puts on rug-cutting sessions only three times weekly, it will be the second dancery here that shifted from jive to sports in the last year. Other one was Bedford Glens ballroom which Evan Day turned into a roller-skating rink.

Size of the Trianon will give it space for twice as many alleys as any bowling stand in town.

CHILDREN FILE PAST LONE RANGER'S BIER

Detroit, April 15.

Paying a last tribute, nearly 1,000 persons daily, over half of them children, passed the bier of Earl W. Graser, 'The Lone Ranger,' whose identity had carefully been kept secret during his life, prior to his funeral Thursday (10).

One little irony followed his death in an automobile accident early last Tuesday (8). His station still was mailing out hundreds of requested 'Lone Ranger Lucky Coins.'

Time's Commie Reel

March of Time is preparing an issue on the Communist party in the United States. It is now gathering footage for it.

Reel will be released in two or three months.

H'WOOD NAMES STRAWHAT MINDED

Flock of Hollywood names have already submitted open time to eastern booking agencies, and are asking for summer stock commitments, specifying vehicles.

Among those who are currently dickering for summer engagements are Stuart Erwin, who wants to appear in 'The Male Animal'; Charles Butterworth, for 'George Washington Slept Here'; Eddie Bracken, for 'Nervous Wreck' or 'June Moon'; Freddie Bartholomew for 'Remember the Day.'

Francine Larrimore is hinting at a revival of 'Let Us Be Gay,' in which she starred on Broadway in the original production.

Hats Go Begging, So KSTP Reminds Gals Lid Is Aristocrats' Mark

Minneapolis, April 15.

KSTP did a crackdown the other day on women who don't wear hats. With Easter chapeaux going begging in Twin City stores because of the new fad, Marjorie Ellis McCrady, conductor of the station-Star Journal Women's Page of the Air, set out to do something about it.

Digging far into the record and going back as far as the pre-Christian era, she discovered that hat-wearers, through the years, have been the aristocracy and that those who went bare-headed were merely the peasant people in ancient customs.

(Idea-manager Edward Bernays has recently had the hatless problem as one of his public attitude problems—Ed.)

BEERY'S 31ST YR. IN PIX

Hollywood, April 15.

Wallace Beery started his 31st year in pictures by Hancocking a new Metro contract.

Studio is readying 'Barnacle Bill' for him and Shirley Temple.

USE SOLDIERS AS STOOGES

Strippers, Songpluggers, Dance Instructors, Via Press Agents, Trick 'Innocent' Camp Commandants Into Stunts Which Burn Military Officials

GENERAL BAN

From stripeuses who would like to 'entertain a soldier for a weekend' to song publishers wanting a new patriotic tune plugged, the U. S. Army is being plagued by press agents. Seemingly every publicity man in the country, whether he represents a soup cannery or a stage star, has an idea for copping some space by making a tieup with the current defense urge, War department Public Relations Officers are howling.

Military officials in Washington severely object to soldiers being made the butt of exploitation stunts and have sent out a general notice

(Continued on page 20)

MORE 'WHAT'S AILING FILMS'

Hollywood, April 15.

Opinions among members of the Screen Actors Guild, gathered by Dr. Leo Rosten of the Motion Picture Research Project, discloses, among other things, that actors want propaganda pictures removed, and 'too many pictures have trifling plots.'

Criticism of stories in which they are asked to perform brought such retorts as 'too much gag humor and not enough real humor; great weakness is material and inability to develop writers for this medium. We

(Continued on page 52)

Stepin Fe(t)chit Takes A Cut of One Letter; 13 in Name Jinxed Him

Easter Sunday.

New York, N. Y.

Editor, VARIETY:

In re the story from Minneapolis 'that I was stranded there and had applied to the police for aid,' the story in Minneapolis was afterwards retracted locally by Merle Potter columnist there, and the facts of the story is as following:

An opposition theatre in Minneapolis to the one I was playing there

(Continued on page 53)

Some Meetings Held But Radio-Music Settlement Still Not Yet in Sight

Despite the meetings that have been held individually with Mutual, CBS and NBC, the American Society of Composers, Authors and Publishers is no nearer to a settlement with the radio industry today (Wednesday) than it was a month ago. The realists within ASCAP feel that perhaps with the exception of Mutual the networks are merely going through the motions of talking about a pact, while at the same time protecting themselves against a sudden agreement between Mutual and ASCAP and any action from Washington on the question of combination in restraint of trade.

Mutual's copyright committee meets in Chicago today (Wednesday) to consider two formulae as submitted by ASCAP, with one formula involving a flat percentage fee on all commercial programs and the other based on a percentage fee for programs using ASCAP music. Slated to attend this Chicago meeting from ASCAP are John G. Paine, general manager, and E. C. Mills, chairman of the administration committee. NBC had a delegation confer with ASCAP yesterday (Tuesday), while a group from Columbia

(Continued on page 42)

Kate's 10th Anni Party

On the night of her April 25 broadcast a big party in honor of Kate Smith is being given at the Hotel Astor, New York, by the Columbia Broadcasting System. This is to mark the 10th year in radio for Miss Smith and her manager-partner, Ted Collins. On May 1 pair enter their 11th year.

Lou Ruppel, CBS; Bill Thomas, Young & Rubicam, and Bill Maloney, of the Collins office, are cooperating in organizing the affair.

NBC BIDDING FOR WORLD'S SERIES

NBC was reported last week as offering to pay $150,000 for the broadcast rights to the coming fall's World Series games. The bid, it was said, had been made to Judge K. M. Landis, baseball czar.

Amount offered by NBC is $50,000 more than Gillette Razor and Mutual had committed themselves for when they contracted for last year's series and took an option on the 1941 series. The rights have never brought more than $100,000.

New Welles Pic Prod. Nixed in Mexico As Gesture to Nazis

Hollywood, April 15.

Rather than endanger its diplomatic relations with Germany, the Mexican government has denied Orson Welles permission to film his next story south of the border. The yarn deals with a Nazi plot in which a young hero from the U.S.A. helps to foil the conspirators from Berlin.

Welles wrote the story in New York while he was producing his stage play, 'Native Son,' and had sent his business manager, Richard Baer, and his cameraman, Gregg Toland, to Mexico City to arrange details of the shooting. He was to have used Dolores Del Rio as the femme star and Mexican laborers as background. Now he is figuring means to produce the picture north of the border.

Mexican situation complicates Welles' plans with RKO. George Schaefer wants him to produce the Gene Towne-Graham Baker story, 'How to Meet a Man,' but it is not believed that he will consider the job. It is also understood that Warners has asked him to make 'The Man Who Came to Dinner.'

TEXACO STALLS DUE TO ASCAP

Texaco won't start to consider a summer replacement for the Fred Allen show until the first week May. It wants to wait to see whether there is a chance of Columbia resuming ASCAP music by the end of that month.

If a deal with ASCAP is about to be closed, the account will turn its attention to a musical show, but if such resumption of relations looks too distant it will look around for some other type of program.

VELOZ AND YOLANDA'S DANCE CONCERT TOUR

Chicago, April 15.

Veloz & Yolanda are on their way across country with a concert of dances under the tag of 'Dance Americana.' Are carrying two pianists and doing the entire show on their own.

Starting on the Coast, they have already set more than 50 consecutive nights.

In Chicago, where they have played the nitery Empire Room of the Palmer House and the Balaban & Katz vaudfilm Chicago, they will this time appear in the concert Orchestra Hall for a stand starting May 10.

Tour is being arranged by John Stein. On the few dates already played, V. & Y. have been grossing an average of $2,500 nightly.

Australian Censorship Is 'Mythical' Says Radio Exec, Clippering to London

By GEORGE FROST

Painting a picture that may soon represent the scene in American city rooms, broadcasting studios and radio manufacturing plants, George I. Smith, editor of talks for the Australian Broadcasting Commission, and Harvey F. Schwarz, a director of Decca Radio & Television, Ltd., London, passed through the International Marine Terminal at LaGuardia Field, N.Y., readying for the Thursday (10) flight of the Dixie Clipper eastward 'cross the Atlantic and explained how war has affected their industries.

Smith, whose daily stint amounts to Yankee composite of chief script writer and program director, held Australian censorship of press and radio to be mythical while Schwarz said 60% of his products are for the military, 40% destined for export trade and nothing for domestic consumption.

Smith revealed that two radio men from each of Britain's far-flung subdivisions were being called into

(Continued on page 20)

36 CINEMAS IN 29 ARMY POSTS

Washington, April 15.

Construction of 36 film houses at 29 army posts and camps will be started immediately to provide ample entertainment facilities for the fast-growing military establishment. Theatres will be temporary types, due for completion in approximately three months, costing over $1,500,000.

Four types are to be provided. Biggest will have seating capacity of 1,038 men; 13 of these are scheduled. Others will be wooden structures seating 602 and 364 and tent theatres with 2,075 capacity. List follows:

Fort Devens, Mass.; Camp Edwards, Mass. (2); Fort Dix, N.J. (2); Fort Eustis, Va., (1); Indiantown Gap, Pa., (2); Fort Meade, Md., (2); Camp Blanding, Fla.; Fort Jackson, S. C., (2); Camp Forrest, Tenn.; Fort McClellan, Ala.; Camp Shelby, Miss.; Fort Bragg, N. C., Camp Claiborne, La.; Fort Benjamin Harrison, Ind.; Fort Knox, Ky.; Camp Grant, Ill.; Camp Robinson, Ark.; Fort Sam Houston, Tex.; Camp Barkley, Tex.; Fort Sill, Okla.; Camp Wallace, Tex.; Fort Bliss, Tex. (2); Fort Lewis, Wash. (2); Camp San Luis Obispo, Cal.; Camp Callan, Cal.; Fort Rosecrans, Cal.; 1 Fort MacArthur, Cal.; Fort Cronkhite, Cal.; and El Campo, Cal.

RUTH HARDING'S LIBEL SUIT VS. VIV SEGAL

An application to examine Vivienne Segal before trial will be argued in N. Y. supreme court today (Wednesday) in connection with a $10,000 libel suit against the actress by Ruth Harding. Action is three years old.

Miss Harding claims Miss Segal declared, in the presence of others in Sardi's restaurant (N.Y.) on Nov. 4, 1936, that she (Miss Harding) owed Miss Segal $174, for which the latter had received nothing, and she was going to get out a warrant for plaintiff's arrest.

Local Boy Makes Good

Worcester, April 15.

When Everett Marshall brings his 'Blossom Time' company here for one performance the night of April 22, it will be the first time he will have sung professionally in his home city.

Another Worcester member of the company is Zella Russell.

Sevareid's Film Short

Washington, April 15.

Last week Eric Sevareid, former CBS Paris correspondent, who later did a trick at London, was summoned to Hollywood to make a short for Warner Bros. on the war.

Will be gone only a week.

A Letter from Al Woods

Hollywood,

Editor, VARIETY:

Hello, Sweetheart.

I see by VARIETY that I'm apprenticing at Monogram. The only difficulty is, if this is true, they forgot to let me know—and up to now a salary check is conspicuous by its absence. Would you do a guy a favor and tip me off to the chap I'm supposed to be stooging for? You say his name is Rosen. Is he in Hollywood—or in a myth?

Widows of the Press,' eh? Sounds like a play that could be up my street, but so far I never heard of it.

The weekly VARIETY tells me I've been inactive in the theatre for several seasons. Could be, of course; but unless I'm two other guys, I seemed to recall that I did a play called 'Goodbye to Love,' with Joan Blondell starred, in San Francisco and Hollywood, just last June. If that makes me an inactive, who am I to dispute VARIETY? Oh, by the way, 'Goodbye to Love' has now become 'Cinderella Goes to Town' and I'll do it this fall. It's been rewritten. The San Francisco critics said the play had over 300 laughs—or was that Louis Cline, my business manager? Three hundred laughs are a lot of fun—or used to be.

Now, Sweetheart, if you get a line on that job you insist I'm holding down, would you mind tipping me when I'm supposed to check in? I wouldn't mind a bit if it were Paramount, M-G-M, 20th Century-Fox or Warner Bros.—but why pick on poor Monogram?

Love and kisses,
Al Woods.

ANN CORIO'S TONDELEYO IN N. Y. LEGIT STOCK

Ann Corio, who made her bow into legit in the strawhats last summer, will unveil her thespic talents for the first time in New York on May 12. Stripper has been pacted for a week each at the Windsor in the Bronx and the Flatbush, Brooklyn, to play the lead in 'White Cargo.'

Peeler has been booked for the dates by O. E. Wee and Jules Leventhal, who will operate the two Brandt vaudfilmers with legit shows during the summer. Miss Corio is in on a hefty minimum guarantee and percentage, having cancelled an engagement at Mike Todd's Oriental theatre, Chicago, starting May 9, in order to take the legit date.

'Cargo' is the show the doffer debuted in last summer. One or her featured burley numbers ever since has been labeled, 'I Was a Hit in Legit.' She'll play no strawhats during the summer, but will vacation on the Coast.

No Lahr-Pix Deal

Minneapolis, April 15.

Bert Lahr, stopping here en route from Rochester, Minn., to Milwaukee, where 'Du Barry Was a Lady' was to open Sunday (13), said picture deal with Metro is still hanging fire, he and company being approximately $2,000 apart on figures. Story from Coast had Lahr already slated for M-G-M's 'Du Barry Was a Lady' and Paramount's 'Panama Hattie.'

In Rochester Lahr went through the Mayo clinic for a complete check-up and learned there's nothing seriously the matter with him.

N. Y. to L. A.

Jack A. Baxter.
Nate Blumberg.
Carl Brandt.
J Cheever Cowdin
Betty Field.
James J. Geller.
Jack Kirkland.
Philip Merivale.
Ray Milland.
Arnold Pressburger.
Robert C. Sherwood.
Herbert T. Silverberg
Antoine de St. Exupery.
Rise Stevens.
Dan Topping.

RADIO INTO LEGIT

Basil Loughrane Directs New Henrietta Crosman Play

Basil Loughrane, radio director recently with Transamerican, will stage 'The Lady Has Her Moments,' legit comedy by Sam Hoffman, which is scheduled for a Boston tryout in mid-May and a Broadway opening around June 1. It will be his first stage directing assignment in about 15 years.

'Moments' is being produced by Clarence O. Dimmock and Jesse Gordon. Leading part will be played by Henrietta Crosman.

20TH'S SONG TRAILER IDEA

Hollywood, April 15.

20th-Fox is planning a new move to circumvent the prohibition on ASCAP music on the networks. Idea is to spot a song from a succeeding release in the film currently screened so as to familiarize picture-goers with the ditty. If the plan works out the title number of 'Caribbean Cruise' will be inserted in 'Private Nurse.' Studio is still struggling with the method of presentation so as not to seriously disrupt the continuity of a picture.

Tentative plan is to spot the tune with an orchestra worked into the picture.

RODGERS-HART TORN BETWEEN 3 OFFERS

Richard Rodgers and Lorenz Hart are faced with three possibilities for summer writing. Two offers are to do Broadway shows and the third is to go to Hollywood on a film writing deal.

One of the Broadway possibilities is a musical for Dwight Deere Wiman, the other is to collaborate with John O'Hara on a musical for George Abbott. Pair refused on Monday (14) to name the Hollywood studio to which they might go.

Writers denied recurrent Broadway reports that they had split.

Friedman Back With Small After 17 Years

Hollywood, April 15.

Edward Small's new casting director is Phil Friedman, who began his film career with Small 17 years ago and has worked at a number of studios in the meantime.

Also signed with Small are two British writers, Miles Malleson and Ian Dalrymple, who will do their screenplays in England and send them by mail. Malleson is scripting 'Clementina' and Dalrymple is working on 'Wheels to the Sky.'

Double Windfall

Zac Freedman not only won $46 on the 'Double or Nothing' radio show last Sunday (13) night, but his appearance on the air program brought $5 in the Monday morning mail. A pal heard him on the air and recalled that he owed Freedman five bucks when he heard his street address mentioned, and dropped the money in the mail.

Freedman is p.a. for 'Crazy With the Heat' and 'Out of the Frying Pan.'

Abbott's Film Co.

Hollywood, April 15.

Bud Abbott, of Abbott and Costello, is financing Slapstick Comedies, Inc., with his brother, Harry, as president.

New outfit will produce two-reel comedies.

L. A. to N. Y.

Billie Burke
James Cagney.
Pat Casey.
Harry Cohn.
Broderick Crawford.
Joan Crawford.
Howard Dietz.
John Gibbs.
Kay Griffith.
Sandra Michael.
Mary Orford.
Mrs. David O. Selzn
Myron Selznick.
Nate Spingold.
Spyros Skouras.
Spencer Tracy.

THE BERLE-ING POINT

By Milton Berle

Hollywood, April 15.

Happy Easter! Finally found out what an Easter parade is—a March in April.

California is a good place to be during Easter. It's easy to go to Alcatraz and see the hard-boiled yeggs.

Got scared when I arrived at Wrigley Field for the opening baseball game. Thought for a minute that Darryl F. Zanuck was going to throw out the first 'Berle.'

The seats they gave us at the game were so high I had to go to the newsreel theatre the following day to see who won.

Went to the Richard Himber opening at the Palladium. He had so many pictures taken I got a deep tan from the flashlight bulbs.

Looked at a new home last week. The real estate agent said it was 10 minutes from town—by telephone.

My mother intends to go back to New York. She found out that 51 more theatres in Brooklyn are showing 'Tall, Dark and Handsome.'

Broadway Dept.

This is the time of the year when Lindy's herrings migrate to the mountains.

Orson Welles is suffering from a nervous breakdown—release-itis!

Jack Durant knows a dumb chorus girl from 'Panama Hattie' who went to her dentist the other day to have two wisdom teeth put in.

Monte Proser wires me his Beachcomber has installed a new zombie champagne—two drinks and you not only see bubbles but dancers behind them.

Henny Youngman saw a doorman taking Margie Hart's wardrobe to the cleaners—in a thimble.

Things are so bad for a certain Broadway restaurant that they've posted a sign, 'All you can eat and any hat that fits you for a dollar.'

Hollywoodiana

Everybody takes me for that DeSylva guy at Paramount. Yesterday 10 fellows came up and said to me, 'Buddy, can you spare a dime?'

Maxie Rosenbloom is being hailed as the 'Luther Burbank of the Night Clubs.' His cauliflower can go 10 days without water.

The directors on the Bob Hope-Bing Crosby pictures don't say 'Roll 'em' anymore. They just yell, 'Hit the Road.' [The Shuberts ran out of 'Nights' for their revues, and Paramount is almost fresh out of roads.]

Elsa Maxwell went on a diet and now sits around her house waiting for her shape to come in.

They've an innovation at Ciro's. The headwaiter is now a used-car appraiser. If you can't pay your check he arranges a loan on your car.

Music Department

Do you think BMI songs will bring back 'The Perils of Pauline?'

Russ Morgan knows a small time bandleader who always keeps a pogo stick in his car—he wants to be one jump ahead of the finance company.

Rocco Vocco has built a house out on Long Island that's so big that when he goes from one end of the house to the other he has to take along an overnight bag.

Radio Department

Saw the Bing Crosby program the other night. The groaner was dressed very formal—he had on an orange and green lumberjack.

Bob Burns knows an NBC announcer who is so absent-minded that when he proposed to his girl he stopped right in the middle and put in a plug for his sponsor.

There's No Truth to the Rumor:

That when W. C. Fields goes to sleep he counts White Horses instead of sheep...That Broadway Rose was seen bathing in the horse trough in Central Park...That J. C. Flippen has his hair insured against forest fires ...That Tommy Manville was seen sitting on his secretary's lap.

Hangnail Descriptions

Lou Holtz: Citizen Cane. *Olsen and Johnson:* Hit-Wits...*Broadway Rose:* Alice Blue Goon...*J. Edgar Hoover:* Mutiny on the Bund-y...*Lou Costello:* Abbotizer...*James Stewart:* Soldier of Fortune.

Observation Department

They're featuring something new in married men's clothing out here. Suits with cellophane pockets so wives can look before they pick.

Eavesdropped at Lyman's Grill: 'He's the kind of a guy that would give a good check a bad name.'

Eavesdropped at Palladium: 'She's wasting a good soul on a heel like him."

Eavesdropped at Earl Carroll's: 'Can I borrow one of your sleeping tablets. I have a date with a dream?'

You can't miss my brother in a night club—he's always sitting with his back to the check.

Whatever Became of ———?

Bragdon & Morrissey	McKay & Ardine
Miller & Capman	Cartmell and Harris
Gruber's Elephants	Weber, Beck & Fraser

Afterpiece

Laugh and the world laughs with you; cry and they put you in a Bette Davis picture.

'No Emotionalizing of War'—CBS

Web Reiterates Position in Refusing British Relief Show With Gracie Fields

Gracie Fields was lined up to sing five Shakespearean sonnets April 23 in a dramatic skit tying in the Bard's anniversary with the war, but the Columbia Broadcasting System said no, British War Relief Society had planned a dramatization, entitled 'Two Men of England,' wherein certain prophetic passages from Shakespeare, which had been woven into a script, were to be aired.

CBS reiterated its long-time rule that there could be 'no dramatization or emotionalizing of the war' Columbia's stations.

Meantime Radio Division of the British War Relief Society has arranged for transmission of a half-hour show over Mutual, the Canadian Broadcasting Corp. and the BBC, for April 27, at 11:30 a. m., entitled 'Young America Wants to Help.'

Station WRUL, Boston, will record the program and shortwave it to Great Britain and the continent at 1 p.m. same day. Broadcast has been timed to hit British radio audiences in their air raid shelters.

'Young American Wants to Help' will originate at WOR studios, New York, with Chicago and Hollywood cutting in to present Helen Hayes, Judy Garland, Gertrude Lawrence, the Yale University Glee Club, Mayor LaGuardia will introduce the Youth Orchestra of New York City High School of Music and Art.

R.-B.&B. CIRCUS DOING TURNAWAY BIZ IN N.Y.

Ringling-Barnum & Bailey circus at Madison Square Garden, N. Y., started mildly as to attendance first half of last week, then steadily improved, playing to turnaway business Saturday and Sunday afternoons.

Monday (14) matinee was an indicator that the big top is aimed for another clean-up during the Garden date. Several thousands were turned away, while the advance sale windows on 49th and 50th streets were swamped. Double lines extended westward on both thoroughfares nearly to Ninth avenue.

1940-41 PROD. WINDING UP

Product Lineup at a Glance

(Herewith is the complete summary of the 1940-41 achievements of the majors, together with an estimated compilation of pictures completed and already filming for the new 1941-42 season):

	Total Sold	Completed	Released	Filming	Yet to Go	1941-42 Completed	1941-42 Shooting
COLUMBIA							
Features	44	30	20	5	9	..	..
Westerns	16	60	10 40	19 39	.. 5	6 15	..
METRO	..	44	36 ..	30	7	1	1 ..
MONOGRAM							
Features	26	.. 19	.. 19	..	.. 7	..	.. ..
Westerns	16	42	10 29	10 29	1 1	5 12	.. ..
PARAMOUNT	..	45	.. 40	.. 29	.. 2	.. 3	3 6
RKO							
Features	46	.. 41	.. 26	.. 4	.. 2	..	..
Tim Holt	6	52	5 46	5 31	.. 4	1 3	.. 2
REPUBLIC							
Features	28	..	..	.. 1	.. ..	.. ..	
Westerns	30	58	.. 42	.. 36	1 2	.. 14	.. ..
20TH-FOX		52	.. 47	34	.. 5	.. ..	1
UNITED ARTISTS							
(5 cancelled)		22	17	.. 16	.. ..	.. 1	..
UNIVERSAL	..	59	.. 50	.. 38	.. 2	.. 7	5 2
WARNERS	..	50	.. 50	.. 32	6	.. ..	1 6
Grand Total	.. 484		.. 397	.. 314	.. 34	.. 55	11 17

Cuban Gov't Sponsors Benefit For Stranded de Basil Ballet

Col. W. de Basil's Original Ballet Russe, stranded in Havana since a strike resulted in cancellation of its scheduled South American tour three weeks ago, is preparing to bail its way out next week. Plans are being perfected for a series of five to seven performances under sponsorship of the Cuban government, proceeds of which will provide coin for return to the United States.

What was back of the strike of 18 members of the company and the resultant abortive end to the tour is lost in a welter of charges and counter-charges flying back and forth between de Basil and Sol Hurok, impresario for the 20-week hegira which was to have ended in mid-August.

American Guild of Musical Artists, which has a pact with de Basil covering wages and working conditions of the dancers within confines of U.S. and Canada, officially de-

(Continued on page 20)

Ed Sullivan Looks To Recoup 'Heat' Coin In 12 Vaude Weeks

'Crazy With the Heat' winds up at the 44th Street, N. Y., Saturday (19), at which time it will have played approximately 11 weeks, a surprising stay in light of the fact that the revue was yanked after playing a week and a half, then relighted when Ed Sullivan, the News columnist, and a group took it over. 'Heat,' condensed into a vaudeville unit, opens at Loew's State on Broadway, April 24, having been booked for 12 weeks in vaudfilm spots.

Business for 'Heat' was considerably affected last week, as was true of most other shows on the list, and operated in the red. Understood the revue had but one other losing week under Sullivan. It's expected that the vaude bookings will more than earn back the money invested by the colmunist and associates.

Ed Lenihan, who represented Sullivan with the show, will be manager of the unit, which will be headed by Willie Howard but minus Luella Gear and Tip, Tap and Toe in the variety houses.

GLORIA SWANSON ENDS SEVEN-YEAR FILM FAST

Hollywood, April 15.

Gloria Swanson returns to the films after an absence of seven years in a featured role in 'Father Takes a Wife' at RKO.

Picture is directed by Jack Hively and produced by Cliff Reid.

Danielle Darrieux Asks Divorce From Decoin

Cannes, March 15.

Danielle Darrieux, the French film actress, has filed suit for divorce against Henri Decoin, the French film director, writer and producer.

Decoin would continue as Miss Darrieux's manager.

Film Biz Tops All Others; Raises $1,000,000 In 9 Mos. for Charities

Hollywood, April 15.

Film business led all American industries in charity with a total of $1,014,450 for the last nine months, it was disclosed in an official statement by Samuel Goldwyn, chairman of the Permanent Charities Committee. In that period the committee has obtained donations of $440,000 for the Red Cross, $469,617 for the Community Chest and $104,833 for Greek War Relief.

Other members of the committee are E. J. Mannix, Y. Frank Freeman, Harry M. Warner, William Goetz, David O. Selznick, Edward Arnold and Leslie Mason.

Greeks' $1,000,000

The Greek War Relief looks to a $1,000,000 net yield from the Spyros Skouras-chairmaned series of benefits from coast-to-coast, all from show biz sources.

SCREEN GUILD FINALES; IT'S NO GO ON GARBO

Hollywood, April 15.

Curtain will be lowered Sunday (20) on the seasonal finale of Gulf's Screen Guild Theatre. Melvyn Douglas and Joan Blondell sign off the series with 'Hired Wife.'

Efforts of talent bookers on the show to lure Greta Garbo into a gratis appearance for the Relief Fund proved unavailing when the Swedish star begged off because of mike fright.

Martha Raye's 3d

Hollywood, April 15.

Martha Raye, on arrival here yesterday (Monday), said she planned to marry Neal Lang, Florida hotel manager, soon after her divorce from Dave Rose becomes final.

Comedienne was married to Buddy Westmore, film makeup man, before her marriage to Rose, music director. She divorced Rose May 17, 1940.

397 OF 484 PIX ALREADY MADE

Virtually All Majors Are Tackling Next Season's Product in Anticipation of Consent Decree's Package-of-5 Selling

SETTING BLOCKS

Hollywood, April 15.

Major studios, with a total of 484 features promised for release at the start of the current season, have virtually cleaned up their slates of 1940-41 production, and mostly have started on the new season's crop of pictures.

While a few of the lots still have some weeks to go in the matter of filming, a number of the producers have completed their present season's obligations, and are speeding production, due, principally, to a desire to have a good crop of features on hand when the new selling season, the first under the Government consent decree, gets under way.

Of the 484 feature films promised by distributors at the start of the current season, a survey reveals that 361 have been completed, in addition to 36 by Metro. Pictures now before the cameras and in the cutting rooms at Metro will more than provide for the company's minimum season promise of 44 on the current slate. Maximum promised was 52.

Cleanup is in many respects the earliest on record and already the film vaults are commencing to bulge with features for the 1941-42 slate, and with a host of others already in production.

Universal with five of its new season's pictures completed, leads the

(Continued on page 25)

12 MORE U PIX FINALE ITS '40-41 SKED

Well ahead of any previous year on its production schedule, Universal has only 12 more films to make to complete its commitment of 59 features and actions and four serials for 1940-41. In addition, within a month studio will have four pictures for next season in the cans, plus one of the 1941-42 serials, which is already on the shelf awaiting release.

Production speed-up is part of a general plan at Universal since the present management took over. Prez Nate Blumberg each year has spurred ahead on the coming season's program. In addition, U is anxious to have as many films completed as possible for beginning of the selling season, since it is not subject to the consent decree and may offer its entire lineup in advance.

Of the 12 films to be made to wind up the current season's output, two are due from Frank Lloyd. He has delivered only one of three he is skedded for. Four of the 12 to be finished are now in production or preparation.

U's 1940-41 output will comprise 42 features (including 'The Fugitive,' English-made acquired for distribution in this country), three Frank Lloyds, seven Arlen-Devines, seven Johnny Mack Browns and four serials.

Program for next season hasn't been announced yet. It has been learned, however, that there will again be 14 in the action group. Richard Arlen will be dropped from them and will be replaced by Dick Foran and Leo Carrillo, aided by Arlen's pard, Andy Devine. There will be seven in that group and seven Johnny Mack Browns.

Hearst Papers' Anti-'Citizen Kane' Gripe Takes It Out on Welles-CBS

On Hearst's Station

Milwaukee, April 15.

William Randolph Hearst's policy, anent squawks in his New York and Los Angeles papers about the Free Company broadcasts on CBS, seems to be not to let the left hand know what the right hand is doing.

Publisher's station here, WISN, a CBS affiliate, has carried all the Free Company broadcasts, including that of Orson Welles, to which there was apparently particular Hearstian objection.

With RKO committed to release Orson Welles' 'Citizen Kane' despite the squawks of William Randolph Hearst's execs, Hearst papers from coast to coast put the vendetta on the 25-year-old producer this week. They steamed up American Legion officials to call Welles 'Red' and 'Un-American.'

Not to make the campaign too obviously Welles-baiting, it was cloaked behind a general hue and cry by the Legionnaires that the Columbia Broadcasting System and the Free Company, writer-actor group of which Welles is a member, are co-culprits. Welles did a show on the Free Company's weekly CBS period April 6 labeled 'His Honor, the Mayor,' which the Legion termed 'particularly subversive.'

Whether by coincidence or not, Kenneth Hunter, reporter Hearst's N. Y. Journal-American, is also publicity chief for the Legion. He denied yesterday (Tuesday) playing more than an indirect part in the J-A stories Monday and yesterday casting the Legion officials in roles of Hearst stooges. Jerry Karpf, J-A managing editor, denied knowledge of Hunter's dual job-holding, but both Hunter and the Legion readily admitted it.

Hunter declared that any undue emphasis placed on Welles (he's mentioned before either the Free Company or CBS in the J-A stories), was entirely the Journal-American's

(Continued on page 52)

Marx Bros. Call Quits On Pix; Each to Go His Separate Way

BY JACK JUNGMEYER

Hollywood, April 15.

The Marx Bros. are telling it all around the town how they're through with pictures—no kiddin'.

When they wash up their current chore at Metro, 'Bargain Basement,' they're going to pull out of the flickers and spend the rest of their showmen's days doing what they've been secretly hankering to do for during the past few years. Groucho is going to write a play, first off, and when that's out of his system he's going to sort of fool around with radio writing and speaking. Harpo will stick hand in weskit and do his stuff across the footlights—serious stuff. Chico wants to wave the baton over a swing band.

These Marxian yens coincide with Metro's disinclination to set up a new deal for the comic trio, and their own unwillingness at the moment to make any new picture commitments. They were under contract at Metro to make three, and 'Basement,' currently in work, concludes that contract.

The boys seriously proclaim that they are fed up with films. Groucho, talking with a dead pan, says it's merely a matter of beating the public to the punch—this proposed retirement from the screen. Chico and Harpo shrug concurrence. Ennui hangs heavily upon them—and something of the same, the Marxes say, hangs upon the public to which they used to appeal with more wham than presently.

Proposed split-up of the brothers

(Continued on page 21)

HARRIS, KAUFMAN, PEMBERTON ON MEND

More favorable reports concerning Broadwayites who are ill were made over the weekend. Sam H. Harris, who was operated on at West Palm Beach last month, is able to walk about and will return to New York some time in May. Harry Kaufman, who was operated on for an internal obstruction, reported much improved at the New York hospital.

Harry Fleishman, general manager for Gilbert Miller, is under treatment for a skin irritation at the Medical Arts Hospital, N. Y. It is the second time he has been hospitalized for the same complaint. Victor Mature, forced out of 'Lady in the Dark,' Alvin, underwent an appendectomy at Doctors Hospital last week, his condition being satisfactory. He was replaced by Edward Trevor.

Brock Pemberton, who was treated at home for incipient pneumonia, is due back in his office this week. Dixie French, general manager for John Golden, is back on the job after taking injections for a glandular complaint.

LEDERER WITH CANOVA IN 'PUDDIN' HEAD'

Hollywood, April 15.

Francis Lederer is hooked up with Judy Canova in Republic's high-budget picture, 'Puddin' Head.' Film is slated as one of next year's big money productions, with an appropriation of $750,000.

Filming starts April 21, with Joe Sawtley directing, Albert J. Cohen producing and Slim Summerville, Alma Kruger and Eddie Foy, Jr., in featured spots.

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'Would Joe Schenck Deliberately Defraud His Gov't?'—That's the Main Issue Says Corbin in His Summation

By EDWARD SMITH

Declaring that the entire issue in 'What kind of a man is Joseph Schenck—a fraud and cheat as the Government would have you believe, or a fine upstanding citizen?', defense counsel Harold H. Corbin yesterday (Tuesday) threw all his forces into the ninth inning of his summation before the jury in the Joseph M. Schenck-Joseph H. Moskowitz tax trial. Corbin went down the line, taking up every charge brought forth by the Government, now in a whisper, then in a modulated tone, finally thundering forth his attack of U. S. charges of 'deliberate conspiracy to defraud and cheat the Government.' [Government charges tax evasion of $412,000 on Schenck's $2,030,000 income for the years 1935, 1936 and 1937.]

In the beginning, the attorney pointed out that if what he said does not jibe with the evidence the court's charges the jury was to ignore it. 'Yours is the sole responsibility,' he said softly, 'to decide whether my clients are honest men and decent citizens, or frauds and cheats.' Judge Grover Moscowitz is presiding in the N. Y. federal court.

Corbin pointed out that the burden of the proof was on the Government, and that it must prove a man guilty beyond a reasonable doubt before a conviction may follow. He declared that a defendant does not have to take the stand in his own defense, and raising his voice to a shout, he warned the jury that it cannot even think 'why did this man not take the stand?' By so doing, Corbin warned, the jury would be violating the Constitutional rights of Schenck. Then the attorney pointed out the difference between the U. S. and a dictatorship, declaring that only here and in England can a man be judged without prejudices by his fellow man, and not influenced by the charges of the state.

'Correa [U. S. prosecuting attorney Mathias H. Correa] said what kind of a man is Schenck, and what kind of a man is Moskowitz? You heard from others what kind of a man or what kind of men they are. I challenged Correa at the outset to find one man from coast to coast who could say one word against either of them. Has he brought anyone in to say anything? No.'

Reviews Chaplin Testimony

The attorney then reviewed the testimony of Charles Chaplin, and reminded the jury of the actor-producer's statements that Schenck was a 'man we respected and trusted'; the testimony of Phil Gibson, Chief Justice of the Supreme Court of California, 'who has an elective office for life, and is not influenced by anything. Would he testify for a crook and a cheat?'

Will Hays, Dr. Attilio H. Giannini and James A. Farley were also discussed, and the attorney then demanded of the jury: 'Is it in these witnesses, all prominent people, to close their eyes to facts? They knew and know Schenck. Would they all lie about him? The court will tell you that on the testimony of character witnesses alone you may throw out all evidence and decide a man cannot be a fraud and a cheat. I'm not asking you to do this, but consider that they are telling you that they know Joe Schenck, and he can be trusted.'

Corbin then followed suit Moskowi, reviewing the statements of Irving Berlin, John Golden, Gene Fowler, Cmsr. Dennis F. O'Brien and Martin Quigley.

'A man who works for 20 years with others building up a reputation for honesty and integrity does not discard it overnight. I won't believe that these men could become frauds and cheats in one year after 20 years and more of outstanding citizenship.

'Has the Government pictured Joe Schenck in his true light to you? I think not. Take a look at the board of directors of his company, or its personnel; at its production plant. Schenck could not have been the builder of this company and of this industry if he did not have something. He is a great business man and a great organizer. The whole nation knows that.

'He wouldn't end couldn't stoop to

(Continued on page 23)

One Full Career

Hollywood, April 15.

Edward Sedgwick celebrated his 28th year in the film business by signing a director contract with Metro.

He was formerly a director on the same lot.

Schenck's Request Postpones 20th-Fox Meeting 'Til May 15

Annual stockholders meeting of 20th-Fox yesterday (Tuesday) was postponed until May 15 by a majority of shareholders present or by proxy. Session was ready to get under way when Sidney R. Kent, acting as chairman of the meeting, entertained a motion to adjourn until the May date when it was stated that Joseph M. Schenck wanted his matter settled before voting on new directors. Schenck was one of the 12 directors nominated to come up for election yesterday. Others present held the same view.

While not mentioned specifically, it was obvious that 'his matter' referred to Schenck's present trial by the Government for alleged income tax evasion. Only one dissenting voice was raised at the sudden adjournment until later. Minor stockholder asked why the postponement but failed to outline her grievances because the session was adjourned almost as soon as it had been called to order.

Voting tellers revealed that a total of 1,012,694 shares of common (42,883 represented in person at the meeting) and 802,251 shares of preferred (only 10 in person) were represented at yesterday's session, or more than a majority and also more than a quorum.

METRO'S 'BILLY' BEATS HUGHES' TO THE TAPE

Hollywood, April 15.

Metro is leading Howard Hughes by a couple of lengths as they gallop down the stretch in the filming of the outlaw career of Billy the Kid. Out Culver City way they have not only corralled the title, 'Billy the Kid,' but are ready to release the picture June 6.

The Hughes version, titled 'The Outlaw,' but dealing with the same kid, is still in the editing stage and is practically left at the post. The Culver City entry is taking advantage of its early start with a heavy order for Technicolor prints.

Robert Taylor hops from one mustang to another after climbing out of the 'Billy the Kid' saddle. Next ride is in 'The Saga of the American Cowboy,' story by Will James, artist and scribe, who has checked into Metro to help with the material.

Stanwyck's 3 for Col.

Hollywood, April 15.

Columbia has signed Barbara Stanwyck to a three-year contract calling for two pictures annually.

First Stanwyck production scheduled is 'Doctor's Husband.' Henry Fonda slated to play opposite.

HOLLYWOODIANS MOVE TO FT. MONMOUTH, N.J.

Fort Monmouth, N. J., April 15.

U. S. Signal Corps Training Film unit here is fast taking on a Hollywood complexion. Arrival of four more draftees from the Coast last week, including Jason H. Bernie, son of band leader Ben Bernie, makes a contingent of 14 here from major studios. Most of them are film cutters.

Newcomers include Albie Shaff, who last served as a cutter on the 'Dr. Christian' series for the Stephens-Lang unit at RKO; Frank Coen, who wrote the original, 'Royal Mail,' recently sold to Columbia, and Harry Redmond, special effects men at Warner Bros. Young Bernie was an assistant cutter at Universal.

Previous arrivals were Lee T. Sholem, assistant director at Paramount; Mel Grau, animator for Walt Disney; Marshall Neilan, Jr., cutter for Metro; Harry Kreider, cutter for Paramount News; William Bloom, of Columbia scenario department; Ed Selwyn, cutter for Pete Smith, and William H. Reynolds, cutter for Walter Wanger and Paramount.

Three newsreel and one documentary cameraman recently called to service are also in the Signal Corps. They are Irving Smith, who was the Universal lenser in Boston; Lieut. Arthur Gaskill, News of the Day rep in Boston, and Major James B. Buchanan, Par lenser in Atlanta. Former documentary shooter is Robert Churchill.

PROBABLY ONE NAT'L 20TH CONV.

There probably will be only one large sales convention for 20th-Fox this year, instead of several regionals, and it likely will be held in Chicago, Sidney R. Kent, president, stated yesterday (Tuesday). He returned this week from Florida, where he had been for about two weeks attempting to recover from an attack of pleurisy.

Kent said that decision the 20th-Fox convention and site undoubtedly will be made at a conference of company officials on the Coast next month. He plans going to Hollywood shortly after the adjourned annual stockholders meeting is held May 15. He expressed no hint as to the number of features 20th-Fox plans for the 1941-42 program other than that it would be gauged by the available funds.

CLEAR HARRY HARRIS OF DRUNKEN DRIVING

Pittsburgh, April 15.

Jury in criminal court acquitted Harry Harris, of theatre-owning family of same name, on charges of drunken driving here last week. Harris testified that what seemed like drunkenness to officer who arrested him couple of months ago was dizziness from anaesthesia administered by a dentist who had pulled two teeth for him short time before that. Dr Albert I. Wise, well-known Pittsburgh dentist, corroborated Harris' testimony.

Harris, brother of John H. Harris, national head of Variety Clubs, is former husband of Jane Thurston, late Howard Thurston's daughter. They were divorced several years ago.

Other News Pertaining to Pictures

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'Tink' Humphries dies ..... Page 45

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'Wallowing in Wealth' Hollywood Crack Keynotes New Wisc. Tax Bill

Madison, April 15.

Repercussions of the Government's tax evasion charges against Joseph M. Schenck were heard in Wisconsin's legislative halls here Thursday (10) when State Senator Anthony Gawronski, of Milwaukee, declared that picture producers were 'fairly wallowing in wealth and could easily pay additional taxes without ever noticing it.' Gawronski was speaking for the imposition of a 50c per reel tax on all motion picture films, as proposed in a bill sponsored by State Senator Taylor Brown, of Oshkosh, and which theatre men from all parts of the state were present to oppose.

'When these picture producers can own million dollar yachts, play poker for thousands of dollars in stakes, toss $500 bouquets such profusion that they can't remember who they sent them to,' said the Milwaukee legislator, 'they can easily afford to pay this little tax. Look at the salaries these picture men are getting, the fabulous salaries they pay to actors, the way they spend money like water. Don't tell me they are unable to pay the slight fees proposed in the Brown bill.'

Brown, too, told the hearing his plan would hit an industry well fortified with cash.

'It will raise at least $100,000 a year for Wisconsin,' he said, 'and it will be no hardship on the theatres because it will be taken out of the wealthy syndicates that can well afford to pay.'

Would Hit Exhibs

L. S. Clemons, legal counsel for the Fox Wisconsin theatres, produced exhibitor contracts as a reply, citing the clause that says the exhibitor agrees to make good to the distributor any tax placed on the business.

The average theatre exhibits 20 to 24 reels for each program,' said Clemons, 'for which some pay $10 or $15, and this bill will increase the cost 50%. This bill does not reach the alleged source of wealth at all. It will simply put some theatres out of business, if passed.'

F. J. McWilliams, who operates two theatres Portage, said the proposed bill would cost him $1,872 a year, and that houses in the northwest part of the state could escape the tax by buying in Minneapolis, while those in the southern part could accomplish the same purpose by buying in Chicago. Thus the proposed tax would be discriminatory, and would probably wreck some of the Milwaukee exchanges.

'Who gets the money in the picture business?', asked Senator Young, of Milwaukee.

'The producers,' replied McWilliams.

Steven Thomas, head of the state projectionist and stagehand unions, also spoke against the bill, as did Paul Langenheinrich and other Milwaukeeans, including A. D. Kvool, of the Warner-Saxe chain; Harry Perlewitz, business manager of the Independent Theatre Owners' Protective Association of Wisconsin and Upper Michigan; Herman Seidel, Wisconsin State Federation of Labor and Marshall Friedrich, Milwaukee Federated Trades Council.

Senate took the whole reel tax matter under advisement, but some exhibs regard the outlook pessimistically as the senate committee handling it is headed by Senator Milton J. Murray, of Milwaukee, who sponsored and fought hard for the daylight saving bill which the theatre interests opposed strenuously and defeated.

A Hunk of Title

Tough for exhibs with short marquees is a film title to which Warner Bros. last week staked a claim.

It's 'The Strange Love Tragedy of the Rich Widow of Devil's Isle.' —Story is by Nicol Smith.

Prinz to Direct-Prod. 50-Minute Musicals For Hal Roach (UA)

Hollywood, April 15.

Hal Roach signed LeRoy Prinz to produce and direct a series of streamlined musicals in keeping with his plan to release 50-minute features to take the place of the second half of dual programs.

Dance director at Paramount for 12 years, checks in at the Roach studio when he finishes work on his present job, 'Aloma of the South Seas.'

Compromise Deal

Hal Roach and United Artists have come to a compromise agreement on Roach's plan to turn out what he terms 'streamlined features' for next season. Instead of the four-reelers or thereabouts, which Roach was planning, the films will run closer to five and one-half reels, or around 50 minutes. And instead of the 20 subjects the producer wanted to make, he'll turn out only five.

Response to the five pix may bring UA around to agreeing to Roach's original plan or may end the idea altogether, the group of films being frankly experimental. Producer started active preparation on them Monday (14). First two will be 'Niagara Falls,' which Roach originally announced as one of his full-length productions for 1940-41, and 'Tanks a Million,' which he had mentioned as a possibility for another full-lengther for this season.

Added to the Roach staff have been Paul Gerard Smith, who'll serve as story chief, and Jess Moffatt and Eugene Conrad, writers.

KANE DETAILS 20TH'S ENGLISH PIX SCHEDULE

Twentieth Century-Fox will make three pictures in England this year at a cost of $500,000 each to cover quota requirements, Robert T. Kane, former head of the 20th-Fox English company stated in N. Y., prior to returning to California. Kane was questioned after his testimony on behalf of Joseph M. Schenck in the Federal court.

The three pictures will be 'Pitt the Younger,' with Robert Donat; 'Paddy the Next Best Thing' and 'Spitfire.' Maurice Ostrer will supervise production and Edward Black will be production manager.

Kane's own production schedule in Hollywood calls for five pictures, these being 'Blood and Sand,' with Donat; 'My Gal Sal,' with Alice Faye; 'Law and Order, Inc.,' 'Light of Heart' and 'Man From Brazil.'

Gabin to Make U.S. Film Bow in Robertson Story

Hollywood, April 15.

Jean Gabin, French screen star, is about to make his American debut in 'Moontide,' a psychological tale of people who live by bait fishing. Willard Robertson, veteran film player, wrote 'Moontide,' which has been on recent best-seller lists. Robertson may also play in the 20th-Fox pic.

John O'Hara is doing the screenplay for Mark Hellinger, producer.

Film rights were bought for $11,000.

Thornton Ex-Small

Hollywood, April 15.

C. W. Thornton, executive business manager for Edward Small Productions the past three years, has resigned.

He was formerly treasurer of General Service Studios for ERPI.

PAYNE GETS TOP SPOT OPPOSITE COLBERT

Hollywood, April 15.

John Payne draws the top male spot in 'Remember the Day' at 20th-Fox, playing opposite Claudette Colbert, who has been borrowed from Paramount.

Chore starts when actor finishes his current job in 'Sun Valley.'

JACKMAN HEADS LENSERS

Hollywood, April 15.

Fred Jackman was elected president of the American Society of Cinematographers. Other officers: Arthur Edeson, George Folsey, Len Smith, v.p.'s; A. L. Gilks, secretary-treasurer.

$2,300,000 FROM AUSSIE

Nathanson's Increasing Wartime Duties May Cause Him to Bow Out of Famous Players-Canadian

Possibility is that N. L. Nathanson, head of Famous Players-Canadian Corp., operating partner for Paramount theatres in Canada, may relinquish his post due to increasing activity in connection with British-Canadian war services. Nathanson, as vice-chairman of the Canadian Broadcasting Corp., also acts as financial adviser for the government's radio net.

Whether Nathanson will find it essential to give up Par theatre operation for duration in order to devote most of his time to various war services, is not yet definite. It is understood, however, that renewal of operating agreement with Paramount, which comes up in July, is by no means a certainty.

Discussions on new contract are reported under way and anything can happen. With the war question uppermost at the present time in Canada, however, Nathanson may choose to limit himself to operation of his own exchanges in Canada. He also has various theatre interests of his own in the Dominion, not associated with Paramount.

Rumors that the Loew-Metro crowd was putting out feelers to Nathanson are pretty well discounted. Neither is there any likelihood that Nathanson will become actively associated with new theatre circuit recently set up with son, Paul, as head.

Par Attorney's Visit

Austin Keough, planed to Toronto last week but presumably pending contract negotiations were not discussed since Nathanson was in Ottawa at that time.

Question of Nathanson's continuing as Paramount operating head in Canada is not closed as yet. Problems which have reportedly arisen may be ironed out prior to termination of current contract in July. Paramount chain in Canada embraces approximately 175 theatres with about 75 more linked by partnership-operators. Though Paramount has controlling interest in common stock, much of the common is held in Canada in addition to $5,500,000 in bonds.

Single Control

Ottawa, April 15.

British authorities will shortly set up single distributing film control agency in Canada to handle government documentary and full length films. English films have heretofore been distributed through various exchanges on individual deals. More extensive plans, leading to coordination of production and distribution of all films in England under single control, are also reported under discussion.

N. L. Nathanson, head of Famous Players-Canadian Corp., has been mentioned as likely to take charge of distribution on this continent. He may also work closely with British coordinator on production and distribution of all films if move towards centralization of industry in England for the duration of the war is carried out.

MARINE CORPS DUTIES HALT ROOSEVELT PROD.

Hollywood, April 15.

Capt. James Roosevelt's service in the Marine Corps prevents him from producing a picture, personally, for the United Artists program of 1941-42. He will be represented in one film in which Boris Morros is associated with Alfred Hitchcock, as producer-director. Deal, which is practically closed, involves the novel, 'Hunting Tower.' (In New York, Morros states this is a very remote likelihood).

In case Roosevelt is free from Marine service before the end of 1941, he will deliver another picture to the UA program.

Sensitive—Very

Hollywood, April 15.

Many Hollywood readers of Time magazine ordered their subscriptions canceled as concrete evidence of resentment to publication of Hitler's phiz on front cover in the current issue. Criticism of choice for the cover was heard in all studios.

(Time mag made clear its reason for the Nazi man's newsworth.—Ed.)

Aid for Good Will Plan Urged in Buenos Aires As Boon to Local Films

Buenos Aires, April 15.

Move to form Argentine film committee, to cooperate with the Nelson Rockefeller groups using picts in development of inter-American goodwill, is now being studied here. Local trade press, headed by bi-monthly Cine-Prensa, is urging local producers to take advantage of formation of Hollywood and New York groups not only to further Pan-American relations but to extend the market for Buenos Aires-made films.

Producers here are being urged to get together and establish a definite program using U. S. technical and material help. It's pointed out that such a move would not only improve local production but improve distribution chances of Argentine films in view of the cooperation which the Rockefeller group has already secured from U. S. makers.

Chances of formation of organization not considered extremely good by many observers who feel producers here need someone from outside to stir them up before stepping into such a plan. Local producers organizations have so far made no move toward acceptance of editorial and other suggestions, and individual producers, while expressing interest, have been inclined to pass the do-something buck. Possibly, one or another of the trade papers may help set up a cooperative group as a promotion stunt.

F. P.-CANADIAN'S NET PROFIT, $1,012,270

Montreal, April 15.

Statement just issued by Famous Players-Canadian Corp., Ltd., for 1940 shows net profits of $1,012,270 and after all deductions equal to $2.35 per share on common stock. This compares with $889,723 or $2.09 per share outstanding in 1939. Shares totalled 430,524 in 1940 and 424,524 in 1939. Net profit for 1940 was the highest for any year since 1930.

Revenue from operations increased to $2,624,246 during the year from $2,145,258. Other profits were added bringing the gross revenue to $2,834,040 compared with $2,208,369. Taxes were $592,500 against $237,647 in 1939.

Consolidated balance sheet shows current assets of $2,805,368 and current liabilities of $857,389 leaving net working capital of $1,947,979 compared with $1,753,976 the previous year-end.

Humberstone Draws New 5-Yr. Pact at 20th-Fox

Hollywood, April 15.

As result of his direction of 'Tall, Dark and Handsome,' H. Bruce Humberstone drew a five-year contract as pilot at 20th-Fox.

Currently he is busy on 'Sun Valley,' starring Sonja Henie.

PIC PACT CALLS FOR 800G LESS

Curtailed Remittance by American Companies for Fiscal 1941-42 Year Is a Compromise Over Even Lesser Figure Originally Proposed — Yanks Had Asked for at Least $2,500,000

SETUP IRKSOME

The Australian government has notified the eight U. S. major distributors that it will allow them to remit only $2,300,000 to the U. S. in the fiscal year ending March 1, 1942, or $800,000 less than in the original 12-month frozen coin pact with the Aussies. The $3,100,000 which the Anzacs permitted American film companies to withdraw from Australia in the year ended last month was figured as being half of the profit earned by U. S. distributors in a recent average year.

Australia's government, in sending word of this decision, ruled that allocations would be worked out among the eight companies as was done with the first frozen coin pact.

The American distributors were seeking as close to the old figure as possible and had been asking at least $2,500,000 when it appeared that the Australians sought to emulate Great Britain, which also trimmed the re-

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EVERYTHING UP BUT FILM BIZ IN ATLANTA

Atlanta, April 15.

This burg, known as Gate City of the Southeast, is definitely booming. Nearby Fort McPherson is swelling with troopers, huge naval aviation training center has been completed and personnel is pouring in. Site of World War I's old Camp Gordon now boasts a tremendous military hospital. Factories are working overtime. Stores are crowded and all lines of biz—except motion pictures—are prospering.

Why the pic theatres are not cashing in has been a puzzler. Lee Rogers, motion pic ed of Atlanta Constitution, may have hit the nail on the head in his column of last Sunday (13). Here's what he had to say, in part:

'J. Nelson Kelly had been a pretty good provider during those depression years. Always he had managed to save out enough each week to take Nancy to a picture show.

'But, nowadays he comes home more jubilant than formerly. There is more money in his pocket. Times are better and he wants to do something for Nancy, who has been a pretty good sport through the hard times herself.

'Get out that evening dress, darling,' he shouts joyously on coming home. 'We are going dining and dancing tonight.'

BURT KELLY RESIGNS AS PRODUCER AT U

Hollywood, April 15.

Burt Kelly has ended a three-year producer tenure at Universal, resigning to make another studio connection.

Kelly turned out a dozen pictures at Universal. He was previously with RKO and Republic.

U.S. Foreign Film Revenue Off 56% From Year Ago Despite Advance In Some Markets; 58.5% Since War

Now Go to Work

Hollywood, April 15.

Old Man Los Angeles River, usually a dry gulch, climbed up to Republic's back door and was used for the first time in the studio's history as a background for scenes in 'Jungle Girl.'

Season's rainfall in the valley is over 31 inches, the highest in 50 years.

Judge Davis, Kaufman Plead 'Not Guilty' In Wm. Fox Bribery Case

Philadelphia, April 15.

Judge J. Warren Davis, retired member of the U. S. Circuit Court of Appeals, yesterday (Mon.) pleaded not guilty to the charges that he had rendered decisions in favor of William Fox, ex-film magnate, in return for a bribe. Morgan S. Kaufman, Fox's former lawyer, also pleaded not guilty to conspiracy in the adjudication of bankruptcy proceedings in Fox's $6,000,000 All-Continent Corp. Fox has already pleaded guilty.

Date for the trial of Judge Davis and Kaufman was set for May 19 by U. S. District Judge Robert N. Pollard of the Eastern Virginia District. Judge Pollard was assigned to the case by Chief Supreme Court Justice Charles Evans Hughes when local Federal judges asked they be relieved from trying the case because of their close association with Judge Davis.

The Government claims that Fox gave Judge Davis $12,500 and Kaufman gave the jurist an additional unstated amount in return for passing favorably on cases appealed to Judge Davis' court.

HAMMOND MOVES UP AS PRODUCER AT 20TH

Hollywood, April 15.

Len Hammond, former assistant to Kenneth Macgowan, has been upped to associate producer on three pictures at 20th-Fox.

Films are 'Man Hunt,' 'Belle Starr' and 'The Golden Touch.'

Kline an M-G Director

Hollywood, April 15.

Metro handed a director contract to Herbert Kline, who piloted John Steinbeck's tale of Mexican life, 'The Forgotten Village.'

Kline has produced several feature-length documentary films, including 'Lights Out in Europe,' 'Return to Life' and 'Crisis.'

'Village' Distrib Deal

'Forgotten Village' has been pacted for world distribution by Arthur Mayer and Joe Burstyn in a deal with Pan-American Films. Narration by Burgess Meredith was done in Hollywood.

Mayer & Burstyn seeking a Broadway theatre to open the picture early in May to coincide with the publication of John Steinbeck's book of the same title, which is described as a narrative adventure.

FILMING GIBBONS' LIFE

Hollywood, April 15.

Ben Cohn plans to produce film based on career of Floyd Gibbons.

Margaret McKay, story editor for Cohn, goes to Boston with the sister of the war correspondent to assemble material.

Despite considerable increases in revenue in lesser markets such as China, the Philippines and Cuba, U.S. film companies are obtaining about 56% less revenue from foreign markets than a year ago. Even a 10-20% upbeat in the smaller territories, representing 1% or less of foreign total, isn't considered sufficient to compensate for losses elsewhere.

Compared with business just before the Germans marched into Czechoslovakia, distributors are receiving about 58.5% less in N.Y. from foreign distribution. Even 10% improvement in Latin-Americas, as indicated by some companies, represents about 1½% pickup in foreign total.

In the really great foreign b.o. territories of Great Britain, Australia and elsewhere in the British Empire, frozen coin pacts and other restrictions have cut deeply into American distributor profits remitted to this country. This money ultimately may be forthcoming to American distributors, but just now it represents a 66 2/3% dent in realizable profits in the two markets. Aside from Great Britain and Anzac territory (where about two-thirds of profits are presently frozen), foreign distribution revenue is 16.9% lower than at this time in 1940.

Following are the markets lost since Hitler began his Scandinavian invasion and percentage of foreign revenue they represent: Norway, 6% Roumania, 9%; France and possessions, 10%; Hungary, 6%; Belgium, 2.6%; Holland, 1.2%; Yugoslavia, 4%; Greece, 5%, and Germany, 1%. Total, 16.9%.

Lost the previous year: Czechoslovakia, 1.6%; Poland, 9%. Total, 2.5%. Finland was temporarily lost during war with Russia, but shipments now are going forward on limited scale.)

Previously, U. S. distributors lost Italy's market, representing about 2.3% of foreign revenue. Japan, with its current business rated about 1.6%, represents a complete loss because not a cent is being remitted to U. S. In addition to losses sustained in Great Britain because of coin freezing, American distribs are obtaining less from India on account of restrictions on number of films distributed.

ATLAS' (ODLUM) RKO INFLUENCE VIA STOCK

Further indication that Atlas Corp. (Floyd Odlum) is going to have more and more influence in the affairs of Rcdio-Keith-Orpheum is seen in purchase of 17,631 shares of that corporation's common stock, revealed in Securities & Exchange Commission official tabulation of stock deals in February. This gives Atlas 762,127 shares of RKO common or more than a fourth of the 2,753,053 shares outstanding on Jan. 1 this year.

This admittedly heavy interest by one group in RKO, plus the pending option deal for Mike Meehan shares of K-A-O preferred, further enhances Odlum's position with the parent corporation and the theatre section of the RKO setup. Atlas obtained about 9,000 K-A-O shares held by Meehan about three months ago with the option, expiring in 120 days, for the remainder of the 26,000 shares total held by the Meehan interests.

If Atlas Corp. picks up all of the 26,000 K-A-O preferred from the Meehan group in the next 30 days, it will hold around one-third of all shares outstanding. This in effect would provide Odlum with sufficient control to practically dominate operations of the theatre subsid unless RKO later is able to make a deal bringing these shares back into the company treasury. Even if this is

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Consent Seems to Influence Exhibs Settling Their Own Tiffs Privately

In order to avoid costs of arbitration, ill will and the gamble on an award that might be less desirable than had it been arranged privately, many exhibitors will get together and iron out oppositional disputes among themselves, it is predicted in consent decree circles. Already this is indicated, while on the other side of the fence, the distributors, a 'give-and-take' policy is asserting itself. The distribs are trying to be anything but tough, and in some cases readily admit that existing clearance is not what it should be. Some runs are also being quickly granted.

During the past week distribs learned of a case in the midwest where two exhibs in opposition to each other sat down to privately compromise on a question of clearance, thus obviating the necessity of one or the other going to arbitration. Result was that no complaint will be filed.

While exhibs may settle their own oppositional disputes, thereby at the same time developing better goodwill, it is pointed out by a distributor that, where clearance or similar matters importantly involved from a revenue viewpoint, they may not be agreeable to certain suggested changes.

If an exhib, in other words, is willing to drastically reduce clearance on a distrib's pictures in favor of a subsequent run account on the company's books, the rental difference created might effect the situation to such an extent that approval could not be given. The same revenue angle exists for the exhib getting clearance, whether it be justified or, as claimed in many instances, is wholly unfair.

However, it is noted in distribution circles, if one exhib is getting 21 days' clearance, for instance, and is willing to cut it to 14, the question of revenue may not figure to any appreciable extent.

Being desirous of maintaining peace in the industry and with a view to establishing better good-will, distribs are inclining to a policy of quickly granting various requests made by their accounts. This recently has included numerous instances where exhibs who filed arbitration complaints found distribs granting concessions as soon as within 24 hours. In a representative number of cases already brought for arbitration, mostly on some run, complaints have been withdrawn after distribs voluntarily have agreed to give the exhib what he wants.

2 Clearances, 5 'Some Run' Squawks Settled

According to records of the American Arbitration Assn., so far seven cases have been settled on which complaints had actually been filed. Of these five were for some run and two dealt with clearance. Another case, brought under the provisions of the consent decree which forbids unwarranted withholding of prints, filed in Denver, may be settled, it is reported.

Settlements so far, prior to hearing, have been two in Denver and one each in New York, Boston, Buffalo, Dallas and Washington. In one of the Denver cases, brought against Metro for some run, the complaint was withdrawn quickly after the distributor agreed to some run. Metro seemingly has been more disposed to avoid hearings through settlement than other distributors although noted by the AAA that all are indicating a strong tendency toward attempting to reach a compromise on complaints before arbitrators hear cases and make awards.

In the first case coming up for hearing before the New York tribunal, it was the two exhibs concerned who took the first step toward an agreement over clearance and, after agreeing to a compromise on days, avoided a hearing after obtaining consent of the five distributors under the decree. This was the case of the Regent, Brooklyn, over which the Apollo had a seven-days' clearance. No hearing was necessary as a result.

One case declaring for some run, brought by a Nashau, N. H., theatre against all of the Big Five, was heard without opposition in the Boston tribunal when representatives of all the consenting distribs attended the hearing and immediately offered some run to the exhib.

Ellis-26th Settle

Philadelphia, April 15.

The case of Martin Ellis, operator of the Towers, Camden, N. J., against 20th Century-Fox has been settled out of court, it was announced here yesterday. The suit in which Ellis accused the distributors of breach of contract was skedded to be tried yesterday (Mon.) in Common Pleas Court. Terms of the settlement were not disclosed.

Ellis alleged that Edgar Moss, local exchange manager for 20th had made a verbal agreement to supply him with product but that the agreement was voided by the home office. The invalidation of the contract had caused 'immeasurable loss' to the value of his property and investment, Ellis said.

Gillman Settles With 20th

Minneapolis, April 15.

Filing of a complaint by Dave Gillman for his dime double feature lower loop house, the Gayety, renamed the Floyd B. Olson, against 20th-Fox, asking for some run of pictures, has been followed by settlement of the differences before the case came to trial. This was revealed when Gillman withdrew the complaint and announced he had made a 'satisfactory' deal for Fox pictures.

He still has a complaint on file with Arbitration, however, against Paramount, charging that company with refusing to sell him films at a fair rental and with making unreasonable demands in the booking of such pictures.

P-T and Women's Clubs Step in to Oppose NW Allied's Anti-Decree Law

Minneapolis, April 15.

With opposition from three important outside groups making an 11th hour surprise appearance, Northwest Allied's anti-consent decree bill may not have the same anticipated easy sailing in the Minnesota state senate that it had in the lower house where it passed 104 to three. It is scheduled to reach the senate floor for a vote this week.

The last-minute opposition emanates from the Minneapolis Parent-Teachers' Association, the Fifth Federation of Women's Clubs and the Federal Motion Picture Council which have been opposed to block-booking and believe that the consent decree's groups-of-five selling plan represents a step in the direction of its elimination. Letters from the Parent-Teachers and from the presidents of the Women's Clubs and Federal Council have been received by each member of the senate, asking him to vote against the bill.

Four film companies—Metro, Warners, Fox and United Artists—have been opposing the measure which contravenes the decree's selling plan by requiring distributors to offer their entire season's product for sale, the same as at present, and which also compels them to allow a minimum of 20% cancellation and to refrain from forced selling of any films. Despite their fight, however, the bill will come to the senate with a favorable committee report.

If the bill passes the senate and is signed by the governor, thus becoming a law, the film companies have indicated that they will contest its constitutionality and battle it in the courts, carrying the issue to the U. S. supreme court, if necessary. They insist it is impractical to set up a separate sales' policy for Minnesota and that the decree, having the Government's approval, should be given a fair trial.

She Knew It Well

Hollywood, April 15.

RKO assigned Lewis Milestone to direct 'Joan of Paris,' the second starrer for Michele Morgan, recently imported from France.

Picture follows Miss Morgan's Hollywood debut, 'Journey Into Fear,' which rolls May 1, with David Hempstead producing and Robert Stevenson directing.

—Into the Celluloid

Hollywood, April 15.

'Out of the Frying Pan,' Broadway play bought by Paramount, has been turned over to Edward H. Griffith for direction.

Paul Jones is producer under the general supervision of B. G. DeSylva. Author of the play, Francis Swann, is doing the screen script.

Forrester's 'Folly' May Be His First H'wood Pic

Hollywood, April 15.

Jack Forrester, former film producer in France who recently set up his own outfit here, has taken an option on Louis Bromfield's 'McLeod's Folly.'

If deal is concluded it would be the first picture to be made here by Forrester.

Arbitrator Sees 'Defect' In the Decree

Minneapolis, April 15.

What may prove to be a grave defect of the consent decree is the fact that, due to the restrictions placed upon the arbitrator in his decisions, one case may give rise to another, almost ad infinitum, until the complaining exhibitor is able to obtain relief.

This was the declaration of A. A. Karlins, local attorney, arbitrator in the hearing of the complaint of the White Bear theatre, White Bear, Minn., seeking some runs of Warners, Fox and RKO pictures which are sold first-run to the Avalon, the opposition house in White Bear.

Karlins' comment was made in holding that it was not within his province, in deciding the current case, to rule what particular run, if any, the distributors concerned must give to the complainant and the prices to be paid for the product.

Denying the contention of L. B. Schwartz, counsel for the White Bear theatre, Karlins ruled that in the case before him it even was immaterial if the opposition Avalon had overbought in order to deprive his client of product or that the consent decree proceedings have anything to do with the Clayton or Sherman anti-trust laws or are intended to enforce that legislation. Upholding David Shearer, counsel for 20th-Fox, he declared that the decree simply is concerned with trade practices.

Moe Levy and Joe Podoloff, 20th-Fox district and branch managers, respectively, testified they refused to sell Dave Ratner, v.p. and g.m. of the Ratner, White Bear, because its town's 3,500 inhabitants made it too small for them, and the first-run account would be adversely affected to the company's detriment.

Testimony during the hearing revealed that the Avalon had had White Bear sewed up exclusively for many years before Ratner invaded the town and that the White Bear theatre had had financing difficulties during the past year, with the opposition Avalon people buying up some $5,000 of the outstanding liens against the house.

In reply to questions, Ratner testified that he was not certain he could operate his theatre profitably with second runs, but he'd prefer second runs of good pictures to first runs of poor ones. Also, he said, he'd be more certain of success if he could obtain a reasonable number of first-runs.

The hearing, which already has consumed two half-days, has been continued into this week.

Signing Pacts Nothing New to Irv Cummings

Hollywood, April 15.

Irving Cummings, who directed silent pictures on the old Fox lot when most of the current pilots were still in school, closed a new deal to direct four more films at 20th-Fox in the next two years.

Contract goes into effect on completion of his current job, 'Belle Starr.'

Shorts Loading Charged

Philadelphia, April 15.

Method of selling shorts was attacked at a meeting of Allied Independent Theatre Owners of Eastern Pennsylvania held here last week.

Officials of the organization charged that exhibitors were being forced to 'load up' on short subjects and the weekly payment plan of the exchanges was a violation of the provisions of the consent decree.

Kelly's Compromise UA Sales Plan

Block Idea Nixed — But Sliding Scale Selling May Solve It

Having failed in three weeks on the Coast to sell United Artists producers on the complete sales plan which he took west with him, Arthur W. Kelly, UA v.p. in charge of sales, reached a compromise agreement with the indie film makers. One of the principal Kelly planks which failed of unanimous approval, it is understood, was a modified plan to offer for sale about 20 UA pix en bloc in certain situations.

Kelly's compromise success was in obtaining an okay for the sale of some pictures in certain situations on a sliding scale of percentages depending upon gross receipts. Percentages can run as high as 50% of the gross for important pictures, Kelly said.

Sounding the blockbooking plan's knell, UA sales chief declared: 'In accordance with the prevailing custom and basic foundation of United Artists, each picture will continue to be sold on its merits as heretofore.'

Kelly returned to his New York office on Monday (14) after a final conference on the Coast with Murray Silverstone, chief of world-wide operation, and Mary Pickford and Alexander Korda, owner members of UA. Meeting wound up a week of sessions attended by producers, including David O. Selznick.

Details of the coming year's program will be disclosed at the regional conventions which begin with a meet in New York April 28. Kelly declared the new season's product will be headed by two important Selznick productions.

Agent Lustig's $525,000 Suit vs. U (Gloria Jean)

William Lustig, agent, filed suit Thursday (10) in N. Y. supreme court against Universal Pictures Co., seeking $525,000 damages for allegedly persuading the parents of Gloria Jean, actress, to breach a 10-year managerial contract with him. Plaintiff had originally sued her parents, and not the company, and that action is still pending.

Lustig claims on Dec. 16, 1937, he entered a contract with Ferman and Eleanor Schoonover, parents of Gloria Jean, based on his having spent $25,000 on the child. He was to manage her for 10 years and to receive 10% of her gross income. Plaintiff claims Universal signed her to a contract without consulting him, and caused the parents to breach the contract.

Golden State Circuit Takeover by F-WC Denied by Skouras

Los Angeles, April 15.

Denial that deal for the takeover of Golden State circuit theatres, and possibly T&J Junior circuit houses by Fox West Coast through its parent operating company, National Theatres, was made here by Spyros Skouras, NT prexy, as well as R. A. McNeil, head of the Northern California circuit.

Skouras, on his return from San Francisco, where he was supposed to have gone to consummate theatre acquisition which has been an on-and-off proposition for the past several years, said that National Theatres or its subsidiaries had no intention of taking over the McNeil and Naify houses, in which Fox West Coast presently owns somewhat better than a 25% interest.

McNeil, speaking for himself and Naify, as well as Gene Emmick, said that no deal of any kind was contemplated and that both the Golden State and T&D Junior circuits would continue to be operated as in the past.

Skouras planed out for Dallas late last week, en route back to New York where he is due for conferences with his brother, Charles P. Skouras, F-WC prexy, now in the east.

Studio Contracts

Hollywood, April 15.

Van Heflin inked contract at Metro.

Metro handed new writer pact to Charles Lederer.

Oliver Marsh drew new cameraman ticket at Metro.

20th-Fox signed Karl Tunberg to another one-year writing contract.

Metro contracted Burton Lane, composer and musical conductor.

Darrell Ware given renewal on scripting pact for one year.

Harry Kurnitz added to Metro's writing staff.

Johnny Downs signed by Cameo Productions to star in three musical pictures.

Milton Rosen drew songwriter contract at Universal.

Metro handed Devery Freeman scripting ticket.

Ann Rutherford's pact extended one year by Metro.

Warners picked up its option on Robert Foulk, dialog director.

Leo Robin and Ralph Rainger drew one-year songwriting deals at 20th-Fox.

Universal hoisted Peter Sullivan's player option.

20th-Fox lifted Shiela Ryan's player option.

Lennie Hayton inked pact as conductor and music scorer at Metro.

Robert Weldon drew option lift at 20th-Fox.

Warners handed player contract to Jahe D'Armand.

RKO signed Dennis O'Keefe to player contract.

Marjorie Keeler placed under brief term pact by Paramount.

Pressburger-Baumfeld (UA) Unit Gets Going

Arnold Pressburger, newest addition to the United Artists producer lineup, leaves New York for the Coast today (Wednesday) to prepare his initial production. It will be 'Shanghai Gesture,' film version of the stage play.

Pressburger will be accompanied to the Coast by Theodore Baumfeld, member of the New York Curb, and money man behind the new production. Aside from the financing, Baumfeld will take no active part in production and will get no billing.

ST. LOUIS' FIRST TRIAL

Clearance Complaint—In Detroit, One Case Waits on Another

St. Louis, April 15.

The first local beef to go to bat under the new arbitration setup is that of Shirley Theatre Corp., Cape Girardeau, Mo., which involves clearance for the Fox-Midwest Circuit houses over the Rialto, operated by the Shirley Corp. C. W. Hudson, in charge of the St. Louis AAA office, has appointed Ethan A. H. Shepley, prominent attorney, to sit in the case, which starts Thursday (17).

The only other case brought before the local tribunal has been withdrawn because it is reported that, because of its nature, it could not be heard until next September. This complaint was brought by Louis M. Sosna, exhibitor in Moberly, Mo., who brought charges against nine producers and exchanges over first-run product. His brief charged that at the encouragement of film distributors he expended $40,000 to open a new 450-seater in Moberly. After the opening in June, 1939, Sosna charged that only Vitagraph sold him first-run product, and after the start of the 1940-41 season nine of the defendants named would make their first-run product available for his house. Sosna's complaint further charged that when it was announced that he and his brother, Sam, would open the new house, two opposish houses—the Liberty, 800-seater, and the Rev, 450-seater, owned by C. M. Clay—were sold to Frisina Amusement Co., Taylorville, Ill., which operates a chain of 40 theatres in Illinois, Missouri and Iowa and is one of the largest renters of film outside of the St. Louis metropolitan area.

5 'Thumbs Up'

Metro last week became the fifth studio to get in line for use of the label 'Thumbs Up.'

Four other producers, in order of their priority, who had previously laid claim to the tag which has become a symbol of British fortitude are Selznick, Universal, Warner Bros. and United Artists.

DISTRIBS' DECREE EDGE?

Bill Rodgers (M-G) Opmes Consent Won't Mean Adding Lots of Salesmen

In starting to sell the 1941-42 product under the consent decree it will not be necessary to materially increase the number of salesmen in the Metro exchanges and very unlikely that any bookers will have to be added, in the opinion of William F. Rodgers, general sales manager of the company. Reports that Metro would put on about 80 extra salesmen, which Rodgers declares is entirely erroneous, has caused him to be deluged with job-seekers.

Doubt by Rodgers that not many salesmen will have to be hired agrees with the contention of Neil F. Agnew, distribution chief of Paramount, who believes that the addition of sellers will be the exception rather than the rule. Both sales managers figure that perhaps some salesmen will have to be spotted in the larger and more widely spread territories where congestion of business exists. In former years when there wasn't so much concentrated circuit strength and a higher number of account possibilities existed, the average company had double the number of salesmen than are now on the payrolls. Larger distributors now have between 100 and 125 sellers in the various exchanges.

According to Rodgers, Metro has two salesmen in the New Haven branch, but from three to five in all others, while in the booking division it is so well fortified that it does not appear to him that this branch of exchange activity will have to be enlarged. In the New York exchange alone Metro has a total of 14 on the books.

Not Ready Till July

Making no plans at this time to increase forces where that may be essential under the decree, Rodgers points out that he is in no hurry in this direction since his company will probably not be ready to sell the first group of 1941-42 film until early in July. Meantime, the Metro sales head points out that his company has more accounts on its books now for the 1940-41 product than it had last year or any prior season. With only a few unsold possibilities left which it could sell, he takes the view that it would be impractical to consider expansion of the sales staff at this time no matter whether it will have to be increased later and to whatever extent will be essential when the time comes.

Rodgers also declares that it will be the policy of Metro to promote from the ranks, raising bookers to salesmen, office managers or others, rather than go outside, but adds if he thought he'd need more film peddlers than can be obtained from within then he'd be out trying to dig 'em up.

From his own (Metro's) viewpoint, Rodgers does not anticipate any trouble under the new form of selling, but from an industry approach he believes there may be some confusion and that sales mechanics may not be so simplified.

Favors H. O. Control

In that details will be concentrated in each exchange territory Metro's distribution head observes that there will be some simplification, but aside from the rather broad powers which his men in the field now have, his policy will be to clear all contracts through the home office. He thinks this will be essential in spite of the strong manpower which Metro now has among its district and branch managers. By the time the company gets into the decree-selling, it will be set up to handle contract negotiations along strictly systematic lines.

In view of the fact that the studi has given no definite promise as to 41-42 product, though hoping he will be able to screen the initial group of five around July 1, Rodgers has sales plans in mind, but they are not in such shape this far in advance to be discussed, he says. He is more concerned at the moment with completing this season's (1940-41) commitments, calling for a minimum of 44 and a maximum of 52 features. Of this number 30 had been released as of Friday (11).

New contract and other forms in line with '41-42 selling are being worked out and will be ready when the first of the coming season's films come up for merchandising.

Sales Convention

Metro is mulling either a national convention or two different sales meetings later on, with the date dependent on when '41-42 pictures are available for screening and selling. Rodgers has always favored regionals because it is easier to handle smaller groups, but will not make up his find what to do this year until the company gets closer to the changeover in selling. Rodgers assures that the minimum of 44 under this season's contracts will be delivered.

Too Tough Opposish

Detroit, April 15.

Sometimes the going just gets too tough.

Operator of the theatre at Reading, Mich., announced he has cancelled his Thursday night pix to avoid conflict with the regular weekly community 'church night.'

An Overtaxed Heart Caused W. J. Merrill's Death; Mormon Family

Said to have been warned against over-exertion by doctors because of a heart condition, largely due to overwork, Wilford J. Merrill, vice-president and treasurer of RKO, was found dead in bed Thursday afternoon (10) from coronary thrombosis. He had been planning a vacation. Holder of various cups in tennis competition, Merrill had always kept up the game and this may have contributed to his weakened heart. On Wednesday, after attending the special screening of 'Citizen Kane,' he went back to the RKO office and worked there until midnight. He often came in Saturdays and Sundays also.

Merrill would have been 43 on Aug. 22 next. He came from a distinguished Mormon family, his father having been Marriner Wood Merrill, an Utah pioneer and apostle. Deceased was the 45th of 46 children. His father had 291 grandchildren. Born in Franklin, Idaho, the family moved to Richmond, Utah, and Merrill spent his earlier years on a farm, later going to Utah Agricultural College to which he returned subsequently in an executive capacity.

Harvard Graduate

Following a brief spell selling knit goods in Colorado in 1917, he joined the Vitamin Co. and became secretary of the corporation after having served in the army on this side. He was graduated with high honors from the School of Business Administration at Harvard in 1925, subsequently becoming v.p. and controller of the Royal Baking Powder Co. He later held a similar post with W. & J. Sloane and was v.p. and secretary of the Great Island Holding Co. before becoming consultant for the Atlas Corp. in the RKO reorganization in 1935. He moved up swiftly in the RKO company after its release from receivership. Generally he was regarded as a Floyd Odlum (Atlas) man.

Merrill is survived by his mother, Mrs. Elna Merrill, of Richmond, Utah, and two children, June, and W. J. Merrill, Jr.

Funeral services were held Sunday (13) at Riverside Memorial Chapel in N. Y. Burial will be at Richmond, Utah.

WB Renews Hollingshead

Hollywood, April 15.

Gordon Hollingshead signed new contract as producer of short subjects at Warners.

Studio also renewed director options on William Keighley and Breezy Eaton.

EXHIBS SEE IT THAT WAY

If Pix Are Good It'll Be a Seller's Market, They Fear —Film Salesmen Argue It Works Both Ways

QUICK SELLING

Pictures under the consent decree, when they must be screened and sold in small groups, will produce a buyer's market when they are poor and a seller's market when they are good, according to opinion in distributing circles. Fears have been expressed among exhibitors that the new method of selling will shift the advantages more decisively to the distrib side, but salesmen deny that this will be the case.

Moreover, it is claimed that higher rentals are not going to obtain except in accordance with the value of the films, which, it is explained, means that those which deserve more money are going to get it. In this connection, it is pointed out that no one has been kidded even in the past so far as rentals are concerned, because, when film is turned out bad, reductions or adjustments have had to be made. Also, with most of them on percentage, with splits figuring, it has to a great extent been up to the pictures themselves to earn their way, with the b.o. as the yardstick.

Bargaining Advantage

Among other things, under the consent, exhibs will be seeing the films in advance and, based on their judgment of boxoffice potentialities, may have much greater bargaining advantages than before. Thus, when a block-of-five does not rate so high in the estimation of the exhibitor, a better buyer's market is created. On the other hand, when a distrib has something that's of outstanding value, the market pendulum swings in his direction. In other words, where in former years a 35% picture would have to be delivered at that figure, now after being seen it might be considered worth 40% or even 50%. Therein the distributor has the advantage, but expected that generally, so far as a market edge is concerned, it's going to even up as between seller and buyer.

In that selling will be faster than before when exhibs have stalled through most of a sales season, distribs stand to benefit. Buyers will be closer to available pictures and to release, which means that if they are going to keep their screens supplied they will have to close their deals quicker, thus saving salesman the trouble of calling back time and again, only to be stalled to the last. Very often a buyer's market has been brought about by this stalling, with distribs finally getting tired and giving in in order to get negotiations concluded. This in the past has frequently included cancellations on prior season's product still to be picked up. That's out starting with the decree system of selling, but there may be certain adjustments or rebates, depending how blocks perform.

FORD VICE WYLER AS 'HOW GREEN' DIRECTOR

Hollywood, April 15.

John Ford moved into the director spot in 'How Green Was My Valley' at 20th-Fox, a chore originally assigned to William Wyler. Casting troubles, still unsolved, delayed the picture so long that Wyler moved back to the Goldwyn lot to prepare 'The Little Foxes.'

'How Green' requires British players for the top roles. Westwood lot wanted Laurence Olivier for the male lead, but the deal collapsed when he left for England. Starting date is slated for June 1.

With Simplified 'Fantasound', RKO Probably Will Distrib 'Fantasia'

Time Marches On

March of Time appears to be getting well plugged these days in other people's pictures.

Orson Welles', 'Citizen Kane', uses the familiar MOT technique in a lengthy sequence labeled 'News on the March.' Walt Disney's forthcoming 'Reluctant Dragon' will provide the topper, however. It doesn't camouflage the MOT title—but puts the reel in cartoon form.

Consent May Force Schine Org. to Desert Gloversville for N.Y.C.

Gloversville, N. Y., April 15.

Because of the consent decree, Schine chain's home offices, one of city's most important business organizations, may be forced to move to New York. J. Myer Schine, president of Schine Enterprises, Inc., agreed when questioned about recurring rumors, that there was at this time 'a 50-50 possibility' the circuit's headquarters would have to leave the city.

Nothing is definite, however, and no curtailment of activities at the local offices will come before fall at the earliest. Every effort will be made to continue the guidance of the nearly 200 theatres in the chain from Gloversville, but the terms of the consent decree are such that it necessitates close contact with film markets, which are concentrated in New York.

Under the consent decree, however, no more than five pix can be sold at a time. Schine organization has 175 theatres to supply. Moreover, these pictures have to be screened before they can be sold. To close a deal for five pictures, therefore, may require three or four trips to New York and as much negotiating as previously was required to contract for a studio's entire three-year output. The new method increases sharply the cost of buying and selling. For a business undertaking of the scope of the Schine circuit, it will require the constant attendance of buyers in New York, watching and bidding for pictures as fast as the studio offers them in lots of five. And since the obtaining of film supply for theatres is one of the major jobs of the home office, the new buying rules tend to force the office out of Gloversville.

J. Myer and L. W. Schine who have their homes here and are important figures in the life of the community, are loath to go, but may be required to, Mrs. J. M. Schine states.

Johnson Does Double Chore on 'World Shook'

Hollywood, April 15.

Nunnally Johnson plays a double-header as screen playwright and associate producer on 'The Night the World Shook,' at 20th-Fox. Play is an adaptation of the Steven Wendt novel, '800 Convicts March on Caralbo.'

Director is Jean Renoir, Frenchman, recently signed to a 20th-Fox contract.

Ridin' in Pairs at Col.

Hollywood, April 15.

Columbia is playing double-headers in two western series of eight pictures each for the 1941-42 program.

Charles Starrett and Russell Hayden, formerly with the 'Hopalong Cassidy' unit, are teamed in one series, Tex Ritter and Bill Elliott ride together in the other group of eight.

Perfection of a simplified sound system for reproduction of the music in 'Fantasia' has resulted in the near-consummation of a deal for distribution of the Walt Disney feature by RKO. Arrangement, still in the talk stage, but well advanced, is for modified roadshow release in limited number of theatres at one time.

Revolutionary 'Fantasound' system now being used in engagements in 11 cities requires shutdown of a house for two weeks for installation of the equipment. Disney and RCA engineers, who designed the original reproduction apparatus, have simplified it to the point where it can be installed overnight. Complete tests in a full theatre have not been made so there has been no actual comparison yet between the original and modified systems.

It is also not certain yet how many theatres can be played simultaneously, for even the simplified equipment will be expensive. Present apparatus limits the film to 12 dates at one time, with the Disney office figuring on playing about 88 engagements altogether. New plan will permit many more showings than that, of course, with a much speedier playoff. Sound track on the film will not have to be altered.

New RKO

Negotiations on a deal for 'Fantasia' release ties up with pact inked by Disney last week for RKO to handle his feature output for the remainder of 1941. This will include four films aside from 'Fantasia.' It's a switch in Disney policy, as he has in the past never made a distribution deal with RKO for more than one picture at a time.

New films will be 'The Reluctant Dragon,' to be released in May; 'Dumbo,' to be released in July; 'Bambi,' to be released in September, and an untitled full-length Mickey Mouse, to be released right before Christmas. That will mean release of five features in one year, in contrast to the fact that Disney has finished for release only three features altogether since 'Snow White' was sent out at the end of 1936.

First bow-out of a 'Fantasia' engagement will take place either this Saturday (19) or the following Saturday (26) in Pittsburgh, depending upon business. Filmusical is now in its sixth week at the Fulton there. It seems never to have caught on properly in Pitt.

'L. PAGE', FOUND DEAD, MAY BE OF SHOW BIZ

Toronto, April 15.

Body of elderly, handsome and well-dressed unknown, presumed by police to be connected with the theatre in some capacity because of the presence of trade-papers lying beside him, was found in a Front street alley here where, with his false teeth in his pocket, he had sat down with his back against a wall to die. Later examination at the Lombard Morgue revealed that his gray hair had been died youthful auburn. Theatre men who were asked to visit the morgue were unable to identify the body.

With the initials 'L. P.' on his belt-buckle and hat-band, plus a label in the dead man's gray herringbone-stripe suit, police believed his name might be 'L. Page.'

RKO's Hula Deal

Four-year pact for features and shorts has been signatured by RKO with Consolidated Amusement Co., one of the principal circuits in Hawaii. The deal, announced by Ned Depinet, covers some 100 theatres in that territory. Consolidated operates 26 cinemas and services 87 others.

Andy Smith, RKO domestic sales chief, and Harry Michalson, shorts sales manager, represented the distrib, while Esmond Parker and Fred Williams handled the deal for Consolidated.

'Town' Walloping $20,000 in Frisco; 'Zanzibar' 19G, 'Jones' N.S.H. 16G

San Francisco, April 15.

Top coin-getter of the Easter biggies at the first runs this week is 'Men of Boys Town.' Playing at the Fox, the Spencer Tracy-Mickey Rooney picture opened strong and followed right through with big crowds at the b.o. both night and day.

Strongest of the competing newcomers is 'Road to Zanzibar' at the Paramount. Although 'Devil and Miss Jones' was given a great advance campaign by the Golden Gate, the Jean Arthur picture is just doing good biz, and no more.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Men Boys Town' (M-G) and 'Blonde Inspiration' (M-G). Sure-fire product, aiming at immense $20,000. Last week 'Bad Man' (M-G) and 'Golden Hoofs' (20th) (2d wk), bad $9,000.

Geary (Curran) (1,266; 55-75-$1.10-$1.65)—'Fantasia' (Disney) (5th wk). Although Holy Week is generally exceptionally poor here, Disney picture will hit over $15,000. Even the week-day matinees have been sell-outs. Biz has been so good that the theatre hasn't lowered the admish for the kids. This was to have gone into effect on March 31. Last week, healthy $13,500.

Golden Gate (RKO) (2,850; 39-44-55)—'Miss Jones' (RKO) and vaude. New Jean Arthur starrer touches on a labor situation which should make it good b.o. in this strong union town. But at $16,000 biz isn't what it should be. Last week 'Footlight Fever' (RKO) with Ted Lewis revue did big $18,500.

Orpheum (Blumenfeld) (2,440; 35-40-55)—'Nice Girl' (U) and 'Blondie Latin' (Col) (2d wk). A strong combo for the juvenile trade. Holding up to okay $9,000. Last week a pace-setter at $14,500.

Paramount (F-WC) (2,470; 35-40-50)—'Zanzibar' (Par) and 'District Attorney' (Rep). Paramount changed its opening date to Saturday (12) for the new Hope-Crosby-Lamour film. Swell $19,000 in sight. Last week 'Eve' (Par) and 'Behind News' (Rep) (3d wk), ended with sizeable $10,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Eve' (Par) and 'Behind News' (Rep) (moveover). After three strong weeks at the Paramount 'Eve' has been moved here for a week, which should net $5,000. Last week 'Sea Wolf' (WB) and 'Great Nobody' (WB) (moveover, 3d wk), did okay $5,000.

United Artists (Cohen) (1,200; 35-40-50)—'Dictator' (UA). First week of Chaplin opus at 50c top is plenty sweet at $14,000. Last week 'Topper Returns' (UA) (2d wk), mild $6,000.

Warfield (F-WC) (2,650; 35-40-50)—'Sis Hopkins' (Rep) and 'Dead Men Tell' (20th). Weakest draw on the street. Way off at $9,000. Last week 'Mary Dugan' (M-G) and 'Free Easy' (M-G), ditto.

'RIO,' $19,000, HOT IN DET.

Detroit, April 15.

Having gone through Lent in the best shape in a decade, Detroit's biz is climbing again after Holy Week, which is right in keeping with form. While nothing sensational, grosses are running above average, but won't hit the peak for some of the elaborate bills offered during the usual dull period.

Ford strike—the town's biggest, involving 85,000 men—made no great scar on the first-runs. Previous strikes in the automotive industry had been swiftly reflected in the box-office receipts, and the pick-up after them was slow.

Michigan probably will slip ahead to lead the town with 'Road to Zanzibar' and 'Trial of Mary Dugan.' Fox won't be far off the leader's pace with 'Night in Rio' and 'Missing 10 Days.' United Artists also will continue strong, possibly reaching first week's figure, with the second session of 'Andy Hardy's Private Secretary' and 'Wild Man of Borneo.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Buck Privates' (U) and 'Lone Wolf Chance' (Col). Former is a take-over from Fox, and freshened up looks for a nice $7,000. Last week, 'Nice Girl' (U) and 'Murder New York' (20th), former held for two weeks, fair $6,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Night Rio' (20th) and 'Missing Days' (Col). Dull weekend, but picking on Easter indicates strong $19,000. Last week, 'Buck Privates' (U) and 'Man Lost' (U), okay $18,500.

Michigan (United Detroit) (4,000; 30-40-55) — 'Zanzibar' (Par) and 'Mary Dugan' (M-G). Hefty $20,000 in sight. Last week, 'Eve' (Par) and 'Penalty' (M-G), fair $15,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dictator' (UA) (3d wk) and 'Eve' (Par). 'Dictator' is in fifth week after two rounds at Michigan, and 'Eve' also is pickup from last week's Michigan bill. Choice $10,000. Last week, 'Dictator' and 'Father's Son' (WB) (2d wk), nice $9,000.

United Artists (United Detroit) (2,000; 30-40-55)—'Hardy's Secretary' (M-G) and 'Wild Man' (M-G) (2d wk). Looks for possible strong $14,000, after last week's good $13,000.

Wilson (2,000; mats Monday through Friday, 50-75-$1.10; evenings and Saturday-Sunday mats, 75-$1.10-$1.65)—'Fantasia' (Disney) (9th wk). Present school holiday can help hold this up to $7,000, after last week's $6,800.

'ZANZIBAR' 10G IN POOR MPLS.

Minneapolis, April 15.

Easter parade presents a strong duo of newcomers, and an equal number of healthy holdovers, but returns still leave plenty to be desired. 'Fantasia,' in the revamped Minnesota, leads the procession, so far as importance is concerned, but Bing Crosby-Bob Hope in 'Road to Zanzibar' seems likely to turn in the biggest gross. The other newcomer, 'The Devil and Miss Jones,' is disappointing.

Abundance of holdovers has been a noteworthy development in recent months. Currently 'Buck Privates' is in its fifth week. 'Lady Eve' in its third and 'Andy Hardy's Private Secretary' in its second. The first-named Abbott-Costello opus is the season's wonder film, and has the entire film crowd here agog by its amazing box-office performance. For Holy Week, its fourth week, it turned in one of the biggest grosses of its entire run, and there seems to be no stopping it.

A short while ago there were two vaudfilm offerings, but now stage shows are conspicuous by their absence. However, Wayne King and Woody Herman are on the Orpheum horizon.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Invisible Woman' (U) and 'Great Nobody' (WB), dual first runs. In for five days with okay $700. 'Robber Range' (RKO) and 'Footlight Fever' (RKO), also dual first runs, open today (15). Last week, 'Streets Cairo' (U) and 'Girl News' (20th), dual first runs, satisfactory $1,000 in five days and closed Thursday (10).

Century (Par-Singer) (1,600; 44-55—'Hardy's Secretary' (M-G) (2d wk). Moved here after prosperous week at State, but not showing any signs of life. Heading toward mild $3,000. Last week, 'Gone' (M-G) (2d run) (4th wk), finished light to $3,200, but month's engagement yielded approximately $28,000, which isn't hay.

Gopher (Par-Singer) (998; 28)—'Buck Privates' (U) (5th wk). The film wonder of the year so far as this town is concerned. May slip a little to very big $3,500. Last week, $4,200. Will aggregate marvelous $21,000 for five-week run.

Minnesota (Mpls. Theatre Co.) (1,855; 50-$1.50)—'Fantasia' (Disney). House capacity cut down from 4,000, and only one show a day, excepting Saturday and Sunday matinees. Initial performance sponsored by Federation of Women's Clubs with tariff boosted to $2.75 top. Had advantage of fine campaign, but $1.50 scale a deterrent in this none-too-prosperous town where they have to pinch pennies. Only a couple hundred 50c seats available, but that price played up in ads. Class trade pouring in. Fair $8,000 indicated.

Orpheum (Par-Singer) (2,800; 28-39-44—'Miss Jones' (RKO). Opened a day ahead of schedule last Thursday and suffered Good Friday letdown, and will get only $4,000, poor. Last week, 'Footsteps' (WB), light $3,400 in six days.

State (Par-Singer) (2,300; 28-39-44)—'Zanzibar' (Par). Highly favorable reception, and fits nicely into Easter season. Stretching towards big $10,000. Last week, 'Hardy's Secretary' (M-G), $8,000, good.

Uptown (Par) (1,200; 28-39)—'Virginia' (Par). First neighborhood showing. Pretty good $2,700 in prospect. Last week, 'Thing Called Love' (Col), first neighborhood showing, $3,200, fine.

World (Par-Steffes) (350; 28-39-44)—'Eve' (Par) (3d wk). Drooping after satisfactory engagement, both at State and here, and will bow out. Looks like light $1,200. Last week, $2,000, okay.

DURBIN, 10G, MONTREAL

'Hardy' Good $8,000—'Zanzibar' Ditto $7,000

Montreal, April 15.

Better pix, no h.o's, and end of Lent make a combo that will mean above-average grosses currently, in spite of big attraction at His Majesty's with 'Vanity' the Magician at prices up to $2. 'Gone' is replaced by the Durbin opus at Loew's, which should garner at least $10,000, best in town.

'Zanzibar' at Palace and 'Hardy's Secretary' at Capitol are both pointing to handsome grosses. 'Son of Monte Cristo' at the Orpheum, the only French-interest pic at the English-language first runs, is also heading for a nice take.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Zanzibar' (Par). Pointing to good $7,000. Last week, 'Eve' (Par) (2d wk), faded to $3,500.

Capitol (CT) (2,700; 25-45-55)—'Hardy's Secretary' (M-G) and 'Phantom Submarine' (Col). Good $8,000 in sight. Last week, 'Girl, Guy' (RKO) and 'Melody Three' (RKO), weak $4,000.

Loew's (CT) (2,800; 30-40-60)—'Nice Girl' (U). Durbin opus sighting very nice $10,000. Last week, 'Gone' (M-G) (4th wk), good enough $5,500.

Princess (CT) (2,300; 25-34-50)—'Mary Dugan' (M-G) and 'Free Easy' (M-G). Fair $3,800 ahead. Last week, 'Maisie Lady' (M-G) and 'Wild Man Borneo' (M-G), weak $2,800.

Orpheum (Ind) (1,100; 25-40-50)—'Son Cristo' (UA). Getting French support and will probably reach the $5,000 mark, very good. Last week, 'Vivacious Lady' (RKO) and 'Dreaming Loud' (RKO), fair $3,000.

Cinema de Paris (France-Film) (600; 25-50)—'Mayerling' (3d wk). Getting fine support, and sighting very good $1,500, after good $1,200 Holy Week.

St. Denis (France-Film) (2,300; 25-34)—'Le Danube Bleu' and 'Gardons Notre Sourire.' Good $5,000. Last week, 'Notre Dame de la Mouise' and 'Symphonie Eternelle,' $4,500.

HUB WEAK, BUT 'HARDY' STRONG 34G COMBO

Boston, April 15.

Holy Week and balmy weather took a deep cut in picture grosses. 'Andy Hardy's Secretary' at the Orpheum and State moved to best advantage, while 'Mr. and Mrs. Smith' and 'Zanzibar' were held over at the Memorial and Met, respectively.

Added to the weekend woes of the managers was the opening of baseball season Saturday (12).

Estimates for This Week

Boston (RKO) (3,200; 33-44-55)—'Mr. Dynamite' (U) and Milt Britton band full week. Will take a pale $9,500. Last week, 'Footlight Fever' (RKO) and 'Sign Wolf' (Mono), with vaude, four days, and 'Missing Girls' (Select) and 'Border Vigilantes' (Par), three days, $9,400.

Fenway (M&P) (1,332; 28-39-44-55)—'Adam' (Col) and Blonde Inspiration' (M-G). Aiming at so-so $4,000. Last week, 'Girl, Guy' (RKO) and 'Scotland Yard' (20th), $4,500.

Keith Memorial (RKO) (2,907; 28-39-44-55)—'Mr. and Mrs. Smith' (RKO) and 'Vivacious Lady' (RKO) (re-issue). Holdover sagging to $11,000. First stanza, $16,500, good.

Majestic (Shea) (1,014; 55-75-$1.10-$1.65) — 'Fantasia' (Disney) (12th wk). Pointing to okay $10,000. Last week, slipped to $9,000.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Zanzibar' (Par) and 'Dead Men Tell' (20th). Holdover is drawing tepid $11,500. Last week (four days), $14,500, very big.

Orpheum (Loew) (2,900; 28-39-44-55)—'Hardy's Secretary' (M-G) and 'Queen Detective' (Col). Heading for powerful $19,000, and possible holdover. Last week, 'Topper Returns' (UA) and 'Bad Man' (M-G), $14,600, so-so.

Paramount (M&P) (1,797; 28-39-44-55)—'Adam' (Col) and 'Blonde Inspiration' (M-G). Skidding to $6,000. Last week, 'Girl, Guy' (RKO) and 'Scotland Yard' (20th), $6,500.

Scollay (M&P) (2,538; 28-39-44-55)—'Sea Wolf' (WB) and 'Comes Happiness' (WB) (both 2d run). Okay for $4,500. Last week, 'Ends Night' (UA) and 'Footsteps' (WB), $3,500.

State (Loew) (3,600; 28-39-44-55)—'Hardy's Secretary' (M-G) and 'Queen Detective' (Col). Around $15,000, very good. Last week, 'Topper Returns' (UA) and 'Bad Man' (M-G), $11,300.

STILL SOME LEFT?

Hollywood, April 15.

James Tinling checked in at 20th-Fox to direct 'The Last of the Duanes,' slated to roll May 1.

George Montgomery has the top role.

Easter Lays an Egg in Pitt.

'Lie' $16,000, Under Expectations — 'Town' Tepid $15,500—Rest Mild

Pittsburgh, April 15.

Easter Week biz n.s.n., and disappointments are pretty general. Nothing much was expected Friday and Saturday, but pick-up with end of Lent didn't materialize when Sunday and Monday brought hottest April weather in quarter of a century.

'Great Lie' at Penn and 'Men of Boys' Town' at Stanley running neck and neck for leadership, with former a bit ahead on strength of excellent reviews. 'Men' got panned generally for being maudlin, but marquee names holding it up. 'Fantasia' getting more action from the kids, and will out-stay the closing date originally set for April 19. 'Nice Girl' just fair at Senator. Flop of 'Andy Hardy's Private Secretary' at Ritz merely hanging on, and twinner of 'Victory' and 'Play Girl' at Warner only another double feature.

Estimates for This Week

Fulton (Shea) (1,200; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (7th wk). Picking up sharply with Easter holiday accounting for extra middle trade. Will do fine $7,000, and sticks beyond the contemplated April 19 closing date. Last week, $4,200, which means that Holy Week was better than the prior session.

Penn (Loew's-UA) (3,000; 25-35-50)—'Great Lie' (WB). Bette Davis starrer well liked here and exerting a strong femme pull. Should wind up No. 1 in a rather sluggish Easter Week. Looks like around $16,000, good, but not what was anticipated for a holiday session. At that figure film will not move either to Warner or Ritz for h.o. Last week, 'Topper Returns' (UA) in the doghouse at $8,000.

Ritz (WB) (800; 25-35-50)—'Hardy's Secretary' (M-G) (3d wk). Moved here after successive stanzas at Warner and Penn, and obviously has played itself out. Will be extra lucky to wind up with $2,200. Last week, re-issue of 'Vivacious Lady' (RKO) and 'Knockout' (WB), no go at $1,700.

Senator (Harris) (1,750; 25-35-50)—'Nice Girl' (U). Splendid notices for Deanna Durbin picture, and may pick up as week progresses, but at present everybody concerned will be willing to settle for $7,000. That's profitable, but below par for both Durbin and a big-name draw. House will probably hold, looking to front-page breaks on star's coming wedding to help. Last week, 'Adam' (Col), single, and dual of 'Tall, Dark' (20th) and 'Golden Hoofs' (20th), split nine days to mediocre $3,500.

Stanley (WB) (3,600; 25-35-50)—'Men Boys Town' (M-G). Deluxer back to straight pix again for a few weeks after several months of combo policy. Looks like it will do fair enough for itself. Nothing like first one, however, latest getting a general panning, and probably won't go above $15,500. Last week, 'Bad Man' (M-G) and Mickey Mestone's magic unit, not bad at $15,800. Inexpensive layout, and gross mean a profit.

Warner (WB) (2,000; 25-40)—'Victory' (Par) and 'Play Girl' (RKO). Collected nice notices, but will be just another two-man at $4,000. Last week, 'Hardy's Secretary' (M-G), on move-over from Penn, fine $7,000.

'TOWN' JOYOUS $12,000, K.C.; 'JONES' OK $7,700

Kansas City, April 15.

Looks like a gala Easter session with weather quite favorable over the week-end. Newman was first under the wire with 'Road to Zanzibar,' which had a Wednesday opening right in the center of Holy Week. But it made little difference as the pic is clicko, and is due for extended running time. Orpheum brought in 'Devil and Miss Jones' as top half of dual bill on Thursday, and the combo is coming along nicely.

Midland is very prominent with 'Men of Boys Town' as bill-topper, and Fox Midwest's two houses, Esquire and Uptown, are day and dating again with 'That Night in Rio.' Tower is not to be outdone and has the Benny Meroff unit, 'Funzafire,' on stage at one of the few raise-price schedules since Barney Joffee took over the house couple of years back.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Night in Rio' (20th). Brings both house back on the same sked. Neat $8,000 for the combo. Last week, 'Convoy' (RKO) played Esquire for fair take of $2,700, and 'Great Commandment' (20th) played Uptown for similar figure.

Midland (Loew's) (4,101; 10-28-44)—'Men Boys Town' (M-G) and 'Road Show' (UA). Tracy-Rooney sure for good play, and week will be buxom at $12,000. Last week, 'Topper Returns' (UA) and 'Rage Heaven' (M-G), lightweight $7,400.

Newman (Paramount) (1,900; 10-28-44)—'Zanzibar' (Par). With plenty of advance build-up will have a heavy week and certain to stay a while. Several pre-Easter days couldn't hold it back, and take of $9,000 is joyous. Last week, 'Eve' (Par) holdover was nice at $5,800.

Orpheum (RKO) (1,750; 10-28-44)—'Miss Jones' (RKO) and 'Melody Three' (RKO). Arthur pic is in after a sneak preview last week, and looks for good play at $7,700. Last week, 'Girl, Guy' (RKO) and 'Vivacious Lady' (RKO) (re-issue) continued happy pace of their first week into a pleasant holdover at $5,000.

Tower (Joffee) (2,110; 10-30-40)—'Man Betrayed' (Rep) and Benny Meroff's 'Funzafire' unit on stage. Gross solid here and $8,000 will be a fine take. Last week, 'Golden Hoofs' (20th) and stage bill, average $6,000.

'Zanzibar', $4,000, Best In Lincoln; 'Rio' $3,600

Lincoln, Neb., April 15.

Best b.o. magnet this week here is 'Road to Zanzibar.' It's topping 'Night in Rio' by a fair margin, although the latter got swell word-of-mouth.

'Devil and Miss Jones,' an odd title for an Easter booking, hasn't aroused much enthusiasm, and will come in moderate.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Across Sierras' (Col) and 'Saint's Double Trouble' (RKO), split with 'Back in Saddle' (Rep) and 'Escape Paradise' (RKO). Good $1,000, mostly due to Autry. Last week, 'Prairie Pioneers' (Rep) and 'Crowded Hours' (RKO), split with 'Out of Luck' (Mono) and 'Two-Fisted Ranger' (Rep), fair $800.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Night in Rio' (20th). Getting good word-of-mouth, and maintaining a pretty fair pace to $3,600. Last week, 'Footsteps' (WB), light $2,700.

Nebraska (J. H. Cooper-Par) (1,236; 10-20-25) — 'Blonde Inspiration' (M-G) and 'You're the One' (Par). Not bad at all, $2,000. Last week, 'Big Guy' (U) and 'Victory' (Par), light $1,500.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Zanzibar' (Par). Nice $4,000 in prospect. Last week, 'Eve' (Par), was held nine days to get around to late Holy Week opening for 'Zanzibar', and got so-so $3,000.

Varsity (Noble-Federer) (1,100; 10-20-25) — 'Footlight Fever' (RKO) and 'Sea Hawk' (WB), four days. Good $1,200. Last week, 'Flying Wild' (Mono) and 'Fighting 69th' (WB), four days, split with 'Shadows Stairs' (WB) and 'Missing 10 Days' (Col), four days, $1,900, good.

Varsity (Noble-Federer) (1,100; 10-25-40)—'Miss Jones' (RKO). Will have to hum to make $3,000, but will finish somewhere in that region, moderate. Last week, 'Vivacious Lady' (RKO), four days, and 'Long Voyage' (UA), four days, brought in $3,100, mostly due to 'Lady.' Not bad for Holy Week.

RECORD HOLY WEEK IN OMAHA; 'RIO' BIG 12G

Omaha, April 15.

Best Holy Week business recorded within the memory of local theatre men brought comfortable crowds to practically every downtown theatre. At the Omaha 'Men of Boys Town' will score a very swell $14,000, or better, and is a cinch to be held over. In a city where an unusually large proportion of the population is Catholic, this is doing pretty well.

At the Brandeis, 'The Devil and Miss Jones' plus 'Melody for Three' is picking up a nice business and will play around $5,500 for probably a try at the second week. Orpheum with 'That Night in Rio' and 'Ride, Kelly, Ride,' ought to ride out a swell week approaching $12,000. Incidentally, the State, playing a second run of 'Philadelphia Story,' is single-featuring it.

Estimates for This Week

Omaha (Tristates) (2,000; 10-30-40)—'Men Boys Town' (M-G). Very good $14,000. Last week, 'Gone' (M-G) (2d wk), fine $9,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Miss Jones' (RKO) and 'Melody Three' (RKO). Good $5,500. Last week, 'Girl, Guy' (RKO) and 'Vivacious Lady' (RKO) (reissue), nice $5,000.

Orpheum (Tristates) (3,000; 10-30-40)—'Night in Rio' (20th) and 'Ride, Kelly' (20th). Big $12,000. Last week, 'Tall, Dark' (20th) and 'Las Vegas Nights' (Par), rather slow $8,300.

State (Goldberg) (900; 10-20-25)—'Philadelphia' (M-G), single feature, split with 'Vigilantes' (U). Bit of

(Continued on page 23)

Easter, Good Product Hypo Chi; 'Zanzibar'-Eddy Howard Big 44G, 'Night' $10,000, 'Ziegfeld' Lovely 17G

Chicago, April 15.

With Lent out of the way there is little occasion for gloom around the loop theatres. Friday was bad, naturally, but on Saturday came the mobs of shoppers to jam the downtown area, and the afternoon found plenty of customers for the theatres. By night the boxoffices were working in shifts to handle the demand.

There is pretty good product strength throughout the loop, top item being 'Road to Zanzibar.' This one was even able to buck the boxoffice lethargy of Good Friday and came up on that day with an excellent account of itself. On the stage with the picture is Eddy Howard who is an established vocal fave in this town.

On Saturday (12) the United Artists started with 'Ziegfeld Girl.' Was given a fine exploitation campaign which was aided and abetted healthily by the Herald-and-American.

Palace is coming in with 'Devil and Miss Jones' today (Tuesday) as top mounter of a double feature.

Estimates for This Week

Apollo (Disney) (1,200; 55-75-$1.10, $1.65)—'Fantasia' (Disney) (6th wk). Picture has started to build up once more after a few weeks of decline. Added weekend shows and plugging of cheaper prices has helped decidedly. Currently looks for bang-up $10,000, after snagging $7,300 last week.

Chicago (B&K) (4,000; 35-55-75)—'Zanzibar' (Par) and stage show. Eddy Howard headlining on the rostrum as a real standout asset. On the combination strength, the gross zooms to beautiful $44,000, real coin. Last week, 'Eve' (Par) in second week, plus Patsy Kelly and ZaSu Pitts on stage, was plenty flabby at $25,500.

Garrick (B&K) (900; 35-55-65-75)—'Topper Returns' (UA). Should manage $5,500, good. Last week, 'Rage Heaven' (M-G) couldn't buck the trend and faded at $3,700.

Oriental (Todd) (3,200; 28-44)—'Wild Man Borneo' (M-G) and vaude. Holding strictly on the general upswing of the season at $16,000, all right. Last week, 'Little Men' (RKO) was weak at $11,200.

Palace (RKO) (2,500; 33-44-66)—'Nice Girl' (U) and 'Man Lost' (U). For second week in row is heading to good $9,500 in view of the Lent back-wash. Last week, excellent $13,200. 'Devil and Miss Jones' (RKO) and 'Girl, Guy' (RKO) replace this week.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Ends Night' (UA). Drew rave notices and bringing out the tear-jerk fans, which will add to good $10,000 for initial week. Last week, 'Mad Doctor' (Par), and 'Monster Girl' (Par) plus 'Third Dimension' (Par), managed mild $6,900 for second stanza.

State Lake (B&K) (2,700; 28-44)—'Buck Privates' (U) and vaude. Picture got great reports from previous showing in the Palace, and should build currently to walloping $19,000. Last week, 'Blondie Takes a Vacation' (Col) and 'Latin Quarter Revue' on stage, fair enough at $15,500.

United Artists (B&K-M-G) (1,700; 28-44)—'Ziegfeld Girl' (M-G). Opened Saturday (12) and was sent away fast by whirlwind ad and exploitation campaign in which the Hearst Herald-American figured in a large and effective way. Looks for hotcha $17,000. Last week, 'Hardy's Secretary' (M-G) finished disappointing fortnight to $8,100, slipping suddenly in second week.

BROOKLYN SAD

Baseball Blitzes the B.O., But 'Hardy' Dual Swell $21,000

Brooklyn, April 15.

Slight falling off in attendance noted, due to holidays and arrival of Dodgers at Ebbets Field. Principal activity this stanza is at Loew's Metropolitan, where 'Andy Hardy's Private Secretary' and 'Rage in Heaven' are on display. Second week of 'Sea Wolf' and 'You're the One' at Fabian Fox will come through okay, as will Fabian Paramount with 'Adam Had Four Sons' and 'Las Vegas Nights.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Topper Returns' (UA) and 'Dead Men Tell' (20th). Quiet $15,000. Last week, 'Night in Rio' (20th) and 'Night Train' (20th), strong $20,000.

Fox (Fabian) (4,023; 25-35-50)—'Sea Wolf' (WB) and 'You're the One' (Par) (2d wk). Neat $16,000. Last week, attractive $19,500.

Met (Loew's) (3,618; 25-35-50)—'Hardy's Secretary' (M-G) and 'Rage Heaven' (M-G). Swell $21,000. Last week, 'Dictator' (UA) and 'Keeping Company' (M-G) (2d wk), fine $18,100.

Paramount (Fabian) (4,126; 25-35-)—'Adam' (Col) and 'Las Vegas Nights' (Par). Satisfactory $18,000. Last week, 'Footsteps' (WB) and 'Flight Destiny' (WB), okay $18,000.

Strand (WB) (2,870; 25-35-40)—'Roundup' (Par) and 'Mr. Dynamite' (U). So-so $4,000. Last week, 'Missing Girls' (Select) and 'Queen's Pentnouse' (Col), good $5,000.

BUFF. BULLISH; TRACY-ROONEY FINE $15,000

Buffalo, April 15.

Activity at mainstem wickets, which abated only slightly for the pre-Easter semester, bounced back with renewed vigor into the lush money brackets for the current canto. Easter saw slameroo crowds mobbing the plc emporiums while Easter Monday always a big session here, continued to keep the ticket rolls spinning with gratifying vitality.

'Men of Boys Town' and Carroll's 'Vanities' are heavy neck-and-neck grossers at the Lakes and 20th Century respectively. 'Night in Rio' is following in at a brisk gait at the Buffalo, while 'Nice Girl' is proving a plenty good item at the Lafayette. Only the Hipp is lagging.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Night in Rio' (20th) and 'Penalty' (M-G). Biz took neat upswing for around $13,000, good. Last week, 'Topper Returns' (UA) and 'Rage Heaven' (M-G), slowed to so-so $9,300.

Great Lakes (Shea) (3,000; 35-55)—'Men Boys Town' (M-G) and 'Dead Men Tell' (20th). Tracy-Rooney starrer zipping along for around sweet $15,000. Last week, 'Bad Man' (M-G) and 'Scotland Yard' (20th), impressive $8,800.

Hipp (Shea) (2,100; 30-45)—'Footsteps' (WB) and 'Las Vegas Nights' (Par). Offish. Will probably grind out about $5,000. Last week, 'Mad Doctor' (Par) and 'Monster Girl' (Par), dropped to tepid $5,200.

Lafayette (Hayman) (3,300; 30-40)—'Nice Girl' (U) and 'Streets Cairo' (U). Bullish biz at $8,500. Last week, 'Buck Privates' (U) (4th wk) and 'Where Get Girl' (U) (nine days), rode out month's run for over smacking $9,000.

20th Century (Dipson) (3,000; 30-55)—'Play Girl' (RKO) and 'Vanities' on stage. Tall tally indicated. Around $14,000, dandy, or a bit under. Last week, 'Honeymoon Three' (WB) and 'Father's Son' (WB), as expected, over $6,000, mild.

Seattle Product Helps Plenty; 'Rio' $8,800

Seattle, April 15.

(Best Exploitation: Paramount)

Swell Easter weather took its usual toll in motorists, but those who stayed in town went to shows, thus making the deal come out about 50-50. Product this round is also very good, and is helping plenty in the figures.

Top gross goes to the Paramount, where 'Night in Rio' holds forth. Film furthermore had the benefit of slick exploitation. Vic Gauntlett, ad manager of Hamrick-Evergreen, used increased newspaper space, billboards, window displays, and tie-ups with music stores. Owing to ban on ASCAP music, he installed a phonograph in the foyer, playing pop tunes during intermission. Stunt attracted quite a few gapers.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Topper Returns' (UA) and 'Free Easy' (M-G) (2d wk) after a week at the Fifth Ave. Big $3,000 in store. Last week (21-35), 'Rebecca' (UA) and 'Each Other' (UA) (subsequent run), no dice, pulled after six week days to terrible $1,200.

Coliseum (Hamrick - Evergreen) (1,900; 21-35)—'Come Live' (M-G) and 'Buck Privates' (U) (2d run). Very fine $3,300. Last week 'Sierra' (UA) and 'Mrs. Smith' (RKO) (2d run), $3,000, okay.

Fifth Avenue (Hamrick - Evergreen) (2,349; 30-40-50)—'Men Boys Town' (M-G) and 'Scattergood Bains' (RKO). Big campaign, and the end of Lent helping toward swell $8,000. Last week 'Topper Returns' (UA) and 'Free Easy' (M-G), $7,500, big.

Liberty (J-vH) (1,650; 30-40-50)—'Queen's Penthouse' (Col) and 'Lil' (Continued on page 63)

First Runs on Broadway

(Subject to Change)

Week of April 17

Astor — 'I Wanted Wings' (Par) (4th wk.).

Broadway—'Fantasia' (Disney) (23rd wk.).

Capitol—'Men of Boys Town' (M-G) (2d wk.).

Criterion—'Mr. District Attorney' (Rep).
(Reviewed in VARIETY, April 2)

Globe—'Missing 10 Days' (Col) (19).
(Reviewed in Current Issue)

Music Hall—'That Hamilton Woman!' (UA) (3d wk.).

Palace—'Dead Men Tell' (20th) (16).
(Reviewed in VARIETY, March 26)

Paramount—'Road to Zanzibar' (Par) (2d wk.).

Rialto — 'Ride on Vaquero' (20th) (18).
(Reviewed in VARIETY, April 2)

Rivoli—'Meet John Doe' (WB) (6th wk.).

Roxy—'Lady from Cheyenne' (U).
(Reviewed in VARIETY, April 2)

Strand — 'Great Lie' (WB) (2d wk.).

Week of April 24

Astor — 'I Wanted Wings' (Par) (5th wk.).

Broadway—'Fantasia' (Disney) (24th wk.).

Capitol—'Ziegfeld Girl' (M-G).

Criterion—'Girl, a Guy and a Gob' (RKO).
(Reviewed in VARIETY, March 5)

Globe—'Girl in the News' (20th) (26).

Music Hall—'That Uncertain Feeling' (UA).
(Reviewed in VARIETY, March 19)

Paramount—'Road to Zanzibar' (Par) (3d wk.).

Strand — 'Great Lie' (WB) (3d wk.).

Happy Easter In L'ville; 'Zanzibar' $8,500, 'Town' 8G

Louisville, April 15.

Easter Week is presenting a bright picture at downtown b.o.'s, particularly the houses on Fourth avenue. Perfect weather, however, brought folks out in cars, and afoot to join the annual Easter parade, so bulk of the biz is at night.

'Men of Boys Town,' at Loew's, and 'Road to Zanzibar,' at the Rialto, are topping the town. Roller Derby, still in progress at the Jefferson County Armory, is opposish to the film houses, but otherwise there are no counter-attractions worth mentioning.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Eve' (Par) and 'Sleepers West' (20th), moveover from Rialto. Not expecting heavy returns on third downtown week, probably medium $1,700. Last week, 'Nice Girl' (U) and 'Meet Chump' (U), managed fair $2,000 on moveover.

Kentucky (Switow) (1,200; 15-25)—'Kitty Foyle' (RKO) and 'Flight Destiny' (WB), looks to round up satisfactory $1,400. Last week, 'Bagdad' (UA) and 'Hit, Dark' (20th), garnered allright $1,300.

Loew's State (Loew's) (3,200; 15-30-40)—'Men Boys Town' (M-G) and 'Blondie Takes Latin' (Col). Had 'em stacked in over weekend, and started off balance of the week at healthy clip. If pace holds, should nail good $8,000. Last week, 'Topper Returns' (UA) and 'Rage Heaven' (M-G) okay $7,500.

Mary Anderson (Libson) (1,000; 15-30-40)—'Sea Wolf' (WB). Pic received praise from crix, and the b.o. is plenty brisk. Aiming at excellent $4,200, and possible h.o. Last week, 'John Doe' (WB), in fourth try at this house, wound up the engagement to tune of fine $3,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Zanzibar' (Par) and March of Time. Good marquee names. Response at the wicket is solid and profitable, probably good $8,500. Last week, 'Eve' (Par) and 'Sleepers West' (20th), on h.o. managed allright $6,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Round Up' (Par) and 'Las Vegas Nights' (Par). Not potent enough to stack up against Fourth Avenue opposish. Defense workers concentrate on the main stem for their show shopping, and side street houses, unless they have 'op-draught' pix, are given the go-by. Indications are for light $2,600. Last week, 'Man Lost' (U) and 'Double Date' (U), week $2,500.

Easter Eggs on B'way; 'Zanzibar' Plus Jive-Piper Goodman Sock 68G, Bette-Jimmy Dorsey Stout $45,000

Easter finally came. And, so it would appear, also did summer. All of New York seemed to turn out Sunday (13), with the weather the nicest for Easter bonnets in several years. Managers also noted a larger bunch of out-of-towners than usual. Horse racing started Saturday (12), with the Jamaica track drawing over 37,000 people, and the baseball season got under way Monday (14), but most picture houses are still doing a land-office business.

With schools being shuttered this week there was a strong lift Monday (14) at the film boxoffices. Both the Paramount and Strand claimed to have had their largest Mondays under present pitband policies, while the Music Hall also did what ordinarily would amount to a strong Saturday or Sunday biz. The b.o's were continuing very active yesterday (Tues.), also.

Although 'Road to Zanzibar' and Benny Goodman opened on the Par in the middle of Lent, the going has been very smashy from the beginning and, with house having its biggest weekend yet, the first seven days through yesterday (Tues.) sent the gross skyward to $68,000. Record under the more than five years of the stageband policy was $69,100, scored by 'Wells Fargo' and Fred Waring on New Year's week in 1937. Theatre will keep the present show a minimum of three weeks.

Strand opened only tolerably on Good Friday (11), always a poor day for theatres, but went into high gear over the week-end and should end at an excellent $45,000 or thereabouts on the first week with 'Great Lie' and Jimmy Dorsey.

A stageshow house that is providing strong competition is the State which has 'Dictator' at pop prices and, in person, Joe E. Lewis, Peggy Fears, others. May push to a strong $30,000. Picture is day-and-dating in eight other Loew houses.

Pulling down heavy coin is 'That Hamilton Woman,' now in its second week at the Hall. Running ahead of the first, when $98,500 was struck, very big. It will get $110,000 or near currently and remains a third round.

In the disappointing division are 'Men of Boys Town' which came into the Capitol Thursday (10) and 'Pot o' Gold' on holdover at the Roxy. The Spencer Tracy-Mickey Rooney film appears no more than $80,000, sorrowful for the high-bracketer. 'Gold' got only $32,000 last week, its first, at 6:50 prices, and is forced into a second. Nabbing $12,000 on Sunday (13) keeps it from being less than $30,000 on the holdover but also poor. Theatre brings in 'Lady from Cheyenne,' oldie from Universal, tomorrow morning (Thurs.).

'Meet John Doe' sluffed off to $15,000 on its fifth week at the Rivoli and today (Wed.) begins the sixth, probably getting a fast $2 'I Wanted Wings' is now in its third week at the Astor, where set for a total of eight. It is doing fairly, on the five days through Monday (14) having hit $12,500, full second week in Lent was $12,500.

Having given up the idea of playing 'Citizen Kane' in two houses on Broadway, RKO is now pointing it for the Palace, a twice-daily run at $2 top starting, in all probability, May 1.

Three current film shows were well exploited, but one, 'Boys Town,' is nearing the end of its campaign, put behind it. 'Road to Zanzibar' (Par) and 'Great Lie' (Strand), however, are both high in the chips. Good selling figured in each case. On 'Lie' Warners put on a world premiere at Bette Davis' birthplace, Littleton, N. H., and copped plenty of breaks on that.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Wings' (Par) (3d week). Last week (2d), $12,500, not socko, but okay in view of Lent. On five days over Easter, ending Monday night (14), $9,500 was grossed, fair.

Broadway (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (Disney) (23d week). Last week (22d), $16,000, while currently with arrival of Easter pickup is being staged, first two days (13-14) being $6,500.

Capitol (4,520; 35-55-85-$1.10-$1.25)—'Men of Boys Town' (M-G). Very sluggish entry at what appears to be $20,000 tops, but will be held over so that 'Ziegfeld Girl' (M-G) may be brought in Thursday (24). Last week, 'Bad Man' (M-G) bit the dust, only $10,000.

Criterion (1,662; 28-44-55-65)—'Mr. District Attorney' (Rep) opens here today (Wed.). 'Penalty' (M-G) didn't fare well, getting but $6,000. Behind it, 'Free and Easy' (M-G) a teary $4,000.

Globe (1,180; 28-35-55)—'Escape to Glory' (Col) (2d-final week). About $5,000 sighted after first week's $6,500. 'Missing 10 Days' (Col) goes on marquee Saturday (19).

Palace (1,700; 30-40-55)—'Nice Girl' (U) (2d run) and 'Dead Men Tell' (20th) (1st run), coupled, open (Continued on page 63)

a day ahead of schedule today (Wed.). 'Night in Rio' (20th) and 'Scotland Yard' (20th), latter first run, went eight days and did fairly, $8,600. Preparations going ahead to open 'Citizen Kane' (RKO) here on a twice-daily run at $2 top probably on May 1.

Paramount (3,664; 35-55-85-99)—'Zanzibar' (Par) and Benny Goodman; Gil Lamb, Copacabana Revue (2d week). One of the sockiest shows to ever play here and runner-up for record high take at $68,000 on the first week ending last night (Tues.). Only 'Wells Fargo' (Par) and Fred Waring on New Year's week in 1937 beat it in gross during the more than five years of the house's pit-band policy, and that only by $1,100. Begins second week today (Wed.). Last week, second for 'Nice Girl' (U) and Charlie Barnet band, $32,200, okay.

Radio City Music Hall (5,960; 44-55-85-99-$1.65) — 'Hamilton Woman' (UA) and stage show (2d week). Zooming to smash $110,000 or close, topping initial week's take of $98,500 which in itself was tremendous, since that was during Lent. Sticks a third week. This year's Easter spectacle has drawn much fine comment.

Rialto (750; 28-44-55)—'Flying Wild' (U). Count looks like $5,500, light. Last week, 'Lone Wolf Takes Chance' (Col), $5,000.

Rivoli (2,092; 40-65-99)—'John Doe' (WB) (6th week). Not so much dough coming in now, and the stanza beginning today (Wed.) will probably be the nightcap. The fifth week down to $15,000, mild, while the fourth round was $21,000, o.k.

Roxy (5,835; 35-55-65-75-85)—'Pot o' Gold' (UA) and stage show (2d-final week). It wasn't much of an Easter here, only about $30,000 sighted. A $12,000 Sunday (13) was scored, however, this helping the gross to around the with a $32,000 first week, though that was not good, either. 'Lady from Cheyenne' (U) opens tomorrow (Thurs.).

State (3,400; 28-44-55-75-90-$1.10)—'Dictator' (UA) (3d run) and, on vaude-bill, Joe E. Lewis and Peggy Fears. Things are humming here, $30,000 being a strong probability, fine. This is first pop N. Y. engagement of the Chaplin picture, but it is day-and-dated in eight other Loew theatres, including the Ziegfeld and Lexington, not so far away. Last week 'Come Live With Me' (M-G) and Louis Armstrong band unit, under $8,000, which forced in.

Strand (2,767; 35-55-75-85-99—'Great Lie' (WB) and Jimmy Dorsey band. Started off under hopes Friday (11), but since then going at excellent speed and will snag $45,000 or in that vicinity, holding over. Last week, third for 'Sea Wolf' (WB) and Charlie Spivak, $20,000, light.

'Jones'-Vaude, $15,000, Topping Lively Balto; 'Lie' Healthy $13,000

Baltimore, April 15.

Extra strong line-up of product and perfect weather combining to hang up fair takes all around. In spite of halting start during holy days immediately preceding week-end, boxoffices took a spurt Sunday and held steadily thereafter.

Well received by the local crix, 'The Devil and Miss Jones' is clicking off a healthy take at the combo Hipp. Also maintaining a nice pace are 'Men of Boys Town' at Loew's Century and 'The Great Lie' at the Stanley. Rest allright.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Men Boys Town' (M-G). Picking up steadily with okay $12,000 looked for. Last week, 'Bad Man' (M-G), fair $6,900.

Hippodrome (Rappaport) (2,205; 15-28-39-44-55-66)—'Miss Jones' (RKO) plus vaude. Nicely spotted for strong response at $15,000. Last week, 'Penalty' (M-G), leaning heavily on Sammy Kaye's orchestra paced town with solid $6,900.

Keith's (Schanberger) (2,406; 15-28-39-44-55-66) — 'Lady Cheyenne' (U). Holding its own nicely to possible $8,000. Last week, 'Mad Doctor' (Par), just so-so at $4,200.

New (Mechanic) (1,581; 15-28-35-44)—'Night in Rio' (20th). Coming through steadily on strength of house's femme following. Should reach $7,000, a good figure for limited seating here. Last week, second of 'Footsteps' (WB), built to fair total of $6,900 for the two weeks played.

Stanley (WB) (3,280; 15-28-39-44-55) — 'Great Lie' (WB). Set to total a $13,000 for the week. Last week, 'Monster Girl' (Par), all wrong in this location and a big bust at $6,800.

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Weather Nicks Philly; 'Zanzibar' 18½G, 'Rio' Bally Produces $17,100

Philadelphia, April 15.

Balmy weather, which sent tens of thousands to the seashore over the Easter weekend, is hurting the b.o. at downtown deluxers this sesh. Atlantic City and nearby resorts reported record-shattering crowds with the bulk coming from the Philly area.

The exodus was counteracted somewhat by the addition of youngsters home for the Easter weekend and the Passover holidays. Soldiers returning on holiday furlough also helped a bit.

Getting good play is 'Road to Zanzibar' at the Fox and 'Night in Rio' at the Stanley. Holdovers of 'Great Dictator' and 'Boys Town' also making good showing.

Estimates for This Week

Aldine (WB) (1,303; 50-75-86-$1.14-$1.71)—'Fantasia' (Disney) (9th wk). Moppets helping to boost this one a bit for an even $8,000. Last week, mediocre $7,300.

Arcadia (Sablosky) (600; 35-46-57)—'Hardy's Secretary' (M-G) (2d run). Winding up with a nice $3,200. Last week, 'Mr. and Mrs. Smith' (RKO), good $3,500 for third run.

Boyd (WB) (2,560; 35-46-57-68)—'Men Boys Town' (M-G) (2d wk). Holding up with neat $13,800. Opening sesh, a bullish $16,100.

Earle (WB) (2,350; 35-46-57-68)—'Las Vegas Nights' Par) with stage show headed by Will Bradley orchestra. Plenty profitable with $20,500. Last week, 'Knockout' WB) plus stage show featuring Jimmy Lunceford's band and Bill Robinson, a zingy $22,500.

Fox (WB) (2,423; 35-46-57-68)—'Zanzibar' (Par). Hope-Crosby-Lamour combo good for an oomphish $18,500. Last week, 'Buck Privates' (U) bogged down plenty during second week for sour $9,500 in six days.

Karlton (WB) (1,066; 35-46-57-68)—'Sea Wolf' (WB) (2d run). Okay $4,900. Last week, 'Eve' (Par) dragged down a sock $4,500 for second week of subsequent-run showing.

Keith's (WB) (1,970; 35-46-57-68)—'Nice Girl' (U) (2d run). Nothing to get excited about with so-so $4,000. Last week, 'Strawberry Blonde' (WB), fair $4,300 for second run.

Stanley (WB) (2,916; 35-46-57-68)—'Night in Rio' (20th): Getting the benefit of good exploitation, and ringing up bangup $17,100. Last week, 'Nice Girl' (U), poor $12,000.

Stanton (WB) (1,457; 35-46-57-68)—'Dictator' (UA) (6th wk). Gaining ground as it goes along with neat $7,800. Last week, slightly under with $7,500.

Kaye-'Shot' Nice 11G, 'Town,' 9½G In Spotty Indpls.

Indianapolis, April 15.

Two holdovers in the downtown sector this week are throwing excess coin to Loew's where 'Men of Boys Town' dualed with 'Lone Wolf Takes a Chance' is doing nicely, and to the Lyric, where Sammy Kaye's orchestra is riding along to a profit, with 'Shot in the Dark' the screen. Second-stanza houses are Indiana with 'Road to Zanzibar,' and the Circle with 'Night in Rio' and 'Scotland Yard.'

Theatre managers are still wondering if something can't be done about week-day biz. Friday, Saturday and Sunday are always good, with houses drawing a lot of out-of-town trade, but the other four days have been dying regularly.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Night Rio' (20th) and 'Scotland Yard' (20th) (2d wk). Weak $3,800. Last week, not-so-good $7,000.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Zanzibar' (Par) (2d wk). Okay $5,000. Last week, nice $11,200.

Loew's (Loew's) (2,400; 25-30-40)—'Men Boys Town' (M-G) and 'Wolf Chance' (Col). Big noise of the town with good $9,500. Last week, 'Topper Returns' (UA) and 'Rage Heaven' (M-G), puny $6,000.

Lyric (Lyric) (1,900; 30-40-50)—'Shot in Dark' (WB) and Sammy Kaye orchestra. Okay $11,000, with all the credit given to the band. Last week., 'Sleepers West' (20th) and Ciro Rimac orchestra, brutal $4,800.

Key City Grosses

Estimated Total Gross

This Week **$1,842,700**
(Based on 26 cities, 177 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year **$1,549,300**
(Based on 24 cities, 166 theatres)

ROONEY - TRACY FINE $13,000 CLEVE.

Cleveland, April 15.

Lent didn't dent Cleveland as much as it did previous years. Most deluxers came through Good Friday openings in surprisingly fine shape, especially 'Men of Boys Town,' which is stepping out with seven-league boots at State.

Topping it is 'Girl, Guy and Gob,' packing Palace's lobby Saturday (12), but power behind it is tripling of Allan Jones, Irene Hervey and Blackstone on stage. Even 'Devil and Miss Jones,' though not grooved for Hipp clientele, got off bullishly; School spring vacations also revitalizing 'Fantasia,' with rush of ticket reservations guaranteeing a 25% jump in biz for fifth week. Only Easter eggs being laid by 'Bad Man' at Stillman and 'Lady from Cheyenne' (second week) at Allen.

Metropolitan opera company selling out civic auditorium, but not affecting theatre trade.

Estimate for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Lady Cheyenne' (U). Just fair $8,000 for a moveover that took a beating at Hipp. Last week, 'Sea Wolf' (WB) on a shift, swept in robust $4,300.

Hanna (Carl Hanna) (1,435; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (5th wk). Starting to get repeaters, out-of-towners and chartered-bus trade from schools. Spurting to a sweet $10,000, so encouraging that management is almost certain it can hold up to nearly June. Collected $7,800 during Holy Week.

Hipp (Warners) (3,700; 30-35-42-55)—'Miss Jones' (RKO). A bit too subtle in satire for this stand, with Jean Arthur not one of its faves, so good $11,000 can be attributed to smart salesmanship. Last week, 'Lady Cheyenne' (U), weak $7,400.

Palace (RKO) (3,700; 30-35-42-55-66)—'Girl, Guy' (RKO) with vaude. Comedy well liked, but stage combo of Irene Hervey, Allan Jones and Blackstone, the magician, is doing all the shooting for a gilded $19,000. Last week, 'Rage Heaven' (M-G), with Erskine Hawkins' orchestra, average $12,500, but still profitable.

State (Loew's) (3,450; 30-35-42-55)—'Men Boys Town' (M-G). Turning turbines up to fine $13,000, mebbe more. Last week, 'Topper Returns' (UA), around $9,300, not bad.

Stillman (Loew's) (1,972; 30-35-42-55)—'Bad Man' (M-G). Had ears slapped off by critics, and dawdling at ordinary $3,000. Last week, 'Eve' (Par) (2d wk), astonishing at $4,800.

PROV. WEAKENS; 'TOWN' $14,000, 'ZANZIBAR' 10G

Providence, April 15.

Though main-stemmers carried through Lent with but littl damage to biz, combo of pre-Easter weekend and opening of Narragansett race track Saturday (12) slowed nearly everything to a walk. 'Road to Zanzibar' at Strand was an exception and is riding high. Post-Easter jump hypoing 'Men of Boys Town' at Loew's State for possible holdover, while 'Night in Rio' at Majestic is enjoying a good second stanza.

Estimates for This Week

Albee (RKO) (2,200; 30-35-50)—'Miss Jones' (RKO) and 'Melody Three' (RKO). Bad start hurt. Looking for only so-so $5,500. Last week 'Girl, Guy (RKO) and 'Vivacious Lady' (RKO) swell $8,500.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Topper Returns' (UA) and 'Mary Dugan' (M-G) (2d run). Slowed to wea: $2,000. Last week 'John Doe' (WB) (3d downtown wk), nifty $3,000.

Fay's (Indie) (2,000; 25-35)—'City Conquest' (WB) and vaude. Picked up slowly for below-average $5,000. Last week 'Old Cheyenne' (Rep) and vaude, fair $5,500.

Majestic (Fay) (2,200; 28-39-50)—'Night in Rio' (20th) and 'Shot in Dark' (WB) (2d wk). Looking forward to swell $8,000 after knockout $9,500 in opener.

State (Loew) (3,200; 28-39-50)—'Men Boys Town' (M-G) and 'Queen's Penthouse' (Col). One of the hapoier combinations pacing for swell $14,000, and a possible holdover. Last week 'Topper Returns' (UA) and 'Mary Dugan'' (M-G), fair $10,000.

Strand (Indie) (2,000; 28-40-50)—'Zanzibar' (Par) and 'District Attorney' (Rep). Doing stand-out biz for neat $10,000. Last week 'Las Vegas Nights' (Par) and 'Plane Robbery' (Col), fair $5,000.

'LIE'-VAUDE BIG $21,000 IN D. C.

Washington, April 15.

Easter Week finds town as usual, with thousands of tourists, swelling already bulging population. Balmy weather, plus opening of outdoor amusements, kept theatres from having to add extra chairs, but all grosses are undoubtedly above what they would normally be with same shows and opposition.

Horace Heidt 'Pot o' Gold' p.a., with 'Trial of Mary Dugan,' is putting (Palitol slightly in front of 'The Great Lie' and no-name vaude at Earle. Third place goes to 'Devil and Miss Jones' at Keith's, which drew nice opening on strength of word-of-mouth following sneak preview week before arrival. Other profitable stunt this week is Met's 'Shock Week,' combining 'Monster and Girl' and 'Mad Doctor,' representing first double feature in spot's history.

Estimates for This Week

Capitol (Loew) (3,424; 28-39-44-66)—'Mary Dugan' (M-G) and vaude. Horace Heidt responsible for week's top take, big $22,000. Last week, 'Penalty' (M-G) can thank Tommy Dorsey orchestra for hefty $23,500.

Columbia (Loew) (1,434; 28-44)—'Dictator' (UA) (2d run). Back downtown for second run at poo prices, and will see average $5,000. Last week, 'Rebecca', (UA) (revival), passable $4,000.

Earle (WB) (2,216; 28-39-44-66)—'Great Lie' (WB) and vaude. Big $21,000. Last week, 'Girl, Guy' (RKO) and Martha Raye, nice $18,000.

Keith's (RKO) (1,830; 30-55)—'Miss Jones' (RKO). Recent sneak preview assured strong opening, and it's holding toward powerful $11,000. Last week, 'Nice Girl' (U) (3d wk), good $7,000.

Met (WB) (1,600; 28-44)—'Monster Girl' (Par) and 'Mad Doctor' (Par). Combo sold as 'Shock Week.' Will get strong $6,500. Last week, 'Convoy (RKO), good $6,000.

Palace (Loew) (2,242; 39-55)—'Men Boys Town' (M-G) (2d wk). Disappointing, but still profitable $10,000. Last week, below expectations with $14,000.

'Zanzibar' Heads For Record 15G, Denver; 'Jones' Soggy $7,700

Denver, April 15.

'Road to Zanzibar' is on the road to breaking the house record at the Denham, packing the place all week and holding strongly over Easter.

Holiday snapped up biz all around, although 'The Devil and Miss Jones' at the Orpheum failed to share in the upturn.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Cheers Bishop' (UA) after a week at the Denver. Fair $3,500. Last week, 'Dictator' (UA) after a week at the Denver, fine $5,500.

Broadway (Fox) (1,040; 25-35-40)—'Vivacious Lady' (RKO) (reissue) and 'Mary Dugan' (M-G), after a week at the Orpheum. Allright $2,500. Last week, 'Bad Man' (M-G) and 'Free Easy' (M-G), after a week at the Orpheum, ditto.

Denham (Cockrill) (1,750; 25-35-50)—'Zanzibar' (Par). Socko $15,000, and holds. Last week, 'Round Up' (Par), fair $6,500.

Denver (Fox) (2,525; 25-35-40)—'Pot o' Gold' (UA) and 'Jennie' (20th). Nice $9,000. Last week, 'Cheers Bishop' (UA) and 'Sleepers West' (20th), same.

Orpheum (RKO) (2,600; 25-35-40)—'Miss Jones' (RKO) and 'Melody Three' (RKO). Poor $7,700, and holds. Last week, 'Vivacious Lady' (RKO) (reissue) and 'Mary Dugan' (M-G), fair $8,700.

Paramount (Fox) (2,200; 25-40)—'Knockout' (WB) and 'Campus Confessions' (Par). Nice $6,000. Last week, 'Footsteps' (WB) and 'Comes Happiness' (WB), ditto.

Rialto (Fox) (878; 25-40)—'Dictator' (UA), after a week at each the Denver and Aladdin, and 'Flying Wild' (Mono). Accounting for a good $2,500. Last week, 'Tobacco Road' (20th), after a week at each the Denver and Aladdin and 'Devil Commands' (Col), good $2,500.

L.A. Trade Rides High; Kyser Record $42,000 With 'Dive', 'Wolf' Roaring 24G, 'Jones' $26,500, 'Town $23,300

Broadway Grosses

Estimated Total Gross

This Week **$371,500**
(Based on 13 theatres)

Total Gross Same Week

Last Year **$303,500**
(Based on 12 theatres)

WEATHER HITS CINCY; 'RIO' $12,000

Cincinnati, April 15.

Summer weather hit this burg in the first half, and wilted the b.o. to a gloomy Easter week level. Weekend temperature zipped into the high 80's, encouraging natives to strut new togs in the open.

Current cage topper is 'That Night in Rio' with an all right Palace mark. A notch behind is 'Men of Boys Town' at the Albee. 'Model Wife' is sluggish for the Grand. Revival of 'Bringing Up Baby' at Keith's is a no-dicer, and the Lyric, with an infrequent dualler, 'Convoy' and 'Scattergood Baines,' is on the low side.

Heat wave is also hurting the combo Shubert, which has one of its best-of-the-season stage shows in the 'Red Hot and Beautiful' revue, linked with 'Repent At Leisure.'

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Men Boys Town' (M-G). Fairly good $11,000. Last week, 'Lady Cheyenne' (U), dull $8,000.

Capitol (RKO) (2,000; 33-40-50)—'Lady Cheyenne' (U). Moveover from Albee for second week. Poor $3,000. Same last week for 'Eve' (Par) in second week of second run.

Family (RKO) (1,000; 15-28)—'Meet Chump' (U) and 'Murder Among Friends' (20th), split with 'Back in Saddle' (Rep) and 'Gangster Story' (Ind). Fair $1,900. Ditto last week on 'Make Music' (RKO) and 'Girl News' (20th), divided with 'Rangers Ride' (Par) and 'Petticoat Politics' (Rep).

Grand (RKO) (1,430; 33-40-50)—'Model Wife' (U). Sluggish $3,500. Last week, 'Buck Privates' (U) (2d run), excellent $5,000. Pic fetched $3,500 in initial week at Keith's four weeks earlier.

Keith's (Libson) (1,500; 33-40-50)—'Bringing Up Baby' (RKO) (revival). No dice at $2,000. Last week, 'Bad Man' (M-G) (2d run), sorry $2,800.

Lyric (RKO) (1,400; 33-40-50)—'Convoy' (RKO) and 'Scattergood Baines' (RKO), Missout at $2,500. Last week, 'Strawberry Blonde' (WB), seventh week on front stem, swell $3,800, with close to $44,000 for the run.

Palace (RKO) (2,600; 33-40-50)—'Night in Rio' (20th). All right $12,000. Last week, 'Adam' (Col), six days, very poor $6,000.

Shubert (RKO) (2,150; 33-44-60)—'Repent at Leisure' (RKO) and 'Red Hot and Beautiful' revue. Stage show drew dandy notices, but mild $10,000. Last week, 'East River' (WB) and 'Stars Over Hollywood' unit, season's low at $7,500.

'Town,' $8,000, Paces Port.; 'Gone' No Go

Portland, Ore., April 15.

Best opener is 'Men of Boys Town,' going over well for the Broadway. 'Sea Wolf' looks like a good bet for the big Paramount, as does 'Nice Girl' at the United Artists.

The perennial 'Gone With the Wind' back again at the Mayfair, but biz this time is a disappointment.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Men Boys Town' (M-G), singlebilled with short subjects. Looks like great $8,000. Last week, 'Buck Privates' (U) and 'Back in Saddle' (Rep) closed a second week for good $4,900.

Mayfair (Parker-Evergreen) (1,500; 40-55)—'Gone' (M-G). Back again, but can't see over disappointing $3,500. Last week (35-40-50) 'Man Lost' (U) and 'Girl Havana' (Rep) low $2,500.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Night in Rio' (20th) and 'Ride, Kelly' (20th). Going for okay $5,500. Last week, 'Girl, Guy' (RKO) and 'Henry' (Par), made high $6,300.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Sea Wolf' (WB)

Los Angeles, April 15.
(Best Exploitation: State)

Virtually all the local first runs are heading for big profits, with the Easter holiday biz above average in most of the situations. Everything opened about the middle or end of Holy Week, but strong attractions overcame the customary bugaboo, and results during the ordinar.. lean period were far better than generally anticipated.

Paramount making clean sweep this time with Kay Kyser's orchestra and 'Power Dive.' Kyser power-kited the gross to a record $42,000, smashing all figures in the history of the theatre on Sunday, when he attracted $8,501, which means 14,354 admissions. The tak for the total week likewise is a new high for the Paramount under its present policy.

'The Sea Wolf' is the holiday attraction at the Warners Downtown and Hollywood, and, in spite of the fact that the piece is a remake, it should have no trouble hitting $24,000 on the initial stanza. 'Men of Boys' Town' is piling up fairly okay grosses at the State and Chinese and 'The Devil and Miss Jones' at the RKO and Pantages will warrant second week.

'The Dictator,' on first run moveover to the United Artists and Wilshire, is expected to add another sweet $14,000 to top the nearly $34,000 garnered on the initial run. Orpheum has two first run pictures and a Major Bowes unit, and holdovers of 'Fantasia' at the Carthay Circle and 'That Hamilton Woman' at the Four Star will give a good account of themselves.

'Men of Boys' Town' was heavily exploited by Fox-West Coast, outstanding tieup being one whereby a contest was participated in by all of the parochial schools in this area. Some 67 grade schools and eight high schools took part in the contest, which was in the nature of an essay on 'What constitutes character in the Catholic youth.' As a result of the tieup, announcements were made of the picture's engagement in all of the schools and in numerous Catholic

(Continued on page 23)

'Zanzibar' $5,800 In Memphis; 'Town,' 'Lie,' 'Rio' All Big

Memphis, April 15.

Four first-rate features are fighting it out for post-Lenten lucre this week. Sudden burst of quality attractions has split the general take so badly that no house is a sensation. But the biz is okay all round.

'Road to Zanzibar' looks like the pace-setter at the Malco, but it won't be far ahead of the competition. The Great Lie,' 'Men of Boys Town' and 'That Night in Rio' are all withi hailing distance of each other.

Estimates for This Week

State (Loew) (2,600; 10-33-44)—'Night in Rio' (20th). Has the girls gaga. Mebbe $5,100. Last week 'Hardy's Secretary' (M-G) (2d wk), $3,300, socko for h.o.

Warner (Indie) (2,300; 10-33-44)—'Great Lie' (WB). Steady Bette Davis trade plus Brent and rave notices pressuring this one to $5,100. Last week 'Blackout' (UA), $2,000, bad.

New Malco (Lightman) (2,800; 10-33-44)—'Zanzibar' (Par). Hope-Crosby-Lamour good for easy $5,800. Last week 'Lady Cheyenne' (U), $3,800, weakish.

Palace (Loew) (2,200; 10-33-44)—'Men Boys Town' (M-G). Swell $5,300. Last week 'Topper Returns' (UA), four days, and 'Play Girl' (RKO), three days, $3,800, not bad for splitter.

Strand (Lightman) (1,000; 10-22-33)—'Buck Privates' (U) (2d run), and 'Road Show' (UA) (2d run). Getting average play, $1,600. Last week 'Ape' (Mono) and 'Chamber Horrors' (Mono), three days; 'Remedy Riches' (RKO), two days, and 'Dangerous Game' (U), two days, $1,500, slightly down.

and 'Queen's Penthouse' (Col). In line for strong $6,500. Last week, 'Mad Doctor' (Par) and 'Monster Girl' (Par) horrored enough folks for big $6,800.

United Artists (Parker) (1,000; 35-40-50)—'Nice Girl' (U) and 'Mr. Dynamite' (U). Big $6,000. Last week, 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G), mild $4,600.

PICTURE OF A MAN BLOWING UP JUST BECAUSE HIS WIFE IS A MODEL!

He misunderstood her! And 30 million other misunderstood women will rush to see why!

Does she think of me—when the men-buyers are thinking of her?
I wonder who she's modeling for now?
Why does she enjoy her work so much?
I've got a model wife—and she's always on pedestals!



Joan BLONDELL and Dick POWELL in

MODEL WIFE

with
Charlie Ruggles Lee Bowman Lucile Watson
Ruth Donnelly Billy Gilbert John Qualen

Screen Play, Charles Kaufman, Horace Jackson, Grant Garrett Original Story, Leigh Jason
Produced and Directed by LEIGH JASON

NATIONAL RELEASE APRIL 18th

A UNIVERSAL PICTURE

RKO District Mgrs. in N.Y. on B.O. Drive; Theatre-Exchange Briefs

All of RKO's district theatre managers are due in New York today (Wed.) to discuss a five week's box-office drive for the circuit with John J. O'Connor and other home office executives. They will remain through Monday (21) when a banquet will be held attended by them, RKO h.o. folks and all of the Greater N.Y. house managers.

Drive in the theatres will start Thursday (24) and run for five weeks, Tagged RKO Maytime Movie Jubilee, plans are being laid to spot the best shows over the five-week period, plus added attractions, exploitation pressure, etc.

Netter Tripping Again

Leon Netter, home office Par operating associate in charge of the South and New England partnerships, is planning to leave Monday (21) for Jacksonville and Miami. He will huddle with the N. J. Sparks people at the former and with S. A. Lynch in Miami.

Following the recent Par theatre convention in Hot Springs, Va., Netter went to New Orleans to confer with F. V. Richards and others there, returning to the h.o. last week.

WB Acquires Another

Pittsburgh, April 15.

New Weiland theatre in Oakland district been acquired from indie interests by WB, giving circuit virtual monopoly in Schenley-Oakland district. WB recently took over another house in same location, New Oakland, from Thomas A. Cilbert.

Dave Barnholtz, veteran U office here, has resigned as city salesman to devote his time to operation of indie theatre which he owns with Mervis Bros. Francis Gruehl moving up from office manager to Barnholtz's post, with Pete Quitter taking over o. m. spot. Red Silverberg upped to Quitter's assistant.

Abe Weiner, U's branch manager in Pittsburgh, transferred to Boston office in similar capacity. Weiner originally came here from Boston. Succeeded locally by Nat Beier, from UA's N.Y. sales headquarters.

Jacob Kaiser, vet retired exhibitor, and his wife celebrated their golden anniversary last week. Kaiser owned and operated West End theatre from 1912 to 1926. A son, Albert, who started as a projectionist there, has been employed for the last 12 years by WB's Rowland, Wilkinsburg.

Clyde S. Waugaman will reopen old theatre in newly-built Lyndora, Pa., some time next month.

Steinbuch's Shift

Cleveland, April 15.

Everett Steinbuch, returning from 10 weeks' leave of absence spent at Fort Lauderdale, Fla., has resigned from managership of Loew's State and joining Metro either in Washington or Pittsburgh. No successor appointed yet but Maurice Drucker pinch-hitting.

John Newkirk is another Loew manager quitting Granada at end of month to take similar post at suburban Indie Beachcliffe, Rocky River, O.

Bernie Kranzler, from Albany's RKO office, checked into the local exchange as its new manager last week, succeeding George Letko, resigned. Don Marcus in same office promoted from poster department to student booker's job.

Harry E. Long and Herb Ochs dickering for property outside of Dayton and Louisville, Ky., as sites for two new Drive-Ins to be constructed this summer by their new com'ine. Capitalized at $150,000, with Irving Gandall of Chicago as prez, company is now building its first drive-in using Josserand patent near Toledo. Long, former local Loew's division manager, and Ochs, ex-branch manager of Warner exchange here, also operating indie Pioneer Pictures with Cleveland headquarters.

Jack Greeg, son of Al Greeg, publicist for Republic in this territory, jumping into film biz via Vitagraph's poster department.

U's Albany Shifts

Albany, April 15.

Changes at Universal are the addition, via the Buffalo exchange, of salesman Sylvan Leff to replace Irving Shiftman, who bowed out, and the transfer to St. Louis of student booker James Coyne. Shiftman transferred to Albany from Boston more than year ago when two salesmen were suddenly dropped, Charles G. Weil, who had been in Belgium for U, was the other salesmen moved here. He still remains.

Par's Western Revamps

Following a tour of his territory, George Smith, recently-appointed western division sales manager for Paramount, has made several promotions and transfers.

C. H. Weaver, for several years a salesman and for the past year sales manager at Dallas for Par, has been made branch head at Oklahoma City. Charles L. Dees, whom Weaver succeeds there, transfers to the larger Dallas office as exchange manager.

L. W. McClintock, branch mgr. at Dallas, moves to Memphis exchange, one of the Memphis exchange. He succeeds W. F. Bugie who joins the sales staff at Dallas.

Going into Weaver's post will be A. F. Larned, who returns to Dallas after having been a salesman in the Memphis territory for seven months.

Otus Bowes' New Chore

Regina, Sask., April 15.

Otus Bowes, manager of the Grand, Regina, and in Regina show biz for the past 21 years, has taken over managership of Orpheum, Moose Jaw, Sask., replacing Les Pugsley, who takes over the Empress, Edmonton, Alta replacing L. C. Straw. Mary Graham, daughter of Mrs. J. Graham, owner of the Grand, now manages the house.

Theatre Goes Woolworth's

Worcester, April 15.

Sale of Loew-Poli Plaza theatre building here by the Poli New England Theatres, Inc., to F. W. Woolworth Co., is expected to be completed soon, it is said, officials plan to raze theatre buildings to make room for modern five-and-ten. The theatre building proper is assessed for $20,000.

Negotiations are temporarily stalled by Land Court proceedings to certify the title and clarify the rights of abuttors. Steps to clear the theatre properly title were started a year ago this month. On April 1, this year, Judge Clarence C. Smith of the court, after numerous hearings, filed an opinion certifying that the Poli New England Theatres, Inc., owned the property in its name. A few other technicalities remain to be settled at a hearing today (15) before the court in Boston.

The theatre interests came into possession of the buildings in 1905 and have operated since with legitimate shows, vaudeville and motion pictures.

Emile George Sells His Duo

Port Arthur, Tex., April 15.

Emile George, manager of the Lincoln and Dixie, colored houses here, announces their sale to Bijou Amusement Co., operators of a circuit of Negro houses out of Nashville. George will continue as manager.

Deal was made here by Milton Starr, head of the Bijou group.

Jefferson's Acquisitions

Greenville, Tex., April 15.

The Majestic and Colonial, here, owned and operated by Col. H. A. Cole and A. W. Lilly, sold to Sullivan & Moore who operate the Texan and Wright, here, in partnership with Jefferson, Inc.

Effective April 13 deal was made by Julius Gordon, head of Jefferson Amusement Co.

Johnson's Oil City House

Lincoln, Neb., April 15.

Oscar Johnson, Friend, Neb., opened his new $40,000 Oil City theatre last week.

Waly Johnson, Friend, Neb., faced with imminent draft, is trying to sell his Vogue in Friend, and his Filmor, in Exeter, Neb., so he'll have some money to rub against the $21 a month he'll get in the army.

Sweet's Takeover

Schuylerville, N. Y., April 15.

The Broadway Schuylerville, long owned and operated by the Milligans, going under the management of Vivian Sweet, who already has the Swan in nearby Greenwich and the Star in Salem. John A. Milligan, who pitched in both the major and higher class minor leagues after graduating from Cornell, was associated with his father in running the theatre for some years. Since the senior Milligan's death, in 1940, the son has been in complete charge. Albany exchanges serve Schuylerville.

Neily's New House

St. Louis, April 15.

Bob Neily, Jonesboro, Ill., opened new 300-seater in Jonesboro.

Varsity, new house in Decatur, Ill., opened by the Frisina Amus Co. J. Price, who recently sold his 210-seater in Kansas, Ill., has opened new house across the street from old one.

Tom Brashear sold his Hall, 250-seater, in Dupo, Ill.

War Dept. will build flicker theatre at Scott Field, Ill., near here; $65,000 earmarked for the project.

Kemp's Atlanta Post

Atlanta, April 15.

Mayor Roy LeCraw has appointed William Kemp, stage manager of Lucas & Jenkins' Capitol and business agent for Local No. 41, IATSE, to a six-year term to the City Personnel Board. Kemps succeeds J. A. (Gus) Harper, whose term expires May 1.

Kemp, long prominent in labor circles, is also v.p. of Atlanta Federation of Trades and a member of Draft Board No. 8, Atlanta.

Eddie Forrester Comes Home

Omaha, April 15.

Eddie Forrester, long time Blank-Tristates employee who quit a year ago to devote himself to fiction writing on the Coast, is back after giving up the game which is, he says, getting too tough after placing 42 stories. He will be given an assignment with Tristates soon. While here, he was manager of the Omaha theatre.

'Gold' Bow in Mex City A Feature of Pan-Amer. Day; Fete H'wood Stars

By DOUGLAS L. GRAHAME

Mexico City, April 15.

American-Mexican friendship was furthered, as was counted upon by the government of this country, with the personal appearance here of 39 prominent Hollywood folk, including Norma Shearer, Patricia Morison, Kay Francis, Brenda Marshall, Wallace Beery, Johnny Weismuller, Laurel and Hardy, Joe E. Brown, Mickey Rooney and Sabu, as a feature of Pan-American Day, April 14.

A feature of the stars' visit was the premiere at the Cine Palacio Chino of James Roosevelt's production of 'Pot o' Gold.' Film is doing good business at $2 (Mex) top (40c U-S.).

The film folk were the guests of honor of all Mexico from the time they arrived at noon Saturday (12) until their departure today (Tuesday). Several thousand welcomed them at the airport. Joe E. Brown, arriving on Friday (11), as a sort of advance-man for the contingent, was accorded a rousing reception. Celebration of Easter Saturday, 'Sabado de Gloria' ('Glorious Saturday'), always a big spring show in Mexico, was eclipsed for the greeting to Hollywood ambassadors of good will. The visitors were escorted by high federal and municipal government officials, representative Mexican picture people, ace police motor cyclists and a guard of the smart new radio patrol, in a triumphal procession from the airport to their hotels. They were officially declared the city's guests of honor at a special ceremony in the city hall. They were tendered a reception at the American Embassy by Ambassador and Mrs. Daniels in the afternoon, and in the evening appeared before capacity audiences at the leading cinemas, the Cines Olimpia, Alameda and Palacio Chino.

On Sunday the Hollywoodiens were regaled by two traditional open-air Mexican fiestas, one a rodeo staged by the national charros (elite cowboys) Assn, at its ranch. There was a grand finale of national dances, performed by youths in 'charro' costumes and girls in the 'China Poblana' garb, national feminine dress. The other fiesta, a typically oldtime Mexican barbarque, was held at the Rancho Blanco (White Ranch), Indians, direct descendants of Aztecs and allied tribes, entertained.

Fiestas were presented by the Mexican Assn. of Picture Producers. Sunday evening, after doing personals at the Cine Re., the visitors were guests of honor at a grand ball presented by Mayor Javier Rojo Gomez and his wife in the Palace of Fine Arts (National Theatre).

This event, the presence here at one time of the greatest number of Hollywood celebrities, was reported by radio stations XEW, XEQ and XEB as well as the stations of the federal government. The local press hailed this visit as an historic event that further demonstrated the excellent relations between Mexico and the United States.

AMPA Election April 24

Election of officers for the coming year for the Associated Motion Picture Advertisers will be held at the annual meeting next week (24). Leon Bamberger of RKO, now president, steps down.

Slate worked out by the AMPA nominating committee includes: Vincent Trotta president, Edward Schreiber as vice-president, Martin Starr as secretary, and Elias E. Sugarman as treasurer.

Nominees for the board include Bamberger, Paul Lazarus, Jr., Rutgers Neilson, Maurice Bergman and Lou Pollock, while trustees placed in nomination are Bill Ferguson, for three years, and Charles E. McCarthy for two.

9-9:30 P.M. Slot for the No. 1 Pic Won't Tend to Curtail Dualing

'Scattergood' Preem On Board New Lake Liner

Milwaukee, April 15.

First world premiere of a picture to be held here will not take place in a theatre, but rather aboard the Wisconsin & Michigan Steamship company's new $1,000,000 liner, the Milwaukee Clipper, on her maiden vokage. RKO's 'Scattergood Pulls the Strings' is the feature to make this unique debut on May 28, and some 900 guests for the trip will see the first showing outside of studio projection rooms.

Stars who will be present include Jean Hersholt, Guy Kibbee, Charles Winninger, Mildred Coles and Kenneth Howell. The Milwaukee Clipper will be placed in regular service between Milwaukee and Muskegon immediately following the preem.

ARGENTINE PIX GO IN FOR SNEAK PREVIEWS

Buenos Aires, April 15.

First sneak preview to be tried by Argentine film makers in as long as anyone can remember had some of the earmarks of a fullblown U. S. spot premiere. Stunt was tried with 'Historia de Una Noche' ('History of One Night') and spot picked was theatre of Ismael Fernandez in Zarate, up-river town.

Buenos Aires press, while not covering, gave event plenty of advance buildup.

Previous method—and one in general use—is to open cold, usually at the Monumental theatre in B.A. Fact that two other first-run houses, Ideal, which previously showed only U. S. A's, and the newly opened Ocean, are now running national picts means competition between local makers is on the increase and desire for improved standard is believed responsible for adoption of prevue method.

Catholic Schools Help Bally 'Men Boys Town'

Seattle, April 15.

On the bulletin boards of the 25 local Catholic schools this week are half-sheet bills advertising 'Men of Boys Town' (M-G), current at the Fifth Avenue. This is indicative of the co-operation the film is getting from the clergy and educators.

The special card was prepared locally by Vic Gauntlett, who also spotted special ads in the Northwest Progress, Catholic newspaper.

Par's Added Field Men

Having added a few men recently, Paramount's exploitation staff will be increased by at least two more men in time for the new selling season for a minimum of 15. Because of the importance of the territories, an extra man is planned for the Coast and another for the Chicago district. Entire force is under the direction of Alec Moss from the home office.

During the past week Jim Moran, publicist-exploiteer recently with Fred Waring, was placed in charge of the Philadelphia and Washington zones, while Arnold Van Leer, who was in Philly, will be spotted elsewhere. Transfer for Van Leer has not yet been worked out.

Taplinger's Post

Hollywood, April 15.

Robert Taplinger, publicity head of Warners, has been named chairman of the newly formed Publicity and Trailer Division of the Motion Picture Committee for National Defense.

Publicity Directors Committee drafted Taplinger at meeting called by Howard Dietz with John Joseph, Universal, presiding.

RAY JONES' DUAL HONORS

Hollywood, April 15.

Ray Jones, Universal still photographer, topped the field in the first annual still photography show sponsored by the Academy. He copped two gold medals.

Elmer Fryer, Warners, was awarded two certificates of merit.

While in some spots the scheduling of the No. 1 feature at 9 or 9:30 at night may ultimately bring about single bills, operating opinion is that in the vast majority of instances there are too many fans preferring doubles to make a major move on policy either wise or profitable. Holding that duals are here to stay on a large scale, the only possibility that they may be reduced in number to any appreciable extent would be through a sharp curtailment of production as result of the consent decree, theatre men add.

Pointed out that it does not appear that there are as many persons wanting to see just the top feature where duals are played than was thought, although the process of gradual education the number of 9 p.m. fans may be increased. The patrons wanting the two features don't care what time they come in, even if it's in the middle of one of the pictures.

In some parts of the country the lead feature has been put on at 7 and 9 or 9:30 for some time but in these situations the demand for doubles still exists to an important extent. Experiments on a wider scale, including in Greater New York where around 65 houses have swung to the 9 p.m. policy, may shed light on the difference at the boxoffice when a whole year's gross figures can be studied and comparisons drawn.

The feeling in managerial quarters seems to be that since the regular doubles fans do not care, the theatres are at least satisfying certain patrons who don't care about the associate feature and even if the difference in business is not important, public good-will justifies continuance of the 9 p.m. plan.

However, as pointed out, the spotting of the main feature at a specified hour and advertising it focuses attention on that one feature; a tacit admission that the other film is more or less filler fare. There are many cases where the two pictures are of comparable importance. Sometimes bills are found where two A's are doubled up, while in a good many instances two lower-bracket pictures are coupled. Latter is very often true of independents, some of which are shut out from the better product of the big majors.

Influencing some new interest in single bills may be improvement in economic conditions, with national spending expected to be felt on a wide scale in increased attendance and higher purchasing power of the average filmgoer.

U PLAYERS PULL OUT (21) FOR N.O. PREEM

Hollywood, April 15.

Universal junket, including players, execs and guests, leaves here next Monday (21) for the world premiere of 'Flame of New Orleans' in the Louisiana metropolis. Mayor of the town has proclaimed April 24, preem day, a legal holiday.

Among the Hollywooders shoving off Monday are Joe Pasternak, Rene Clair, Bruce Cabot, Roland Young, Andy Devine, Mischa Auer, Hugh Herbert, Peggy Moran, Helen Parrish and Anne Gwynne. Marlene Dietrich will be detained in Burbank by commitment at Warners.

Premieres, Fore and Aft

Hollywood, April 15.

Story of the Lewis and Clark expedition is the basis of 'The High Road to Oregon,' slated as the next special budget picture at Republic, with Gene Autry, John Wayne and Roy Rogers in the top roles.

Film calls for two premieres, the first in St. Louis, starting point of the expendition, and the second in Portland, where the tour ended.

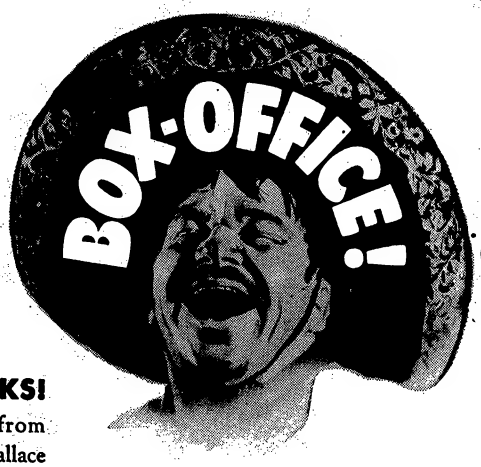
Disc Bally for 'Baby'

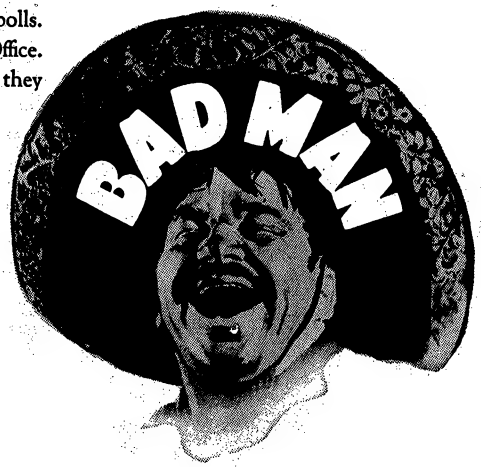
Hollywood, April 15.

As part of Warner's campaign to plug its film entitled 'Million Dollar Baby,' the record market is to be flooded with over 300,000 platters of 'I Found A Million Dollar Baby in a Five and Ten Cent Store.'

Priscilla Lane is recording it for Victor, Bing Crosby for Decca, and Nan Wynn for the jukers.







DOING SWELL, THANKS!

The reports of engagements from coast-to-coast are in! Again Wallace Beery proves why exhibitors voted him among the First Ten Box-Office Stars in the business in the annual polls. Beery in "Bad Man" is Box-Office. The kind of western comedy-thrill they love him in!

"THE BAD MAN" starring WALLACE BEERY with LIONEL BARRYMORE • Laraine Day Ronald Reagan • Screen Play by Wells Root • Based on the Play by Porter Emerson Browne Presented by William Harris, Jr. Directed by Richard Thorpe Produced by J. Walter Ruben A Metro-Goldwyn-Mayer Picture

For instance, typical Variety headline!

'BAD MAN' GOOD $9,000, BUFF. STRONG

Buffalo, Aprfl 8.

This stanza, usually recognized a

Improved Production-Distribution Cue to Increasing Importance of Picture Industry in the Argentine

Buenos Aires, April 15.

Argentine picture-making continues on the upbeat—and it's going up fast.

Improving standards of production, reliability of the product and better distribution are all contributing toward making this No. 1 city of S. A. into an increasingly important film center. And while no one believes there's any chance of Hollywood losing its hold—or not continuing to exercise the greatest influence of any factor affecting local production—Argentine pic-making is more and more getting a greater share of running time in Latin America's 5,400 film houses.

It's not that the States don't know how to make pix that appeal to the Latins, but, rather, that there's something about a film in your own language that can't be ignored. Also, a big percentage of South and Central America's 85,000,000 Spanish-speaking population that goes to films is naturally anxious for pictures that don't need sub-titles, no matter how good the films with captions may be.

Therefore, Argentine pix have an advantage before they begin. Fact that audiences are willing to forgive many faults in return for the audible satisfaction of knowing exactly what's going on upscreen helps walk them to first base with ticket buyers.

Distribution Looms Importantly

Distribution, while not so much of a major upbeat factor at present, is likely to become more important. Spanish-language competition in Mexico and Spain continues far below that of Argentina and Mexico, in the opinion of those who know all three, both in production and quality. Imported Castellano (S. A. Spanish) picts have made little headway here. Neither have the Hollywood-made lingo epics. Since Argentina has the most important Spanish market in this hemisphere and is the best profit maker, outsiders must make good in the Pampas territory if they're going to make good at all.

Last year, for instance, this representation tabulated 322 U. S. features out of a total of 446 released in B.A. That didn't include an unknown number of cliff-hangers on which no count is kept. Local makers produced 49 features to get second place, and the French imports were third with 40. Latter, long popular, especially with the middle and upper-class, who considered France, not Spain, their spiritual affinity, are, because of the blitz, no longer likely to hold their place. Exhibs here doubt that the German-controlled and dominated studios in Paris can produce the kind of French product long popular here. Or still less, get many people to see Nazi film propaganda in French dressing.

Germany managed to get in 10 features during '40, about half the number brought over in pre-war days. A majority of these got little playing time in houses not directly subsidized by the Nazis. Not one first-run house in B. A. showed any English had nine features, Mexico six, Italy five, Spain only three and Russia two.

Cream Within Country

Showings within the country (there are 1,208 houses, of which 930 are considered active) furnish the cream, and distribution in nearby Uruguay and Chile is still handled directly from B. A. Setup for the rest of the continent is still a big worry. Plenty of talk about Argentine and U. S. producer-distrib tie-ups, but there are so many pitfalls that widespread deals are off on the goodwill front. Increasing popularity of Argentine stars in Cuba, Mexico and Central America and development of talent are giving studios more and more name draws.

Difficulty has long been that lacking the international distribution setup of U. S. companies, local producers can't publicize stars and directors with the kind of glamour hoke that has made ton-rankers as well known in the wilds of Brazil as in Kokomo.

First tieup in many years between Argentine and Spanish film interests was completed not long ago and is being watched by observers who believe such deals may enlarge field for production of both countries. Combo involved Generalcine, Madrid producing and distributing outfit, and SIDE, Argentine group, headed by Dr. Alfredo P. Murua. General may contribute up to 50% of producing costs, supplying coin in advance to enable production, the usual system here. SIDE wants to do eight features annually, slanted to attract both South American and Spanish markets. Product of both companies would be sold jointly, together with U. S. indies, French, British and Italian features.

Heavy Investment

Another step in the same direction was the recent heavy investment by Jacob Huberman of Ariston Internacional, distributors of Republic Pix and others here, in Olegario F. Fernando's Pampa Film, one of the Big Five local producers. In return for the cash Huberman gets a percentage and exclusive distribution, Pampa dissolving its own handling department. Not only expect to improve class of output during '41 but to achieve the first large-scale jointselling of the Hollywood and native product.

Production of Argentine picts was until recently much like Hollywood of long ago. Five big companies now dominate production and the few indies are closer to the present-day indies of Hollywood. They're producers who prefer to do just one or two films a year and let some one else distribute. Each of the Big Five make from eight to 12 features annually. Fact that more and more banks are investing their pesos is an indication that they consider it a big-time industry.

Leading companies are: Baires, Argentine Sono, Lumiton, Pampa and EFA.

SUNDAY SHOWS IN ENGLAND TO BOW APRIL 20

London, April 1.

April 20 has been set as start of Sunday stage shows. Deal will work under a setup whereby recognized government spokesman, of opinion his particular area needs the entertainment for troops or industrial workers, will issue request for okay by municipal authorities to open legit or vaude houses, or both. The last is considered more or less a formality.

Sole condition attached to the opening is usual six-day week for employees. Where a locality is without adequate housing arrangements, licensing authority can commission a structure not ordinarily used for entertainment. Exhibs will be—if they're not already — squawking plenty about this competish. Public dancing is vetoed by the new order, but same can be gotten around by forming private clubs, membership going with usual admish charge. Boxing and wrestling are nixed on the Sabbath.

GOOD EASTER WEEK BIZ FOR MEX CITY AMUS.

Mexico City, April 15.

Best biz in years is being enjoyed this Easter Week by most branches of the industry, trade being rated 25% beiter than that of last Easter. Upping was attributed largely to more American tourists and unusu- alle large number of visitors from the provinces, attracted here by bargain railroad excursions.

Cinemas cashed in by exhibiting outright religious pix or those with a strong religious trend. Like policy was followed by the stage-show theatres. Six carnivals found they had figured smartly by playing here during Easter. Out of towners went for all the pitches in a big way.

Poetry Readings Draw 8,000—Actually—in B.A.

Buenos Aires, April 15.

Berta Singerman, Argentine poetry reciter, whose audience draw has made her a big entertainment name in South America, is leaving shortly on a tour that makes most visiting U. S. star schedules look anemic in comparison. Jaunt which includes Chile, Peru, Ecuador, Colombia, Venezuela, Cuba and Mexico, features stops in off-the-map places that rarely get stage show talent.

Senorita Singerman — sister of Argentine film star Paulina Singerman—usually draws more than 8,000 at the open air season of the Colon Theatre in B.A. and even bigger crowds in Mexico and Peru, where she does her reciting in bullfight rings.

Cutting theatrics to a minimum, she steps out on stage in a simple evening gown, picks something out of her repertoire of 400 poems—and lets go. They eat it up. She's made tours of S.A. and Spain since 1923.

MEX TO REVIVE HISTORIC HOUSE

Mexico City, April 15.

Restoration as a regular playhouse of the historic Teatro de la Republica in Queretaro City, capital of Queretaro state, has been undertaken by the federal and state government. Theatre was inaugurated in 1822, the year after Mexico attained her independence, by the Emporer Agustin Iturbide, who soon after fell from grace because he sought to establish an empire in republican and democratic Mexico.

The theatre was the scene of the collapse of another empire in Mexico, for it was there, in 1867, that the courtmartial was held that condemed to death Maxmilian, Napoleon the Third's puppet emperor of Mexico, and his imperialistic Mexican lieutenants. The theatre was also the scene of the signing in 1917 of the new Mexican federal constitution. Some of the greatest stars of the Mexican and European tage have played the house.

The theatre has been dark for some time, mostly because of the increasing popularity of pictures. But the government intends to bring the old playhouse back in accordance with its program for assisting the theatre in Mexico. The renovated theatre is counted upon to be a great tourist attraction.

Par's Birmingham (Eng.) Office Blitzed, Metro Moves H.Q. 10 Miles Out

Paramount's Birmingham office in England was demolished by Nazi bombers one night last week, according to word received in N. Y. All records were saved because they had been moved previously to a safer spot but a staff member, on night watch, is listed as missing.

Metro moved its Birmingham office recently to a suburb about 10 miles away after the heavy destruction caused by Nazi bombing planes. Several other U. S. film companies have moved headquarters away from densely populated cities.

Recently a delayed action bomb fell in front of the Metro office in Cardiff but fortunately all films had been stored outside the town, which enabled the company to deliver prints on schedule. Birmingham vaults of Metro had been demolished several weeks ago but delliveries were made from other branches. This damage prompted the company to move its offices.

FORCED SHOWING OF MEX PIX AGAIN TALKED

Mexico City, April 15.

Enforced exhibition of Mexican pix, a rule that was nixed recently when the exhibitors convinced the government that it was impossible to obey this law because there just aren't enough homemades to go around, has bobbed up again in a bill authored by Congressman Luis Ordorica Cerda of Michoacan.

Measure also includes clauses that affect foreign pix and their distributors. Congress is expected to act on this bill late this month.

French Film-Making Progresses Despite Red Tape; Nazi Companies Seek to Clear Market for Own Pix

Vichy, March 18.

Nine months after German troops filed into Paris finds the French film industry concentrating its energies on keeping its head above water and with its former ambitions of surpassing Hollywood's qualitative and quantitative production completely cast into limbo.

In these nine months some progress has been registered. Ordinarily the current effort would seem slow, somewhat disorganized and held down by bureaucratic methods and red tape. Under the present conditions, the progress registered is quite commendable and demonstrates that the French spirit has not been completely crushed.

Since the signing of the Armistice seven new films have been completed and several, begun before the cessation of hostilities, have been finished as well. That more of the films, dating to pre-Armistice days, are still gathering dust in their unfinished state is due to the fact that the Germans are not encouraging their completion for multiple reasons. Some of the themes are not much to their liking while German-controlled companies in Paris are out to do a bit of producing on their own and they would much prefer to keep the market clear for their own product.

In the last two months the Germans have softened up a bit and permitted the exhibitors in Paris to show some of the 33 films completed before the Armistice but not yet released. Something had to be done to hypo b.o. receipts since Parisian audiences cold-shouldered the German films and failed to show much interest in old releases. The only gainer was legit, with theatrical men smiling broadly and bragging that they were doing better business than ever before, both in Paris and in occupied and non-occupied provincial towns. The half dozen releases have started film fans trekking back to showcases with renewed interest.

Great Plans

Great plans are announced for imminent productions. More than a score are announced and even if the number should be reduced by the time they get to the lot, it demonstrates a healthy desire of the French industry to get back into the running.

All the new films finished since the middle of June have been produced on the Riviera, which the French now call the 'French Hollywood,' although the only comparison at the present time is a climatic one since the activity leaves much to be desired on the French side.

'La Merveilleuse Visite' 'La Nuit Magnifique' ('Marvelous Visit' or 'Magnificent Night') was the first of the post-Armistice picts to be finished. Piloted by J. P. Paulin, with scenario by Andre Paul Antoine, the picture was rushed to completion in a fortnight and was released early in January. Heading the cast are Fernandel, Charles Vanel, Janine Darcey and Madeleine Robinson.

'La Fille du Puisatier' ('Well Digger's Daughter') with Raimu and Josette Day, is the first full-lengther started and completed under the new order in France. It's already being exhibited to Swiss audiences and getting good review comments. Marcel Pagnol did the megging. He planned this film many months ago but with war delays couldn't get around to it until the war was a thing of the past.

'Le Chapeau de Paille d'Italie' ('The Italian Strawhat'), megged by Maurice Cammage with Fernandel, Tramel, Charpini, Joseline Gael, Therese Dorly and Jacqueline Laurent, is also off the lot. It's a comedy by Labiche and Marc Michel.

Perennial Legit Star, Cecile Sorel, Set for Pix

It took the surprise of the defeat to get perennial legit thesp Cecile Sorel into films, and the result is that she has come through neatly in 'L'An 40' ('Year 1940'). Cast with her are Jules Berry, Tramel, Joseline Gael, Simone Berriau, Marcelle Praince and Alerme. Yves Mirande did the scenario and Raymond Leboursier the directing. This list of names was sure to go to town. It was released in Marseilles a few days ago but the censor came down on all fours. It has been banned until some objectionable features have been eliminated.

Viviane Romance and her inseparable sidekick, Georges Flamant, with Robert Vigan and Helen Gance have just finished 'Le Venus Aveugle' ('The Blind Venus'). Abel Gance, both directed the pic and wrote the scenario. Now that the French 'oomph' girl has gotten this film out of the way, she is planning to return to the stage. Although she got her start in vaude she now plans bigger and better things and wants to take a fling at dramatics. In between she is writing her memoirs, entitled 'The Life of a Star.'

'Parade en Sept Nuits' ('Parade in Seven Nights'), series of sketches planned before the war; is also completed. Sketches have been written by Marcel Achard, Rene Lefebre and Henri Jeanson. Raimu holds main role. Marc Allegret did the directing.

'Nous les Jeunes' ('We the Young'), a propaganda pic, winds up the list of completed films. Piloted by Marcel Cloche, it has actors with well established reps, including Madeleine Sologne, Jacqueline Romane and Jean Daurand. It's all about the life of Captain Henri Bournazel, French North African military hero.

Details Lacking

Several films are on the lot but precise details are presently lacking. In Paris, 'Symphonie Fantastique,' based on the life of French composer Louis Berlioz, is being piloted towards completion by Chris-

(Continued on page 54)

'HONOR SYSTEM' WOULD RULE BRIT. QUOTA

London, April 1.

Latest to-do around film quota, which continues to concern producers and exhibs alike, is a distinctly revolutionary proposal put forward to trade biggies that scrapping of the Act altogether precede a scheme governed entirely by good intentions. New deal would operate via a committee embracing whole film industry and pooled finances; rentees would agree to up coin against present quota obligations, and give a grandstand promise to go for local product to an extent not less than now required by the quota. Exhib support is stated to be clinched as result of attention it's given British films in past and indications are that screens would take homeland pix sans compulsion by law.

It listens like a symphony in something flat. As for the plugged exhibitor backing, not long ago there was wild squawking in production circles at brushoff given British pix by bookers, plus talk about nickel-pinching terms and bad playdates.

Planning bug has hit the film trade as follow-up to looming Government Commission, regarded by them as strangling British production. Also, Films Council recently threw out exhibs' proposal their quota percentage should be cut in view of shortage of available British pix.

Black's 'Vanities' Clicks In Brighton, Eng., Bow

London, April 15.

George Black's 'Vanities' opened at the Hippodrome, Brighton, suburb of London, on Friday (11) and indicated click possibilities when it preems shortly at the Victoria Palace in the West End.

Flanagan and Allenn and Frances Day are outstanding among the cast.

CITIZEN KANE

RKO release, produced and directed by Orson Welles, who is starred. Original screenplay, Herman J. Mankiewicz and Welles; music composed and conducted by Bernard Herrmann; photography, Gregg Toland; special effects, Vernon L. Walker; editor, Robert Wise. Previewed at Bronxway theatre, N. Y., April 9, '41. Running time, 120 MINS.

Kane	Orson Welles
Kane, age 8	Buddy Swan
Kane, Jr.	Sonny Bupp
Kane's Father	Harry Shannon
Jedediah Leland	Joseph Cotten
Sarah Kane, Dorothy Comingore	
Mr. Bernstein	Everett Sloane
James W. Getty	William Alland
Walter Parks Thatcher	George Coulouris
Mrs. Kane (Mother)	Agnes Moorehead
Raymond	Paul Stewart
Emily Norton	Ruth Warrick
Herbert Carter	Erskine Sanford
Thompson	William Alland
Miss Anderson	Georgia Backus
Mr. Rawlston	Philip Van Zandt
Headwaiter	Gus Schilling
Matisse	Fortunio Bonanova

Orson Welles, who nearly scared the country half to death with his memorable broadcast of a blitz by invaders from Mars, has uncovered for press review his initial film production, of which he is co-author, star, director and producer, following an advance publicity barrage that has made it the most widely exploited entertainment of the season. When its plea for exhibition finally is set by RKO, probably as a roadshow attraction in key spots, it is certain to draw heavily at the boxoffice. Welles has found the screen as effective for his unique showmanship as radio and the theatre.

'Citizen Kane' is a film possessing the sure dollar mark, which distinguishes every darling entertainment venture that is created by a workman who is master of the technique and mechanics of his medium. It is a two-hour show, filled to the last minute with brilliant incidents, unreeled in method and effects that sparkle with originality and invention. Within the trade, 'Kane' will stimulate keener creative efforts by Hollywood's top directors.

Although the public generally will find it wholly satisfactory as living up to its unusual advance ballyhoo, the film is a job of picture producing that will make indelible impress on contemporary production. It might have been of conventional design and still qualify as a big grosser. It happens to be a first-class film of potent importance to the art of motion pictures.

Audiences, of course, will seek in the film's story of a multi-millionaire newspaper publisher, political aspirant and wielder of public opinion such incidents that may be interpreted as uncomplimentary to William Randolph Hearst, since the protests against the film release, which have been kept alive for the past three months, were made by executives and employees in his organization. There is, in part, a parallel of the exciting, early years of the Hearst career and the adventures of Welles' hero, Kane. But any observer of the film who possesses some slight knowledge of the private life and business activities of the publisher can scarcely interpret the screen character as a deliberate, unkindly handling of the Sage of San Simeon. It cannot be denied that Hearst has played an important role in the American scene for the past half-century, which is the period of the film's story. And it is accepted generally (or, perhaps, soon will be) that the era which produced such colorful figures as Hearst and a score of other hardy and audacious individualists in American life, is swiftly passing into history. The central character of the film is a composite, rather than either portrait or caricature.

One cannot help but wonder what all the shooting was about.

Swift moving world events since before the turn of the century until the present furnish the background for 'Citizen Kane.' Story is credited jointly to Herman J. Mankiewicz and Welles. Its unfolding is unusual and original to films, inasmuch as it is related through the experiences of five separate characters, other than the main figure. It is a narrative technique not infrequently employed by novelists. Wilkie Collins told the story of 'The Moon Stone' after this fashion.

Thus the early, rebellious youthful years of the powerful Kane are described by the family attorney, who neither understood nor had any deep affection for the young man. The thread is picked up by Kane's faithful business manager, then by his second wife, by his only earnest friend and finally by his butler. Each account spans an extended period of time, providing a different point of view and variegated shadings of character. Pieced together, like a jigsaw puzzle, the parts and incidents omitted by earlier narrators are supplied by others.

When completed the authors' conception of Kane is a man who had every material advantage in life, but who lacked a feeling of human sympathy and tolerance. It is a story of spiritual failure. While the case is well drawn and relentlessly expounded, the over-emphasis of harshness and selfishness militates against complete audience enjoyment. So intent is the effort to prove Kane a frustrate that no allowance is made to picture him as a human being. On this account he is not wholly real. Neither he nor his associates is blessed with the slightest sense of humor. There aren't but a dozen snickers in the film.

Welles portrays the chief character with surprising success, considering that the picture marks his debut as a film actor. His associates are selected from his Mercury Theatre's actors, few of whom have had previous screen experience. It would seem that their marquee obscurity might react unfavorably among prospective customers. The category more likely, because of whatever else 'Citizen Kane' may be, it is a refreshing cinematic novelty, and the general excellence of its acting is not the least of its assets. Outstanding performances are given by Joseph Cotten, Dorothy Comingore, Everett Sloane, George Coulouris, Ruth Warrick, Ray Collins, Paul Stewart and Fortunio Bonanova.

'Citizen Kane' is a triumph for Orson Welles, who overnight, so to speak, joins the top ranks of boxoffice film personalities. *Flin.*

PENNY SERENADE

Columbia release of George Stevens production; directed by Stevens; associate producer, Fred Kohlmar. Stars Irene Dunne, Cary Grant. Screenplay by Morrie Ryskind from story by Martha Cheavens; camera, Joseph Walker; editor, Otto Meyer; musical director, M. W. Stoloff. Previewed at Astor, New York, April 15, '41. Running time, 119 MINS.

Julie Gardiner	Irene Dunne
Roger Adams	Cary Grant
Miles Oliver	Beulah Bondi
Applejack	Edgar Buchanan
Judge	Ann Doran
Trina	Eva Lee Kuney
Dr. Hartley	Leonard Willey
Mabel	Clara Blandick
Billings	Walter Soderling

Irene Dunne and Cary Grant, who a short time ago had audiences howling at their antics in 'The Awful Truth,' return to the Columbia banner in 'Penny Serenade,' and the same customers are going to have just as much time admiring and weeping over a very sentimental story about husband, wife and adopted child. Exhibitors would be smart to furnish handkerchiefs at the boxoffice. Evidently, they had better lay in a big supply. This is the best tear-jerker that has come to the screen since the first production of 'Madame.' And that's going way back.

Produced with less skill and acted with less sincerity, 'Penny Serenade' might have missed the mark by a mile; but George Stevens' direction and the excellence of the stars' playing make the film an honest top bookings and extended first runs. It is fashioned for the family trade everywhere, with special matinee appeal. The characters are young home folks and would be duplicated in en instant from any local 'phone book.

Here's the story. Miss Dunne and Grant adopt a six weeks' old baby and raise her until she is six, when she dies after a brief illness. Then they adopt a boy of two.

That's all, but the telling of it from an excellently written screenscript by Morrie Ryskind, who found inspiration from a Martha Cheavens story by Martha Cheavens, occupies nearly two hours, in the course of which there are tenderness, heart-throb, comedy and good, old-fashioned gulpers. Here, half a dozen times the yarn approaches the saccharine, only to be turned back into sound, human comedy-drama.

Film marks the return of Miss Dunne after a long vacation, the only effects of which seem to be that she proves again her place among the handful of women screen stars. In the role of a not too prosperous wife, a small-town struggling newspaper publisher's helpmeet, gay and earnest, and plays the sentimental passages with restraint. She has had more spectacular roles, but none that required sustaining quite the mood of her role here.

Grant, also, takes the assignment in stride, scoring in several bits as a baby nurse and pleading foster-father.

Supporting cast includes Beulah Bondi, Edgar Buchanan and Ann Doran. Despite the tuneful title, the only melody heard is via a few phonograph platters.

Film should turn out to be a serenade of quarters at the boxoffice. *Flin.*

MODEL WIFE

Hollywood, April 15.

Universal release of Ralph Murphy production, directed by Jason. Stars Joan Blondell and Dick Powell; features Charlie Ruggles, Lucile Watson, Beulah Bondi, Billy Gilbert, John Qualen. Screenplay, Charles Hoffman, Lee Loeb-son, Grant Garrett; original story, Leigh Jason; camera, Norbert Brodine; editor, Arthur Hilton; musical director, Charles Sotter. Previewed at Alexander, Glendale, April 14, '41. Running time, 98 MINS.

Joan Chambers	Joan Blondell
Fred Chambers	Dick Powell
Milo Everett	Charlie Ruggles
Hattie Bowman	Beulah Bondi
J. J. Benson	Lucile Watson
Mrs. Milo Everett	Ruth Donnelly
Domitile	Billy Gilbert
The Janitor	John Qualen
Mr. Howard	Ferdinand Munier
Miss Kendall	Mary Kelly

'Model Wife' is a farce comedy built around marital adventures, bickerings and jealousies aiming for general audience entertainment. Picture hits its mark easily and stacks up as a strong programmer that will satisfy the customers once they are through the turnstiles. The Dick Powell-Joan Blondell marquee duo may garner solo bookings, especially in the family houses.

'Model Wife' was a package deal tied together by agent Charles K. Feldman. Latter bought story by Leigh Jason, corralled writers to handle screenplay, pencilled in Miss Blondell and Powell for the leads and Jason to direct. Then sold the entire setup to Universal. Feldman, Jason, writers, Blondell and Powell tossed in their services for direct percentage of picture gross, which, in view of moderate basic negative cost of $160,000, aside from the percentage cuts involved, will likely give each participant more coin than on straight salary arrangements. Feldman functioned through preliminaries and chiseling as producer, although the producer credit goes to Jason on all titles and advertising.

Story poses the dilemma of a young married couple anxious to afford a baby but both have to retain their jobs under cover in the modiste salon operated by Lucile Watson. When latter's playboy son appears to take a whirl at work, he singles out Miss Blondell for his particular attention, to downright jealousy from Powell. Husband then loses his job when marriage is disclosed around the store, couple separate and he accepts a job in China. Before he can leave, stenoness Miss Watson melts and she brings the couple together for closer bonds and an anticipated heir.

Picture rolls along smoothly with minor lethargy in consistently fast pace, sparkling with easily understood marital crossfire in dialog and situations. Both script and direction show careful preparation before putting feature into work and is well worth the time consumed. Frequent laughs are expertly developed and timed.

Miss Blondell and Powell provide zest to their wife-and-husband roles, and picture gives the pair a new start as a romantic team of marquee rating. Lee Bowman clicks as the playboy, while Charles Ruggles essays a familiar Milquetoast characterization. Lucile Watson is okay as the salon operator, while Ruth Donnelly and John Qualen are most promnient in the small supporting cast.

Production background is adequate, while technical contributions compare with higher-budget attractions. *Walt.*

Dealt Him a New One

Hollywood, April 15.

Curtis Bernhardt closed a new deal as director on the Warners lot.

First assignment under the contract is 'The Dealer's Name Was George.'

Miniature Reviews

'Citizen Kane' (RKO). A boxoffice explosion establishing Orson Welles as an overnight film click.

'Penny Serenade' (Col). Reunion of Irene Dunne and Cary Grant in an excellent domestic story. Tears and good boxoffice guaranteed.

'Model Wife' (U). Blondell-Powell co-star in bright domestic comedy.

'Repent at Leisure' (RKO). Moderate budget programmer will get by as support in the subsequent duals.

'Shadows on the Stairs' (WB). Light mystery fare without names.

'Missing 10 Days' (Col). Excellent mystery with a war flavor. Will help keep the low half of a dual from sagging.

'Flying Wild' (Mono). Third-rate diversion as a couple of former Dead End kids thwart saboteurs at an aircraft factory.

'Pirate of the Seven Seas' (FA). British melter only for dualers.

'Across the Sierras' (Col). Another Wild Bill Hickok adventure, with Bill Elliott hitting the usual par.

'In Old Cheyenne' (Rep). Just another westerner.

'El Mas Infeliz Del Pueblo' (Argentine). Weak comedy starring Luis Sandrini.

'The New Teacher' (Artkino). Russian version of Hollywood's most popular formula. Strictly for the sureseaters.

'Kidnapping Gorillas' (Indie). A Class D dud.

'El Mejor Papa Del Mundo' (Argentine). Strongly nationalistic, pic's prospects are bright.

'Bride of Buddha' (Indie). So-called documentary feature of India, dubious entry

REPENT AT LEISURE

Hollywood, April 9.

RKO release of Cliff Reid production. Features Kent Taylor, Wendy Barrie, George Barbier. Directed by Frank Woodruff. Screenplay by Jerry Cady; story, James Gunn and Armand D'Usseau; camera, Nicholas Musuraca; special effects, Vernon L. Walker; editor, Harry Marker. Previewed in studio Projection Room April 8, '41. Running time, 66 MINS.

Richard Hughes	Kent Taylor
Emily Baldwin	Wendy Barrie
B. C. Baldwin	George Barbier
Buckingham	Dennis Hoey
Morgan	Charles Lane
Mrs. Baldwin	Nella Walker
Prince Paul	Rafael Storm
Miss Flynn	Ruth Dietrich
Mrs. Morgan	Sarah Edwards
Rufe	Snowflake Toones

This moderately budgeted program number, despite its falling to pieces for a finish, provides sufficient interest for support purposes in the subsequent and family houses. Frank Woodruff directs to inject many light moments that are not included in a so-so script, while the featured trio of Kent Taylor, Wendy Barrie and George Barbier turn in good performances to retain audience attention.

Story tells of the daughter of a department store owner who walks out on marriage to a fortune hunting foreigner, and seeks a good American husband who would not be swayed by her money. Most conveniently, she meets and quickly marries an unemployed clerk in her father's tie department to save him from dismissal. Unaware of his wife's identity, the husband is given series of promotions in the store until he becomes manager, when he does find out. Peeved, he walks out on the job and his wife and joins the staff of a competing store. From there on story goes synthetic and strained to wind up with a reconciliation, through merger of the stores and a wildly-concocted ending endangering a baby the pair had previously adopted. *Walt.*

Shadows on the Stairs

Warner Bros. production and release. Features Frieda Inescourt, Paul Cavanagh, Heather Angel, Bruce Lester. Directed by D. Ross Lederman; screenplay from play by Frank Vosper; screenplay, Anthony Coldeway; camera, Allen G. Siegler; editor, Thomas Pratt. Previewed at Hollywood Lincoln, Neb., dual. Running time: 63 MINS.

Mrs. Armitage	Frieda Inescourt
Nigel	Paul Cavanagh
Sylvia	Heather Angel
Bromilow	Bruce Lester
Armitage	Willie Mandee
Inspector	Lumsden Hare
Ram Singh	Turhan Bey
Constable	Charles Irwin
Lucy	Phyllis Barry
Miss Snell	Mary Servoss
Sailor	Paul Renay
Watchman	Sidney Bracy

Semi-satisfactory in the mystery groove, but with no names to carry it anywhere other than the downside of a dual, 'Shadows on the Stairs' is a small nightmare of murder, general confusion and a letdown at the finale.

Setting is a London boarding house, in which several murders occur. Inescourt and Miles Mander run the place; Paul Cavanagh is a suspected boarder; Bruce Lester and Heather Angel tote the romance, and Turhan Bey loads up the suspense as the mysterious Oriental. Windup, instead of settling the turmoil, leaves the audience in the air, because the finish finds Lester reading a murder mystery, in which he has used the characters of the boarding house for his story.

There's no want of performance anywhere down the line in this cast, everybody more able than the yarn. The Inescourt-Mander duo is excellent, and both Paul Cavanagh and Turhan Bey turn in faultless deliveries.

This is a picture drawn from a serial which had a stage airing, the original being Frank Vosper's play. It was given the screen switches and conditioning by Anthony Coldeway, and directed by D. Ross Lederman. No department slacked up in the presentation, certainly not the acting personnel, but it still will have trouble emerging as a biz-getter. All the obvious marks of short budget are present, too. *Art.*

MISSING TEN DAYS

Columbia release of Irving Asher production. Stars Rex Harrison; features Karen Verne, C. V. France and Joan Marion. Directed by Tim Whelan; story, Bruce Graeme; screenplay, John Meehan, Jr., and James Curtis; camera, Otto Kanturek; editor, Hugh Stewart. Reviewed at Variety Club, Nebs. dual. Running time: 76 MINS.

Peter Cabini	Rex Harrison
Diane	Karen Verne
General	C. V. France
Denise	Joan Marion
Janson	Leo Genn
Francoise	Anthony Holles
Sir Henry	Ernest Thesiger
Victor	Andre Morell
Andre	John Abbott

This is after-thought stuff, but good entertainment material. If some other bait is offered to get the patrons into the theatre, they'll stay and enjoy 'Missing 10 Days,' a story of that period in French-British relations not so long ago when the Maginot Line meant the equivalent of security.

It's all Rex Harrison's picture, and he's been written into it so energetically he couldn't miss. He's a devil with the women, most always in some kind of trouble, on the verge of being disowned by his parent, has an uncanny way of getting in and out of things, and starts the picture by claiming he lost his memory 10 days prior to waking up in a hospital.

Seems Harrison is involved in plane accident which kills his flying companion and leaves him in a daze. By picking up the wrong duds, his identity is changed and he finds himself a spy for enemies of the English-French alliance. Playing along, he lifts the lid on a lot of enemy prying into affairs military, and eventually brings himself and the others up to a chasing finish to head off a trainload of munitions in which a timebomb has been placed.

Pic is based on Bruce Graeme's novel, 'Disappearance of Robert Tremayne,' and, in adapting it to the film treatment, scripters John Meehan and James Curtis have done none of its original gripping qualities.

Karen Verne l. the femme principal and does a nicer job than any of her previous film starts. She looks better under the camera lens, too. Joan Marion and Leo Genn, the subversives, are very good, while C. V. France, the French general, makes a memorable celluloid try.

Although it runs 76 minutes, which is a little long for a second feature, it has enough interest to keep it from dragging. *Art.*

FLYING WILD

Monogram release of Sam Katzman production. Features Leo Gorcey, Bobby Jordan. Directed by William West. Original story and screenplay, Al Martin; camera, Fred Jackman, Jr.; film editor, Robert Golden. At Rialto, N. Y., April 11, '41. Running time, 63 MINS.

Muggs	Leo Gorcey
Danny	Bobby Jordan
Skinny	Donald Haines
Peewee	Douglas Evans
Louie	Bobby Stone
Scruno	Sunshine Sammy Morrison
Algie	Richard Tyler Wyncie
Helen	Joan Barclay
Tom	Dave O'Brien
Mr. Reynolds	Herbert Rawlinson
Dr. Nagel	George Pembrooke
Forbes	Forrest Taylor
Jack	Ashley Chase
George	Dennis Moore
Heinie	Marty Faye
Woodward	Bob Hill

For some reason not readily apparent, the boisterous trio formerly called the Dead End Kids have been re-tabbed the East Side Kids for this Monogram production. All the same, 'Flying Wild' is just one more in the by-now-attenuated lineup of Dead End Kids action pictures. It's Class C stuff for the marquee, or as a prospect for critical reaction, word-of-mouth or boxoffice pull.

This time five young rapscallions, two of whom are apparently from the original Dead End mob, tangle with and ultimately hog-tie a gang of saboteurs trying to block production at and steal blueprints from an aircraft factory. When the picture isn't banging out-of-the-corner-of-the-mouth wisecracks at the audience, it's straining the credulity with laboriously contrived story construction.

Leo Gorcey and Bobby Jordan are featured as the ex-Dead End ringleaders. They give such accurately-remembered performances that the dialog gives the impression of having been lifted from some of their past pictures. The other lads are standard, as are Joan Barclay, as the pretty ingenu, and Karen O'Day, as the juve lead. Herbert Rawlinson, as the aircraft factory owner, and George Pembrooke, as the chief villain, somehow manage to remain sincere and credible, despite the lines they speak. *Hobe.*

Pirate Of The Seven Seas

(BRITISH-MADE)

Film Alliance production and release. Stars John Lodge; features Judy Kelly, Kenneth Kent, Leslie Bonell. Directed by Harold Schuster. Original screenplay, Noel Langley and Leslie Storell. At New York, N. Y., dual, week April 3, '41. Running time: 62 MINS.

Captain Harley	John Lodge
Ann Warren	Judy Kelly
Cabini	Kenneth Kent
Benson	Leslie Bonell
Henrietta Travers	Bertha Belmore
Rev. James Travers	Wylie Watson
Mister Stocken	Geoffrey Toone
Slops	Jerry Verno
Dan	Frank Pettingell
Ho	Frank Cochrane

This is a neatly compressed melter of the high seas, made in England, and being released in this country obviously to catch the lower rung of twin-meller. Nearly 100% British cast, but Americans will have no trouble understanding them. And film's action is understandable in any tongue.

The tale of mutiny against a pearl-smuggling freighter captain is embellished with a novel twist when a searcher and his pirates pounce on the rebellious crew at the crucial moment. Ample suspense is injected into the highly dramatic episodes, with director Harold Schuster not missing any bets. Some implausible moments, but rugged performances are contributed by a nicely-balanced cast.

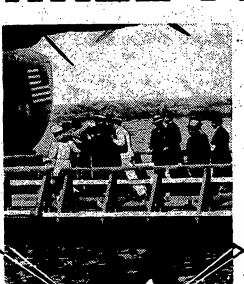
Of the more unbelievable moments, the one in which a British destroyer captain permits the notorious sea pirate, Cabini, to escape even after a thorough search of the halted vessel is perhaps outstanding. The final slugging match between the munitions crew and the pirates is stretched mighty thin.

John Lodge, formerly of some Hollywood films, but better known for his work in British and French screen productions, makes a competent pearl smuggler and winner.

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ACE REPORTER COVERS THREE FRONTS AT ONCE!







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Screen Play by Edward Kaufman • From the Story by Fanya Foss and Aleen Leslie • A Warner Bros. First National Picture

Film Reviews

Continued from page 16

Pirate Of The Seven Seas

the battle of wits with the pirate. He was seen briefly on Broadway in the musical show, 'Night of Love,' this time and is presently in the click Broadway drama, 'Watch on the Rhine.' Running him a close race for top honors is Keneth Kent, in a slick characterization of a suave Teutonic ocean marauder though Kent rather patently is a Britisher.

Judy Kelly, comely miss, suffices in the sole femme role. Louis Borell in the typical so-and-so, while Bertha Belmore and Wylie Watson are okay as the other two passengers on the gem smuggler's freighter. Comedy relief is supplied by Jerry Verno and Frank Pettingell.

Wear.

ACROSS THE SIERRAS

(WITH SONGS)

Columbia production and release. Stars Bill Elliott; features Dub Taylor, Richard Fiske, Luana Walters. Directed by D. Ross Lederman; original screenplay, Paul Franklin; camera, George Meehan; editor, James Sweeney. Reviewed at Colonial, Lincoln, Neb., dual. Running time: 55 MINS.

Wild Bill	Bill Elliott
Larry	Richard Fiske
Alice	Luana Walters
Cannonball	Dub Taylor
Mitch	Dick Curtis
Sheriff	Milt Kibbee
Stanley	LeRoy Mason

This is Bill Elliott in another Wild Bill Hickok adventure, a concoction with average chances in the action bracket.

Elliott's Hickok would have settled down long ago, had it not been for his writers. In every pic he expresses the wish to remain a 'peaceable man,' but that is never allowed. In this one he all but marries the girl (Luana Walters), but the scripters developed in her a terrific animosity toward any man who packs a gun, so he is forced to ride away on the fade as usual—matrimonially scot-free.

No time is lost getting underway in 'Sierras.' Dick Curtis, a baddie, gets out of the clink and comes gunning for the two people who cinched his six-year dosage of bastille. One is an old storekeeper, and the other is Elliott. Latter wins the gun duel.

Songs aren't much for tune and are mangled to the worst of comic Dub Taylor's ability. He hasn't much to offer an adult audience, but gets over with kids. Luana Walters, who started in the westerns, was given a try in better stuff at Par. She's a looker, attractively framed and with more on the ball in all departments than other western heroines.

Art.

IN OLD CHEYENNE

(WITH SONGS)

Republic release of Joseph Kane production. Features Roy Rogers and George 'Gabby' Hayes. Directed by Kane. Screenplay, Olive Cooper, from original story by John Krafft; camera, William Nobles; editor, Charles Craft; music director, Cy Feuer. Previewed in Projection Room, N. Y., April 3, '41. Running time: 58 MINS.

Steve Blane	Roy Rogers
Arnold Brown	George 'Gabby' Hayes
Dolores Castro	Joan Woodbury
Tim Casey	Harry McDonald
Squeaky	Sally Payne
Sam Drummond	George Rosener
Partridge	William 'Hands'
Pete	Hal Taliaferro
Rufe	Jack Kirk

Seemingly, there have never before been so many bullets flying in a western of such short duration as in Republic's 'In Old Cheyenne.' And though the range of the marksmen is pretty much at close quarters throughout, there also have been few times in a cactus opera when the aim has been so bad.

Of course, Republic has made 'Cheyenne' with no pretense of anything more ostentatious than a place on the lower rung of provincial duals. With this point in mind, and Roy Rogers and George 'Gabby' Hayes as the marquee backer-uppers in a standard cast, this transparent yarn will probably achieve its standard boxoffice returns for those who aren't too discriminating on how their actioners are achieved.

Rogers plays a newspaperman who trainses to Cheyenne to ferret out the supposedly nefarious activities of one Arnahoe Brown, played by Hayes. The latter, however, has been framed by George Rosener, playing the equivalent of the town boss. With the aid of J. Farrell MacDonald, as the town's crusading newspaper editor, and Hayes, Rogers manages to do enough gun-slinging, hard-riding and fisticuffing to help bring the culprits to justice.

Rogers also lilts a tenor, but his songs haven't a thing to do with bringing the gang to justice. *Naka.*

El Mejor Papa Del Mundo

(ARGENTINE-MADE)

Buenos Aires, April 2.

Lumilton production and release. Featuring Thelma Allyde, Angel Magana, Nuri Montse, Hugo Pimenthel, Domingo Marquez, Carlos Retoldi, Maria Ester Buschiazzo and Horacio Peseno. Directed by Francisco Mugica. Based on original by Sixto Pondal Rios and Carlos Olivari. Reviewed at the Liniti, Buenos Aires.

'El Mejor Papa del Mundo' ('The Best Father in the World') is a top-rank Argentine production which follows an increasingly-growing trend toward strongly nationalist films. Foreign prospects are bright. This one has an anti-foreigner slant, the foreigners being vaguely English. Story tells how a prominent corporation lawyer is really a shyster for a large foreign company exploiting the Argentine cotton worker. But papa changes after his son discovers the real nature of his activities.

One of best pictures turned out by local studios this season. 'El Mejor Papa del Mundo' is well produced, has pleasing comic touches and is dramatically sound. Definitely nationalistic, director Francisco Mugica has occasionally leaned over with exaggerations for effect. Pic moves relatively fast, comedy is attractive and the romance clean. Not until toward the close is the nationalist theme overly stressed. Writers Sixto Pondal Rios and Carlos Olivari, best known for their recent 'Heroes sin Fama' ('Unsung Heroes') then go back to a familiar trick of theirs—the indefensiveness of the farmer faced with the opposition of great companies directed from abroad. Some talk locally of possible Nazi influence in basis for the story but the strong nationalism is not proof that pic is intended to be pro-totalitarian.

Elias Alippi, a first-rate comedian, is sober and expressive as the father. Angel Magana is enthusiastic, dynamic and youthful as the son and Nury Montse brews particular attention in a brief role. Good background music by tango composer Enrique Delfino. Photography and sound excellent. Presentation at the Ideal marks departure from previously first-run U. S. pic house to that of second-run and local productions.

Ray.

THE NEW TEACHER

(SOVIET-MADE)

Artkino release of Unistrad Film Studio production. Stars Boris Chirkov and Tamara Makarova. Directed by S. Gerasimov from original story by S. Gerasimov; camera, V. Yakovlev; musical score, V. Pushkov. At the Miami, N. Y., April 3, '41. Running time: 85 MINS.

Stepan Lautin	Boris Chirkov
Afrema	Tamara Makarova
Ivan Lautin	Pavel Volkov
Praskovia Lautin	Vera Pomerant
Maria Lautin	Lia Gladkova
Stepanida Lautin	V. Telegina
Remizov	M. Ekaterinsky
Uncle Semyon	Ivan Nazarov

(In Russian; With English Titles)

Here's an Horatio Alger theme from beginning to end, frankly bourgeois in sentiment and awkwardly presented because the producers are ostensibly on unfamiliar ground. Clearly designated comedy, film, based on the prize-winning scenario in an all-Soviet writing contest, has its humorous moments, but many of them are unintentional.

The Soviet has all the way out in their attempted emulation of the standardized Hollywood boy-meets-girl formula, possibly on assumption that a little love might stimulate foreign revenues. Not only does the boy (Boris Chirkov) make good, but he also gets the girl (Tamara Makarova), simple country lass who starts off with hero worship, turns coquette at the halfway mark and misguidedly attempts to hit a high note of ultra-sophisticated philosophy at the finale.

For a time the pair girl turns her suitor down because of the impulsive nature of his marriage proposal, it looks as if the Soviets had forgotten they were making comedy and reverting to type, the heroine becomes moody, staying up alone all night outside the house, and impending tragedy rears its head. But only for a few moments.

Vocals are mostly mournful dirges. There's only one exception, a recording of Russian music.

On the whole any deep psychological import which seemingly was intended in this latest Soviet effort has been successfully and completely concealed. *Mori.o*

Kidnapping Gorillas

Jewel Pictures production and release. Based on Major Frederick Burnett's expedition into Africa. At Central, N. Y., week April 14, '41, dual. Running time, 69 MINS.

New York state censors objected to the original material in this picture purportedly showing the kidnapping of a jungle belle by a huge ape. This is all that remains after the scissoring, and it is inconceivably poor screen fare—badly photographed, stupidly edited, haphazardly recorded and feebly narrated. Much of it is in bad taste, with the kidnapping gorilla angle inserted at the tag end, and rather obviously staged partly in a studio, with flash-backs to real jungle backgrounds.

Film has flashes of goona-goona gals, Ubangi maidens, lions raiding a native village, native dances, an elephant hunt, a leopard hunt, devil fish, monkeys being trapped and a snake fight with one finally swallowing the other whole. Last episode touches a new low in dubious film tastes. Several scenes and episodes apparently have been taken from previous jungle 'epics.'

Near nude native girl is depicted in the clutches of a gi gorilla. Beast finaly is killed by rifle fire, but the maid survives. Narrator becomes more annoying than the audience, which hardly stir at the inane series of events.

Lobby display may lure in customers, but the kickback at the exhibitor originating from the picture likely will be terrific. Understood that this is going out as a documentary subject. That's the kindest thing that can be said about it.

Wear.

El Mas Infeliz Del Pueblo

(AGENTINE-MADE)

Buenos Aires, April 10.

ECA production and release. Stars Luis Sandrini; features Hector Quintanilla, Amalia Sory, Marino Sore, Tito Gomez, Carlos Enriquez, Tota Fontana, Nelida Hillaret, Iris Martorell, Moreno Chiolo, and Rodolfo Herrera. Directed by Luis Bayon Herrera. Based on novel by El Senor Badana, dramatized and adapted by Herrera. Reviewed at the Monumental, Buenos Aires. Running time, 76 MINS.

Apparently done in a hurry and without too much effort spent in utilizing film possibilities, 'El Mas Infeliz del Pueblo' ('The Unhappiest Man in Town') lowers the record of Director Luis Bayon Herrera for good comedy. Pic is based on the play, 'El Senor Badana,' first presented in Madrid in 1930. It didn't receive any too great reception there and why it was made into a film seems difficult to understood. Adhesion to original is so close that the shape of the play's three acts can be clearly distinguished.

Film revolves around the intrigue in a small town when the hero (Luis Sandrini), the stammering, downtrodden laughing-stock of the community, is made to marry the supposed godchild of a local political boss to cover up the gal's having a child by another man. Kind-hearted, seeking merely to be left alone, the wife's ambitious efforts to have him to leave his humble job and take a post as municipal chief of personnel. He has trouble in the job with the son of the mayor, who insists on chasing his sister. Exonerated by his old employee against whom false charges have been made brings about a series of complications which end when the wife forgets her egotism and everybody goes back to the simple life.

Merits of the picture lie entirely with Sandrini, a first-rank stage and radio comic here. Although less restrained than in other film efforts, he gets plenty of laughs out of his material. A double resembling comedian who has to be especially careful on the screen, he manages to get across his points by personality alone. Hector Quintanilla, in an unexpectedly sober role, does well and Iris Martorell is efficient in a farcical lead. Photography good but sound, as usual, is over-blatant for North American ears.

Ray.

BRIDE OF BUDDHA

Hecor Pictures Release of Futter production. Documentary feature on life in India. At Central, N. Y., dual, week April 14, '41. Running time, 63 MINS.

This apparently is a compilation of material from a Walter Futter trek through India. It is described as being documentary, but is largely a glorified travelog, with the white girl-bride sequence added as excuse for stretching this out to feature length. Film's possibilities, even dualed with a strong feature, are extremely thin. Picture would loom far stronger for the average exhibitor if trimmed half its length, or made a shorts.

Average exhib will feel sorry for the narrator who is depended largely to sustain interest. His comment is far more vivid than most of scenes. Beggars of India and Hindu worship are highlighted in initial footage. After that it becomes a trek through that country, touching Kashmir, Delhi, Gir Forest, Benares and finally Tijet, where the best semblance of story is developed. Festival of Conception is purportedly reproduced, but the introduction of a thinly draped white girl (with her back to the camera), supposedly before a high priest, reeks of being studio-staged. Subsequent landslide seems to be the only artifice left the scripters for concluding the yarn.

The festival of horror, shown as part of the India native's idea of annual pilgrimages, is too gruesome for the screen. Also the burning of human bodies. The hunt for a lion atop a herd of trained elephants and a fight between a lion and tiger, in contrast, are gripping portions of the episodic travelog.

Wear.

Col. Sets Scribes

Hollywood, April 15.

Columbia handed out four writing assignments on three forthcoming pictures, first of which is a Gene Markey production, 'But Beautiful,' on which Harry Segall is doing a treatment.

Doris Malloy and Clarence Greene are developing a treatment on 'A Kiss For Cesanova,' and Karl Brown is assigned to script 'Harvard, Here I Come.'

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

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Key to Type Abbreviations: M—Mlocrama; C—Comedy, CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

WEEK OF RELEASE—2/21/41

Adam Had Four Sons (Col)	2/19	D	108
Meet Boston Blackie (Col)	3/5	D	61
Hardy's Private Secretary (M-G)	2/26	C	97
Virginia (Par)	1/15	MD	107
Scattergood Baines (RKO)	2/12	C	69
Western Union (20th)	2/5	D	93
Nice Girl (U)	2/26	C	93
Cheers for Miss Bishop (U)	1/15	D	94
Strawberry Blonde (WB)	2/19	CD	88

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Strawberry Blonde (WB)	2/19	CD	88

W. Baxter-I. Bergman			
C. Morris-R. Hudson			
M. Rooney-L. Stone			
M. Carroll-F. MacMurray			
G. Kibbee-E. Dunn			
R. Young-R. Scott			
D. Durbin-F. Tone			
M. Scott-W. Gargan			
O. DeHavilland-J. Cagney			

WEEK OF RELEASE—2/28/41

Blondie Goes Latin (Col)	2/19	C	70
Missing Ten Days (Col)		M	
Outlaws of the Panhandle (Col)	3/26	W	59
Free and Easy (MG)	3/19	C	86
In Old Colorado (Par)		W	67
Citizen Kane (RKO)	4/16	D	120
A Man Betrayed (Rep)	3/12	D	82
Great Train Robbery (Rep)	3/5	W	82
Murder Among Friends (20th)	3/5	M	67
Dark Streets of Cairo (U)	12/4	M	59
Shadows on the Stairs (WB)		M	

P. Singleton-A. Lake			
B. Harrison-K. Verne			
C. Gerrard-C. Chapman			
R. Cummings-R. Hussey			
W. Boyd-R. Hayden			
O. Welles-J. Cotten			
J. Wayne-P. Dix			
B. Steele-C. Carleton			
J. Hubbard-M. Weaver			
S. Gulbe-K. Ryrd			
F. Inescort-H. Angel			

WEEK OF RELEASE—3/7/41

Lone Wolf Takes a Chance (Col)	3/12	M	72
Rage in Heaven (M-G)	3/5	D	83
Flying Wild (Mono)	4/16	D	63
Tobacco Road (20th)	2/26	D	91
Mr. Dynamite (U)	3/12	D	63
Great Dictator (UA)	10/16/40	D	127
Footsteps in the Dark (WB)	3/5	CD	99

W. William-J. Storey			
R. Montgomery-I. Bergman			
J. Gorcey-B. Jordan			
G. Tierney-C. Grapewin			
L. Nolan-I. Hervey			
C. Chaplin-J. Oakie			
E. Flynn-B. Marshall			

WEEK OF RELEASE—3/14/41

The Penalty (M-G)	3/12	D	77
A Girl, a Guy and a Gob (RKO)	3/5	C	90
Back in the Saddle (Rep)	3/26	W	71
Sleepers West (20th)	3/19	D	74
Double Date (U)	3/12	C	59
Here Comes Happiness (WB)		D	57

L. Barrymore-E. Arnold			
G. Murphy-L. Ball			
G. Autry-S. Burnette			
L. Sayers-M. Hughes			
F. Morgan-U. Merkel			
E. Norris-M. Coles			

WEEK OF RELEASE—3/21/41

E. Queen's Penthouse Mystery (Col)	3/12	M	69
Sign of the Wolf (Mono)		D	67
The Lady Eve (Par)	2/26	D	90
Footlight Fever (RKO)	3/26	C	69
The Outlaw (20th)		M	
Bury Me Not on the Lone Prairie (U)		W	
Man Who Lost Himself (U)	3/26	D	71
Topper Returns (U)	3/12	C	85
The Sea Wolf (WB)	3/26	D	90

B. Bellamy-M. Lindsay			
G. Bradley-M. Whalen			
H. Fonda-B. Stanwyck			
A. Mowbray-D. McBride			
W. Huston-J. Russell			
J. Brown-F. Knight			
B. Aherne-K. Francis			
J. Blondell-R. Young			
E. Robinson-I. Lupino			

WEEK OF RELEASE—3/28/41

North from the Lone Star (Col)		W	
The Bad Man (M-G)	4/2	W	70
Las Vegas Nights (Par)	3/26	C	90
Melody for Three (RKO)	3/5	M	67
Vivacious Lady (RKO)	5/4/38	CD	90
Mr. District Attorney (Rep)	4/2	M	69
Dead Men Tell (20th)	3/26	M	61
Horror Island (U)	4/2	M	63
Man-Made Monster (U)	3/26	D	59
Knockout (WB)		W	

B. Elliott-D. Fay			
W. Beery-L. Barrymore			
P. Regan-B. Wheeler			
M. Hedda-L. Wray			
G. Rogers-J. Stewart			
D. O'Keefe-F. Rice			
S. Toler-S. Ryan			
L. Chaney, Jr.-L. Atwill			
W. Morris-O. Bradna			

WEEK OF RELEASE—4/4/41

The Roundup (Par)	3/19	W	90
Repent at Leisure (RKO)	4/16	RD	60
In Old Cheyenne (Rep)	4/9	W	58
Scotland Yard (20th)	4/9	D	68
Mutiny in the Arctic (U)		M	
A Shot in the Dark (WB)		C	

R. Div-P. Morison			
K. Taylor-W. Lawler			
R. Rogers-G. Hayes			
N. Kelly-H. Wilcoxon			
M. Rooney-J. Wyman			
D. Barry-V. Carroll			
A. Faye-D. Ameche			
D. Dietrich-R. Talbot			
J. Stewart-P. Goddard			
B. Davis-G. Brent			

WEEK OF RELEASE—4/11/41

The Great Swindle (Col)		M	
Men of Boys Town (M-G)	4/9	D	107
Road to Singapore (Par)	4/5	D	82
Road to Zanzibar (Par)	3/12	D	89
The Devil and Miss Jones (RKO)	4/9	CD	92
Sis Hopkins (Rep)	4/9	MU	97
Wide Open Town (Rep)		W	
Two Gun Sheriff (Rep)		W	
That Night in Rio (20th)	3/12	MU	90
The Lady Eve (Par)	4/2	RD	90
Pot o' Gold (UA)	4/9	C	84
The Great Lie (WB)	4/9	D	102

J. Holt-M. Reynolds			
S. Tracy-M. Rooney			
C. Chevalier-J. Buchanan			
B. Crosby-D. Lamour			
J. Arthur-C. Colbert			
J. Cahova-B. Crosby			
L. Ercole-M. Coles			
G. Autry-S. Burnette			
A. Faye-J. Payne			
H. Herbert-G. Vendergaard			
E. Albert-J. Leslie			

WEEK OF RELEASE—4/18/41

Penny Serenade (Col)	4/16	D	92
Washington Melodrama (M-G)		M	
Hoosier Schoolboy (Mono)	6.30/37	D	62
Tumbledown Ranch in Arizona (Mono)		W	
Border Vigilantes (Par)	4/2	W	61
Robbers of the Range (RKO)		W	
Rookies on Parade (Rep)		C	
Ride on Vaquero (20th)	4/2	D	64
Flame of New Orleans (U)		M	
That Uncertain Feeling (UA)	3/19	D	89
Strange Alibi (WB)		D	

I. Dunne-C. Grant			
B. Morgan-J. Butterford			
M. Rooney-A. Nagel			
R. Corrigan-J. King			
W. Boyd-R. Hayden			
T. Holt-E. Vale			
B. Crosby-M. Wilson			
C. Romero-M. Hughes			
M. Dietrich-R. Talbot			
M. Oberon-M. Douglas			
A. Kennedy-J. Perry			

WEEK OF RELEASE—4/25/41

Under Age (Col)		D	
The Big Store (M-G)		C	
Ziegfeld Girl (M-G)		MU	
The Invisible Ghost (Mono)		M	63
Man of the Press (Mono)		CD	
Power Dive (Par)	4/5	D	68
They Met in Argentina (RKO)		MU	
Lady From Louisiana (Rep)		D	
Inspector Hornleigh Goes to It (20th)		M	
Model Wife (U)	4/16	CD	78
That Hamilton Woman! (UA)	3/26	D	128
Wagons Roll at Night (WB)		D	

B. Bellamy-M. Lindsay			
Sign of the Wolf (Mono)		D	67
The Lady Eve (Par)	2/26	D	90
Footlight Fever (RKO)	3/26	C	69
The Outlaw (20th)		M	
Bury Me Not on the Lone Prairie (U)		W	
Man Who Lost Himself (U)	3/26	D	71
Topper Returns (U)	3/12	C	85
The Sea Wolf (WB)	3/26	D	90

B. Bellamy-M. Lindsay			
G. Bradley-M. Whalen			
H. Fonda-B. Stanwyck			
A. Mowbray-D. McBride			
W. Huston-J. Russell			
J. Brown-F. Knight			
B. Aherne-K. Francis			
J. Blondell-R. Young			
E. Robinson-I. Lupino			

WEEK OF RELEASE—5/2/41

They Dare Not Love (Col)		D	
People vs. Kildare (M-G)		D	
The Pioneers (Mono)		W	
Reaching for the Sun (Par)	4/9	D	90
Hurry, Charlie, Hurry (RKO)		C	
Singing Hills (Rep)		W	
Great American Broadcast (20th)		CD	
Black Cat (U)		M	
Thieves Fall Out (WB)		D	

M. Scott-G. Brent			
L. Barrymore-L. Ayres			
T. Ritter			
J. McCrea-E. Drew			
L. Ercole-M. Coles			
G. Autry-S. Burnette			
A. Faye-J. Payne			
H. Herbert-G. Vendergaard			
E. Albert-J. Leslie			

WEEK OF RELEASE—5/9/41

Her First Beau (Col)		CD	
Love Crazy (M-G)		C	
The Human Ghost (Mono)		M	
Tom, Dick and Harry (RKO)		D	
County Fair (Rep)		C	
Affectionately Yours (WB)		D	

J. Cooper-J. Withers			
W. Powell-M. Loy			
K. Hunt-J. Kelly			
G. Rogers-G. Murphy			
Lulu Belle & Scotty			
M. Oberon-D. Morgan			

WEEK OF RELEASE—6/41

She Knew All the Answers (Col)		C	
The Law and Lucky Wilson (M-G)		D	
Redhead (Mono)		C	
One Night in Lisbon (Par)		C	
Brian Aherne Alive (RKO)	6/21/32	M	
Men Hunt (20th)		D	
Singapore Woman (WB)		D	

J. Bennett-F. Tone			
M. Hunt-V. Webster			
J. Lang-J. Downs			
M. Carroll-F. MacMurray			
Frank Buck			
J. Bennett-W. Pidgeon			
B. Marshall-D. Bruce			

"FRANKLY FASHIONED FOR THE BOX-OFFICE!" . . .

said Newsweek Magazine which was proven by business at the Roxy, New York, where picture was held over for 2nd week. Second Sunday played to 18,600 admissions!



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tipped off Cue Magazine, as the Denver Theatre, Denver, crashed thru to one of the three biggest U. A. grosses in the last two years. Moved over to Aladdin for second week of continuous first run!



"A HIGHLY SATISFACTORY GROSSER BEYOND QUESTION!" . . .

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"IT PRESENTS A WEALTH OF EXPLOITATION MATERIAL!" . . .

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James Roosevelt presents

JAMES STEWART PAULETTE GODDARD

POT O'GOLD

HORACE HEIDT AND HIS MUSICAL KNIGHTS

CHARLES WINNINGER

Released thru UNITED ARTISTS

Inside Stuff—Pictures

Red tape, usually binding Governmental affairs in Washington, has been snipped by the scissors of international emergency, but the news hasn't yet got around to Jock Lawrence, who functions in the Hays office and makes his own rules about the filming of pictures dealing with the national defense program. Studio publicity departments have been advised of a roundabout method to be followed in all films dealing with the army and navy buildup. First contact must came from Lawrence, who will pass it on to the industry's defense committee, which will then take up the question with Francis Harmon, who will in due time take it up with the defense branch with which the particular studio involved is seeking to make a picture with the particular defense branch involved. It's that involved.

Suggestion that everyone working in the picture industry, from top execs to ushers, regularly and systematically invest a certain portion of their earnings in Government securities as a means of helping out on defense, has been made by P. J. Wood, secretary of the Independent Theatre Owners of Ohio.

Wood recommends a committee be set up consisting of S. R. Kent, Nicholas M. Schenck, Harry M. Warner, George J. Schaefer and Barney Balaban for furtherance of the plan to have all those in pictures buy the small denominations of savings stamps and bonds which the U. S. is getting out.

Motion pictures get a break from the Los Angeles daily newspapers, outside of the Examiner, in a reduction of national amusement advertising rates. From now on the studios may take advantage of the national advertising rate, less the regular agency commission, instead of the previously stiff charge for national amusement space. Dailies in L. A. have agreed to absorb the customary 15% agency commission on this type of copy so that advertisers will get full benefit of the reduced rate. First major studio to take advantage of the new rate structure is Metro, which is advertising 'Men of Boys Town' through the Donahue & Coe agency.

Motion Picture Producers of the Republic of Mexico, modeled after the Producers organization in Hollywood, is being formed south of the border as result of the stimulation of the film industry caused by the premiere of James Roosevelt's 'Pot o' Gold' in Mexico City. Recent growth of the picture business down there has brought about problems of taxation, state censorship and other obstacles encountered by producers in the U. S. Juan Peset, secretary of the new organization, is moving to Hollywood this summer to learn how the Hays office operates.

'Eat on your own time' is the new slogan at a major studio flackery where the employes are threatened with instant discharge if they step out for breakfast after reporting for work. Same regulation is in force in the afternoon, when the flack is prohibited from tossing off a cup of java unless accompanied by an accredited news correspondent, with permission from the chief. A studio Sherlock Holmes is on the watch for infractions.

Models of every known type of warplane are being built by 20th-Fox studio technicians with cooperation of plant engineers from Lockheed, North America and other aviation factories, for use in the 20th-Fox picture, 'A Yank in the R. A. F.' Picture is designed to show the sudden changes in aerial tactics, which follow every new mechanical improvement. One of the museum pieces is a captured German Messerschmidt, which was the last word in the early days of the war.

Both the Biograph and Edison studios in New York, which changed hands more than a year ago, remain boarded up and minus activity.

Biograph is completely without prospect of being reopened, it was said this week by an official of the Empire Trust Co., which now owns it. Real estate operator Jacob Levy, who owns Edison, said he is hoping to make a deal shortly whereby production would be resumed on that lot.

All five newsreels presently have sent their assignment editors or field executives on a trek of U. S. army camps and other military defense key spots. Tour of inspection to obtain a better overall picture of the national defense effort was made at the request of Government and military officers.

O.o. probably was finished early this month. It required about three weeks.

Request of Will Rogers Equestrian Association for a $5,000 appropriation from the Los Angeles county board of supervisors to provide a base for Rogers' statue in Hollywood drew a protest by Wayne Allen, county manager. Beverly Hills is also planning a Rogers memorial in granite and has commissioned sculptor Tex Wheeler to submit a model.

Railroads streamline their old trains and film producers do the same on their old pictures, going back as far as 'The Great Train Robbery,' which did pretty well as modernized repeat. Now comes 'From Rags to Riches,' which Republic is whittling into a 1941 model. Joe Kane, who exhumed 'Robbery,' is doing the modernizing job on 'Rags.'

Warner Bros. 'Dive Bomber' will be the first Technicolor production in nearly two years, company laying off tinters until a clearer insight was obtained on how seriously the war would affect foreign grosses. Errol Flynn and Fred MacMurray are playing the leads in the aviation thriller.

'Mythical' Aussie Censorship

Continued from page 2

London to serve with the British Broadcasting Co. in various advisory capacities. Another, he said, will soon follow from Australia while Canada, Egypt and India already have sent their duos to the United Kingdom.

'There is no official censorship in Australia,' Smith said. 'News of obvious military importance is suppressed by editor's choice. There is no suppression of opinion and the Ministry of Information, which would serve in a censoring position, is there to help and not to hinder us.'

Schwarz, who has spent nine and one-half years in London, said his company and America's Decca exchange pressings but have no further connection. Most of his company's work has been diverted into turning out field radios and directional finders, with the Churchill government rating export business, for the foreign currency exchange, next in importance to government or military produce.

'All television effort and experiment,' he stated, 'was halted just as soon as war was declared because the money and frequencies used were needed for army and navy use.'

Celebs Plentiful At Airport Over Weekend

Easter at the airport-on-the-parkway was anything but a hardboiled egg. The airport restaurants were jammed to capacity with scores of celebs stopping at the Kitty Hawk bar during the weekend.

Gertrude Lawrence spent part of the week bustling in and out of the airdrome making restaurant arrangements for the Aviation Party to be run off April 29 by a host from Broadway and Park Avenue under the auspices of the Royal Air Force Benevolent Fund of the U. S. A., 515 Madison avenue. Mayor LaGuardia signified that he'll be 'among those present' at the first charity ball to be staged at the structure that bears his name. Miss Lawrence's fellow conspirators, to aid the families of British aviators ruled off the course by Nazi bullets, include Colby M Chester, Robert Lehman, Thomas H. Back, Roger Wolfe Kahn, Mrs. John Barry Ryan, Jr., Mrs. Cushing Roosevelt, Mrs. Whitney Bourne, Mrs. Howard Dietz, John Walker and Hotel New Yorker's prexy Frank K. Andrews.

A Piper Cub airplane has been donated as prize lure and the buffet supper will be served by the Hotel New Yorker staff in the containers used by the transport plane fleet that will put on their daily 'floor show' on the other side of the Aviation Terrace's windows.

Betty Field stratolinered California-ward Easter night (13) to see about 'For Whom the Bell Tolls' and the westward airplane to L.A. was hopped Saturday (12) by Dan Topping, who flew in from Chi's football convention Tuesday (8), and Jack Kirkland.

Winging westbound Friday (11) was Gypsy Rose Lee, TWAing to the Windy City; Gene Autry, without his equine accompanist, to Harrisburg, Pa., after Eastern Airlining in from Washington Tuesday (8); and best-seller penner Antoine de Saint Exupery, who held a ticket for L.A. The author of 'Wind, Sand and Stars,' who after murmuring something that rhythmed like 'notalk-goodanglice' machine-gunned enough French over the field to explain that he was to 'see' people about making his book into a picture.

Orson Welles and Dolores Del Rio were among the passengers on Wednesday's (9) 12:45 a.m. Stratoliner, heading for Albuquerque. They had held reservations on the strato outbound four and one-half hours earlier but missed the ship. The well-known interim was spent with Welles pacing the floor of the airport lobby like an expectant father and Miss Del Rio seeking a little libation in the Kitty Hawk lounge with an 'unidentified man.'

Bette Davis Changes Mind on Coast Dash

Wednesday, apparently, was the day to change your mind, for Bette Davis reserved space on American's Mercury to L.A. and said 'No' at the last minute. John Wayne left on the Mercury, however, bound for the end-of-the-line. The morning hours saw Ray ('I Wanted Wings') Milland fulfilling his wants as he sky-planed in from L.A. only to wait half-an-hour at the airport for whoever was worth waiting a half-an-hour for, and, finally, muttering the Hollywood equivalent of 'nuts' and heading for Manhattan. Harry Cohn and Nate Spingold, of Columbia Pictures' brains, TWAed in from L.A. at noon hour.

Tuesday's (8) Clipper brought in Merian C. Cooper, film producer, who had lived in 'Merrie Old' two months with the RAF Eagle Squadron getting background for a film to be labeled with the squadron's monicker. The aerial unit is comprised of some of Uncle Sam's nephews. Mr. Cooper was in such a hurry that he breezed past the news-hawks as though he was kicking the controls of a Spitfire.

The 'highest-played' piano went up in the air Tuesday (8) when Jose Iturbi, of the piano and baton, took 25 guests upstairs in a chartered Stratoliner for a musicale tea. A piano was tucked in a corner of the ship and Iturbi and Argentenita, the dancer, dueted for the guests.

On the flight-to-nowhere, during which the Strato leveled off at 20,000 feet and circled Smoketown on the East River for two hours, were Iturbi's sister, Amaro, Mrs. Lawrence Tibbett, Ward Morehouse, Mr. and Mrs. Francisco Francescatti, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Lauritz Melchior, Zonia Kochinska, Rene Libault, Jarmel Dorle, Mrs. Charles Mitchell and William King, to say nothing of a Life photographer. Scheduled for the charter-trip but 'no-show' were Mayor Guess Who, Miriam Hopkins, Mr. and Mrs. John Barbirolli, Deems Taylor, Lucrezia Bori, Lily Pons and Andre Kostelanetz. Two passenger agents experienced difficulty in herding the aerial guests together in time to get off the ground before dark—as some of them took refuge in the Kitty Hawk bar for a few drops of Kill Pain and Qualm Remover.

Robert McCullough Dick, publisher of the Philippine Free Press, at Manila, P. I., skipped through Monday (7) to catch the Yankee Clipper for a 'look over the London situation,' and on the same flying tub went two copies of Suzanne Silvercruys' Winston Churchill 'Thumbs Up' statuette delivered personally by the sculptress to Clipper Captain R. O. D. Sullivan, who skids the 42-ton ocean-going planes back and forth across the Atlantic as though he were tunneling the Grand Central shuttle during a rush hour.

The New Old Army Game

Continued from page 1

to camp g.h.q.s ordering a clamp-down. This has considerably lessened the number of stunts getting by and has outlawed virtually all of the very obvious ones, but the P.R.O.s at headquarters admit there are still plenty of unfortunate gags being foisted on unsuspecting Army officials.

Difficulty, they say, is that most of the camp commandants are naïve about publicity men. They've never before come up against smart Broadway and other high pressure p.a.s who know all the angles. As a result, they accept many gags at their face value—that they are from people anxious to provide entertainment, gifts or various comforts for the troops out of entirely altruistic motives.

Fact is, many of the p.a.s have already learned to detour around the Army Information Service, set up in New York to handle such requests. They go right to the camp commanders, instead. Major Jack J. Rohan, press chief of the AIS, who for many years was an editor of Standard News, N. Y., and Capt. Dorsey Owings, in charge of photos and radio, were quickly spotted by the publicity men as oldtimers not to be fooled by stunts. Most of the P.R.O.s in the various camps are also bypassed by the flacks when possible, although they not a source of great trouble, as many of them are from small-town papers or from other fields altogether and not hep to the hoodwinking that goes on.

'Take Care of a Recruit'

One of the suggested gags that made the Information Service rage was the offer of a top burlesk peeler to 'take care of a recruit' over a weekend. Col. Frank J. Pierson, topper in the Info Service, envisaged the soldier not being taken care of by the stripper half so much as by a battery of news photogs. He didn't even answer the letter—which was inept done and doubly obvious in purpose because it was signed by the femme's p.a. and not by her.

Stunt by Arthur Murray was another that vexed Col. Pierson and his aides. Murray took a group of his gal instructors to Fort Hamilton, Brooklyn, to 'teach the boys to dance.' Commandant there thought that a very nice idea. What he didn't realize was that the instructresses weren't alone. They were accompanied by Murray's p.a., who in turn was accompanied by photogs from virtually every New York paper and national pic service. Had the p.a. been satisfied with straight shots of the terping lessons there would have been a minimum of beef-ing by the Info Service. Pix used in almost all the papers, however, were not the straight ones, but pure cheesecake—soldiers rubbing the tootsies of tired teachers, much leg showing and dresses far above the knee. There were also some with recruits and the gals holding glasses appearing to have in them anything but the water they actually contained.

Music Headaches

P.a.s for music pubs and for tunesmiths are another source of headaches. They send copies and orchestrations of new patriotic numbers to regimental bands and the after-hour musical organizations formed by the soldiers. Then they attempt to cash in in various ways—newspaper stories saying a particular tune has become the favorite of a certain regiment, efforts to get plugs on radio shows emanating from the camp whenever the ASCAP-BMI angle doesn't interfere, and in numerous other ways.

Gracie Allen and George Burns now have a gag running on which the public relations officers frown. Pair started it by going into a camp and rounding up all the boys named Allen in search of Gracie's lost brother, Willie. They have followed this up by writing humorous weekly letters to a number of camps. These letters have soldiers contacting them with suggestions as to where Willie might be found.

Burns-Allen stunt of rounding up the Allens was recognized at a number of camps for just what it was. Commandants turned it down. Perseverance won out, however, and finally a friendly—or naïve—commander was found to let it go on.

Gag that got tripped up by an alert post P.R.O. was a request to take photogs into a camp to make character analyses pictures. Number of papers had done this with good effect and Army Info Service gave its okay. When the bulber got to the camp, however, it was found he was in the employ of a professional character analyst who did his work via a crystal ball and palm reading. Army didn't want the future of its soldiers told and a nix was quickly interposed.

Censorship Ticklish

Censorship of pictures is a ticklish problem. Policy is to cooperate in every way with the press as long as pix are honest, Capt. Owings explained, but not to allow the staging of poses which wouldn't ordinarily take place in the Army. Post P.R.O., for instance, discovered lensers posing a shim-sham-dancing-camp-entertainer in her dressing room with a soldier in her arms and a cot in the background. He ordered the photogs to stop. They later squawked to the War Department about censorship, but the Army public relations man was held to be fully justified in his action.

One Army rule is that no soldiers shall be used in any way that conceivably could lay them open to charges of depriving civilians of jobs. That sometimes causes press agentry to go awry, as in the case of the Fox theatre in Brooklyn, which planned to run an amateur night with Camp Upton recruits as the contestants. Army ruled they might deprive professional actors of jobs at the theatre and refused to approve the scheme.

Capt. Owings emphasized that many performers are sincere wanting to entertain the soldiers, that their sole interest is in giving the boys a good time. They're quickly spotted, however, he declared, because they don't have their press agents inform every newspaperman in town and aren't followed to the camps by a battery of cameramen.

Army has also had some difficulty with advertisers using military tieups to sell their products. Policy is well-formulated, however, providing that if a product is actually used by the Army, the advertiser may say so. He can't, though, infer that the War Department specifically approves his product or prefers it to other similar products.

Ballet's Benefit

Continued from page 3

clared the strike was 'unauthorized.' Unofficially, AGMA attributed the difficulty to a 'clash of personalities' between de Basil and Hurok.

De Basil's version is that Hurok, because he has both the Original Ballet Russe and the other Russian ballet, Ballet Russe de Monte Carlo, under contract, had to get rid of one, so he instigated the strike, or at least took undue advantage of it, to break de Basil's pact, the latter claims. Only principal who went on strike, de Basil pointed out, was Irina Baronova, who is under personal contract to Hurok.

Wages 'Not Liable'

Strikers maintained they walked out because the wage they were getting on the Latin-American tour was not a livable one. Corps de Ballet had been reduced, for instance, from the U.S. scale of $180 a month to somewhere around $100 a month. De Basil claimed that was necessary because Hurok had cut the amount he was paying him in the U.S., $5,750 a week, to $3,400 a week during the tour. Only 65 people were taken on the S.A. venture instead of the 82 used in this country.

Despite the strike, performances in Havana went on as scheduled during the March 20-25 engagement. De Basil flew two of the company left in New York to Havana, picked up some others there and filled out the corps de ballet, with principals doing double duty.

De Basil charges that Hurok never provided payments for the company for the last four Havana performances and withdrew the bond guaranteeing return transportation stipulated in the de Basil-Hurok contract. AGMA states return bond was never posted with it as its jurisdiction outside of the U.S. is doubtful because pact between producer and impresario was negotiated in Australia.

She Rates a Rest

Hollywood, April 15.

Jeanette MacDonald is resting her tonsils after recording nine songs for 'Smilin' Through' at Metro.

Frank Borzage, director, is preparing the dramatic sequences.

Non-Vaude Theatre's Setback by Grips In St. L. May Create Nabe Precedent

St. Louis, April 15.

Placing of grippers in most of the neighborhood picture houses in Maplewood, Mo., and adjacent St. Louis county, is foreshadowed in capitulation of Bess Schulter, owner-operator of the Powhatan, Maplewood, to demands of the Theatrical Brotherhood (Local 6) for employment of a stagehand. The theatre has never presented stage shows.

Under terms of an agreement reached last week, resulting in unpadlocking of the Powhatan,—850-seater, on Easter Sunday, the stagehand will be engaged at $75 per week to do so-called maintenance work. When Mrs. Schulter nixed the demand originally on grounds that a stagehand would have nothing to do, execs of IATSE local number 243 pulled out the two union projectionists and the house was shuttered.

Since Mrs. Schulter is a member of a syndicate owning and operating four other St. Louis nabes, it was decided not to employ non-union operators at the Powhatan because of the danger of involving the other houses in labor strife. The 1,500-seat Airdome, adjoining the Powhatan, is a big money maker, and with the open air season about to begin, Mrs. Schulter reached an agreement so as not to jeopardize that source of revenue.

'Maintenance man' will divide his time between the Powhatan and the Roxy, another house in the Schulter chain. The Roxy has never employed a stage or 'maintenance man' before.

Film row observers opined that Mrs. Schulter's concession from local No. 6 adds up to zero. The Powhatan is bracketed by local No. 143 in the class where it pays projectionists $80 per week each. It was because of this classification that Local No. 6 decided to insist upon employment of a stagehand. In several other St. Louis theatre situations stagehands split duties between two nabes.

'DIRTY ROPE' SUIT

Bassler's $25,000 Claim Vs. U Still Hangs

Universal on April 21 will ask the N. Y. supreme court to dismiss a somewhat tragic comedy suit against it. It is alleged that the film company 'hanged' a man with a dirty rope and so badly infected him that the man sought $25,000 damages. However, he has failed to press his claim.

The plaintiff is Boris Demitroff, a professional wrestler. The occasion was March 26, 1938, in the RCA Bldg., New York, in which Universal was making a picture, and Demitroff was chosen as the willing subject to the hanging.

Marx Bros.

Continued from page 3

to go their separate entertainment ways, for a time at least, will mark another phase of their career which started when the trio were part of the family act in vaudeville as kids with their mother and their aunt, under the monicker, 'Six Musical Mascots.' Later they toured as the Four Nightingales, and finally (with Zeppo) as the Four Marx Bros. All are musicians of note. Harpo got his nickname from playing the harp. Chico is a skillful tickler of the ivories. Zeppo, now the agent, is expert on the saxophone and other instruments.

Following a couple of musical shows, they came to pictures under the Paramount banner in 'The Cocoanuts,' 'Animal Crackers,' 'Monkey Business,' 'Horsefeathers' and 'Duck Soup.' Then for two years they were off the screen. They made one for RKO, 'Room Service.' For Warners they made 'The King and the Chorus Girl'; for Metro, 'A Day at the Races,' 'A Day at the Circus' and 'A Night at the Opera,' the last named having marked a new lease of professional life under the late Irving Thalberg. With completion of 'Bargain Basement,' Groucho, Chico and Harpo will have made a total of 11 pictures since 1932.

Their last few pictures were produced at the rate of about one per year, and the time lapse for each is said to have had a good deal to do with the Marx freres' decision to call a film recess.

$5,000,000 SUIT

Chaplin's 'Dictator' Claim By K. Bercovici

Charging that Charlie Chaplin used his idea and original plot in production of 'The Great Dictator,' Konrad Bercovici, novelist and short story writer, filed suit for $5,000,000 damages in N. Y. supreme court Monday (14) against Chaplin and United Artists Corp.

Bercovici claims that Chaplin broke an agreement and misappropriated literary material after it had been agreed between Bercovici and Chaplin that they would collaborate on a series of motion pictures. In his complaint Bercovici alleges that on March 15, 1938, he originated a satire on Adolf Hitler and dictatorship, that he proposed that Chaplin produce a picture based on the satire, and that it was agreed that Bercovici was to develop the idea and Chaplin would produce the film.

Bercovici further alleges that on April 19, 1938, Chaplin informed him he did not believe it feasible to produce the picture for 'political and other reasons.'

DRIVE-INS STARTING EARLIER THIS YEAR

Detroit, April 15.

This town's two drive-in theatres will open earlier than usual this year, getting away on April 18. Spring has come earlier than usual this year in the north and it follows an unusually mild fall last year which gave the same outdoor picture places six weeks beyond their usual fall season.

According to Alden Smith, district manager, both the theatres will get an earlier run on pictures this year since their location beyond the usual booking areas has given them a special consideration. The Drive-In chain is expanding here since a third is underway to service the downriver suburbs in the River Rouge-Wyandotte sector.

Warners Keeping Its Talent on the Hop

Hollywood, April 15.

All but three of the top names at Warners are busy, either in Burbank or on loanout, and all but nine of the featured thesps are earning their salaries. In addition to the contract roster of 84, the studio is using 22 freelancers.

Vacationers in the top bracket are Bette Davis, James Cagney and Geraldine Fitzgerald. On loan are Olivia de Havilland to Paramount and George Brent to Edward Small.

Freelancers Spared Clip

Sacramento, April 15.

Freelance film actors get a break under Senator Robert W. Kenny's bill, passed in the upper house, to prevent overpayments to the State Unemployment Insurance Fund.

Act provides that the 1% employes' contribution to the fund will not have to be paid wages in excess of $3,000.

Arthur's Racing Yarn

Hollywood, April 15.

Dirt track auto racing is the background of George Arthur's first production for Republic, titled 'How to Die Young.'

Story, written by Robert Andrews, is about the rugged individualists who take chances on hopped-up jaloppies. Shooting starts April 28.

UNIVERSITY'S STARTER

Hollywood, April 15.

First feature by University Film Productions is 'No Greater Sin,' formerly titled 'Kiss of Death,' slated for a May 1 start at Fine Arts studio.

William Nigh directs the picture, written by M. C. Rausone.

NLRB Vs. Disney

Hollywood, April 15.

The National Labor Relations Board is preparing to press charges of unfair labor practices against the Walt Disney studio despite further conferences which are scheduled for today. A score of affidavits have been filed with NLRB by the Screen Cartoonists Guild and Society of Motion Picture Film Editors accusing Disney of sponsoring a company union.

Board attaches hint that there is sufficient evidence on hand to warrant proposed action against Disney.

TRENDLE'S PAR SUIT IN COURT APRIL 24

George W. Trendle, former theatre owner, will be examined before trial April 24 in N. Y. federal court in connection with a suit being brought by Trendle against Paramount Pictures, Inc., and John H. King, formerly known as John H. Kunsky. Plaintiff is seeking to break a 50-year agreement made in 1929 when he sold out his theatre holdings to Paramount and agreed not to operate in Michigan for 50 years.

On June 22, 1929, Trendle and King sold their holdings in Kunsky Theatres, the State theatre, Detroit, Adams Theatre Corp., and the Madison Realty Corp. Part of the agreement was that the plaintiff would not operate within a 150-mile radius of Detroit for 50 years. Trendle claims that this agreement violates the Constitution of the U. S. and imposes an unreasonable restraint of trade. King is joined as a defendant because he has retired permanently from the theatre business and refuses to join plaintiff as a party in the action. King-Trendle Enterprises operates a Detroit radio station also.

Another U Stockholder Would Sue the Company

Rene B. Meyer, holder of 100 shares of common stock of Universal, applied to N. Y. supreme court Monday (14) for permission to join Samuel I. Posen, Universal director, in a stockholder action against the company. Posen claims waste and mismanagement and seeks an accounting on $2,000,000 allegedly wasted.

The stockholder claims that by allowing the intervention, more diversified suit will be the result. It is pointed out that a stockholder suit can be settled for private gain, and while no implication is suggested that this will be done, it still is a possibility, and plaintiff does not want to risk loss of rights.

FRENCH INTO CELLULOID

Jean Renoir Has 20th Interested in De St. Exupery Book

Antoine de St. Exupery, French refugee author, left New York for the Coast last week to huddle with Jean Renoir, French director, who recently joined the 20th-Fox staff, on screen treatment of de St. Exupery's best seller, 'Wind, Sand and Stars.' Renoir has interested 20th in the book and the studio has agreed to buy it if Renoir and the author can work out a satisfactory treatment.

Non-fiction yarn was published about 18 months ago. It is about flying. De St. Exupery and Renoir arrived in this country from France about the same time, shortly before Christmas.

Betty a High Flyer

Hollywood, April 15.

Betty Grable gets the co-star spot with Tyrone Power in the aviation picture, 'A Yank in the R.A.F.,' at 20th-Fox.

Currently the actress is working in 'Miami.'

JASON'S 'THREE GALS'

Hollywood, April 15.

Leigh Jason reported at Columbia to direct the Joan Blondell starrer, 'Three Girls About Town,' scheduled for an early June start.

Producer is Sam Bischoff.

GELLER IN N. Y.

James T. Geller, story editor for William Morris, is in New York on a periodic visit. Het Manheim has been installed as N. Y. rep for the story department.

Geller returns to the Coast the end of this week.

Studios Face Labor Shortage As Government Draws Heavily For Its Nat'l Defense Work

Hollywood, April 15.

With hundreds of film technicians already working double shifts, the major studios are threatened with a serious labor shortage if the workers continue to desert the industry to accept jobs on defense projects. Frank Carothers, Aubrey Blair and other Coast tops in the American Federation of Labor say the situaton is certain to become acute when the rains stop and the Government program gets into full swing.

Carpenters now are at a premium. Most of the younger ones are working for the U. S., and many of the studios are refusing to dismiss their men at the end of a shift for fear they will need them a few hours later and will not be able to get a call filled. Painters also are scarce. Few machinists, plasterers and property men are available.

While the hourly Government pay is lower than the film industry, the men are guaranteed steady employment. This means their weekly earnings are larger, and they are permitted to work as much overtime as they desire, and in many instances seven days a week. Machinists are being guaranteed a year's employment.

H. C. Rohrbach, secretary of Studio Utility Employers Local 724, recently experienced difficulty in filling a San Diego call for 50 hod carriers, who were guaranteed $110 per week if they wanted to work seven days. Film laborers also are being guaranteed $75 per week on government jobs.

Carothers, secretary of the Motion Picture Internationals Committee, has suggested that the Producers put all key men on a guaranteed employment plan of so many weeks per year. The suggestion has been approved by Blair, Herbert Sorrell, business representative of Moving Picture Painters Local 644, and other tops of studio unions. Sorrell offered to turn back a 10% pay boost for his men if the companies would guarantee them 42 weeks' work per year.

Even the actors are beginning to feel the harvest. Thousands of extras are working for the first time in more than a year. Freelancers and stock players also are being put under contract. With many of them being called into military service, a scramble has started for the services of the top ones who are exempt from military calls.

Although no announcemept has yet been made, it is generally understood that Howard R. Philbrick will be retained as general manager of Central Casting Corp. Several producers were inclined to make a change, but others insisted that Philbrick has not had sufficient time to show what he can do, and that his plans to reorganize the bureau have been tied up by unionization of employees at Central. Victor H. Clarke had been mentioned for the job, but the general belief now is that Philbrick will get another shot at it when his one-year trial term expires this month.

A showdown in the AFL drive to unionize the Walt Disney Studio is expected this week. Tops in AFL, were to confer with Gunther Lessing, company attorney, today but union leaders themselves expressed the opinion that Lessing was stalling for time. The big fight centers around the Screen Cartoonists Guild, which claims to represent a majority of the 700 cartoon workers. Negotiations for the Guild are being handled by Herbert Sorrell, Aubrey Blair, Joseph Tuohy, of the Teamsters, and George E. Bodle, attorney for the SCG.

Publicists to Meet

A special membership meeting of the Screen Publicists Guild has been called for tomorrow (Wednesday) to act on the request of the New York Guild for support in its drive for recognition. The flacks will act also on the new national constitution, and probably will appoint a committee to go to Sacramento to aid other unions in fighting State legislation aimed at labor.

Negotiations between the Screen Writers Guild and the producers and between the SWG and the Artists Managers Guild will be resumed the last of this week. While the producers and the Guilders are still far apart on a new contract, the scriveners are said to be near an agreement with the agents on a franchise code. The major difference between the two latter groups is over the SWG request for appointment of a negotiator to secure bids on all story material before it is sold.

Studio locals of the International Alliance of Theatrical Stage Employes are keeping their ears to the ground to get a rumble on what prexy George E. Browne is planning in the east. While several of them have asked the International for aid in setting new deals with the major companies, a real battle is expected if the International attempts to take over control or make a contract without consulting the locals themselves. The men say they are determined to get improved working conditions, and that they will not be satisfied by being tossed a small wage increase as was done last year when Willie Bioff returned to the picture to take charge of negotiations.

Bioff has been keeping in the background for months, but the general feeling here is that he still is pulling the strings from behind the curtains. Several of the local leaders have been flirting with the Congress of Industrial Organizations, apparently with the idea of having a place to light if the IA International attempted to recall the autonomy granted the locals. Pat Casey, producer labor contact, is now in the east, to talk with Browne and International heads of the unions in the Studio Basic Agreement.

WYLER'S REHEARSAL PRE-SHOOTING 'FOXES'

Hollywood, April 15.

Unique step in Hollywood production is being taken this week by William Wyler in direction of 'The Little Foxes' for Samuel Goldwyn.

He is putting the complete cast and crew through a full week's rehearsal of the entire production. He hopes in this way to avoid retakes and bad scenes resulting from lack of understanding of what's expected of them by players or technicians.

Show Biz Child Labor After 10 OK in Calif.

Sacramento, April 15.

Two bills passed by the State Assembly during the past week ease ban on kids working in legit, films, radio or television shows after 10 p.m.

New law allows minors to work until midnight provided permish is obtained from a State Labor Commissioner.

Directs 'Ladies'

Hollywood, April 15.

Charles Vidor drew the director chore on the film version of the stage play, 'Ladies in Retirement,' to be produced by Gilbert Miller and Lester Cowan at Columbia.

Ida Lupino and Louis Hayward have been signed for top roles.

'Cay' Gets Bleaching

Hollywood, April 15.

'Dildo Cay' goes from brunet to blonde in the new shift which spots Madeleine Carroll instead of Dorothy Lamour in the femme lead. 'Cay' starts production ahead of its original schedule, while Miss Lamour is busy in 'Aloma of the South Seas.'

Stirling Hayden plays the male lead in 'Cay,' with Edward H. Griffith as producer-director.

Geese Call Bennett

Hollywood, April 15.

Joan Bennett gets the co-starring spot with Henry Fonda in 'Wild Geese Calling,' slated to roll early next month at 20th-Fox with Harry Joe Brown producing.

Picture is based on a novel by Stewart Edward White.

Great IN TALENT . . .
Great IN SHOW-VALUES . . . Great IN BOXOFFICE

Alice FAYE
Jack OAKIE
John PAYNE
Cesar ROMERO



THE GREAT AMERICAN BROADCAST

with
THE FOUR INK SPOTS
(favorite radio and record stars)
JAMES NEWILL
NICHOLAS BROTHERS
WIERE BROTHERS

Directed by Archie Mayo

Associate Producer Kenneth Macgowan
Original Screen Play by Don Ettlinger and Edwin Blum, Robert Ellis and Helen Logan

7 SMASH SONGS
by Mack Gordon and Harry Warren
WHERE YOU ARE
I TAKE TO YOU
RUN LITTLE RAINDROP, RUN
LONG AGO LAST NIGHT
I'VE GOT A BONE TO PICK WITH YOU
IT'S ALL IN A LIFETIME
THE GREAT AMERICAN BROADCAST



20th CENTURY FOX

Schenck - Moskowitz Trial

Continued from page 4

trying to beat the Government out of a nickel.

'Not Linked to Gamblers'

The Government tries to blacken the character of Schenck. It suggests his associates are William Bioff and Al Wertheimer, gamblers and criminals. I suggest his real associates are Lord Beaverbrook, Alexander Korda, and the hundreds of outstanding film personalities in this country and in Europe. He is a good-will ambassador wherever he goes. Everybody likes him, and he is one of the last of our good spenders.

Let us look at some of the Government witnesses. Lou Wertheimer, for example. Certainly he was associated with his brother in a gambling establishment. But after 1936, when Schenck took him in, he deserted his brother and tried to rehabilitate himself.

'Schenck took him to Europe with him and he helped him. Schenck liked him where you and I might not, and gave him $500 out of his own salary to aid him. When Schenck and Jay Paley put up over $20,000 each to buy stock for Wertheimer, you did not hear Schenck squawk when he lost. He tried to help a friend make some money. How many of you on the jury have friends of that sort? Why was Wertheimer brought here? Simply to follow him with his brother, a real professional gambler. What was proved? Just that while Schenck was away from his home which was not even owned by him, the home was used for gambling purposes. Wertheimer paid $2,000 for the use of the home of which Schenck received nothing. Yet the Government claims Schenck failed to include $2,000 received for the use of his home. Why are they doing this? Simply to prejudice you. They hope that by so doing they will create an atmosphere that will effect your judgment.

'It is the Government's failure to understand a man like Schenck that caused this suit. They must find a sinister purpose in everything, and cannot seem to realize a man can do favors without an ulterior motive.

Re: Grace Poggi

'Then we have the case of Grace Poggi. That was the nastiest of it all. They had all the exhibits showing the money spent on her. No objections were raised when they were introduced into evidence. Yet they needed her to identify these exhibits. Nonsense. All they wanted again was to prejudice your minds. Miss Poggi is now living with her husband in Florida. At least I hope she is still living there with her husband and that he is broadminded after all the publicity received. All she was used for here was to create an atmosphere and to prejudice my client in your eyes. It was shown that she was married in 1936, and after returning Schenck set her up in an apartment for which he spent $7,000. The Government cannot even be fair enough to show that she had been divorced in the interim. I had to bring that out in cross-examination. They had all the bills and each one had Schenck's name on it. Is that the kind of way you want to see your Government charge a fellow citizen with the crime of income tax evasion?'

'Then there is the Martin Moskowitz incident. Surely he owes Schenck $20,558 technically. But after the stock was sold in 1938 until the present, Schenck has never asked for a penny and never will. Why did the Government bring it up? To attempt to show falsification of books.

'The same is true of the charge that Joe Moskowitz owed Schenck $71,457. You have all heard how he acted as middle man in the deal between William Klein (Shuberts' attorney) and Schenck. The Government knew it too, but it had to have some false entries and not possessing any legitimate ones concocted these as false entries. What a substitute for fraud in a criminal case against a decent citizen!

'The Government does not seem to realize that in attempting to prove falsity of entries it is strengthening the defense by proving Schenck is a generous big man. How many of you in the jury have friends who would do for you what Schenck did for his friends? There is nothing criminal about a man trying to reduce his tax to the lowest figure he can legitimately secure. Schenck never cared about money and if he had spent more time trying to reduce his income he probably would not be here today.

'Take a look at the cuts the Government made in donations. In 1935 it was $400 because there were no vouchers for gifts to Eddie Cantor's Boys Camp and the Will Rogers Memorial fund. The Government apparently never heard of cash payments. And only God knows how much money Schenck spent on personal gifts and donations to friends and the needy. These are not deductable and cannot be shown but are tremendous.

'Take a look at the testimony of Harpo Marx. He needed money to pay off a bet and Schenck told him not to worry and gave him $3,000. It is unthinkable that a man like that could stoop to cheat the Government out of anything.

'Bioff No Criminal in 1937'

'Bioff was not a proven criminal in 1937, but a labor leader, and the $100,000 involved in this transaction were gambling gains. Since Schenck lost $170,000 during the year his losses exceeded the gains, and no tax need be paid.

'The Government can find something in any man's record that is not lily white if it so desires. I'm not claiming Schenck was as clean as driven snow. But I do claim he was as fair and decent as the majority of citizens and better than most. This is not a question of lawyers. I don't have to go to jail. The Government itself condoned the methods of accounting used by Moskowitz for years. This was an action that should have been fought out in the civil courts, not the criminal. Schenck had a right to deductions and an amicable settlement could and should have been arranged; but instead, a criminal suit was started. Put yourselves in the same position if you deduct anything, and see how you would feel if the Government claims you are a criminal. The last persons in the world who should complain are the Government, since Correa himself estimated 50% deductions in certain cases.

'If I asked him why he took 50% instead of 60% he couldn't tell me.

'These men have lived right. Give them the benefit of every reasonable doubt. Make some allowances for man-made errors. Take into consideration all the good things they have done as shown by the evidence in this case. Two men's fates rest in your hands. I ask you to do the right thing by the Government and by these men. I know that if you send them back to their friends, their businesses and their families you will know you have done nothing wrong. I don't want sympathy or compassion, but I want you to feel when you look at yourself in the mirror the day after you have made your decision that you have done nothing wrong. You cannot convict men on such flimsy and insufficient evidence.'

Today (Wednesday) Correa will make his summary, and Judge Grover Moscowitz is expected to charge the jury, and the case will go to the jury by nightfall.

Trial Ended Monday

Trial came to an end Monday (14) when Correa, after calling one rebuttal witness, Maria Conlogue, whose testimony concerned a former revenue agent, Harry Kadis, rested his case. The defense, which had rested Thursday (10), made no attempt to cross-examine the witness.

The last week of the trial had been featured by an explosion between presiding Judge Grover Moscowitz and defense counsel Corbin, the result of which was a demand for a mis-trial on the part of Corbin, and a later withdrawal of this demand, and the failure of Corbin to place his star witness, Schenck, on the stand. It had been assumed that Schenck would occupy the stand for more than a week, but it was learned that while some of the defense counsel believed Schenck's testimony would clinch the dismissal of the case for the executive, others felt that so little of the Government charges had been proven that it would be foolhardy to risk Schenck to the blasting of the Government counsel.

Testimony by Moskowitz had absolved Schenck of all blame in any of the transactions regarding his income tax, and Moskowitz had taken all responsibility on his own shoulders. Because of the very favorable impression created by Moskowitz on the stand, it was decided to leave well enough alone.

Actually all testimony taken during the week transpired Wednesday (9), when Moskowitz explained the transaction which caused his books to reflect a $71,457 indebtedness to Schenck. This was the result of Moskowitz's acting as middle man in a deal between William Klein, New York, attorney, and Schenck, in which Moskowitz allowed shares of stock to be placed in his name. He never actually owed Schenck a cent.

Sharp Words

Following Moskowitz to the stand was Robert T. Kane, former head of 20th Century-Fox in England, and now a producer on the Coast. It was while Kane was testifying on the business trips Schenck took to London and Paris in 1936-37 that the explosion occured. The witness was asked a question by Corbin and started to give a detailed explanation. The judge interrupted, 'Answer responsively,' pointing his finger at the started witness. Immediately Corbin objected to the 'tone of anger in Your Honor's voice.'

Judge Moscowitz then flew off the handle. 'That is enough Mr. Corbin. I don't want you to be putting on an act as you have been doing throughout this trial.'

The enraged attorney shouting above the court's rulings demanded a mistrial. 'My motion is based not only on what Your Honor said, but the manner in which you said it,' he declared. 'I'm not the only one here. My clients are here to be represented and I'm going to do it.' Judge Moscowitz denied the application. The following day Corbin withdrew his application, and stated he was sorry for the outburst.

Kane declared that Schenck spent over $600 daily while in England on entertainment. He worked every waking moment, and during his two weeks there in 1936 he organized 20th Century-Fox Productions, Ltd., he addressed sales meetings, engaged studio space from Alexander Korda, arranged for the production of eight pictures yearly by 20th-Fox in England, and signed Annabella, Gracie Fields, Elisabeth Bergner, Robert Donat, Jessie Matthews and George Sanders.

Kane pointed out that Schenck spent $5,000 flying to London to try to get Dick Merrill and Harry Richman for his company, but failed. 20th-Fox reimbursed Schenck, who refused the money, not wanting to charge his company for something he had failed to do. This $5,000 was not deducted from his income tax return.

Maurice A. Fink, accountant, also was on the stand testifying that using his figures, instead of the Government's, Schenck was owed $29,546, in addition to the $55,442 already claimed for refunds during 1937.

Before the defense rested on Thursday (10), Corbin placed on the record a denial by John Sullivan, Assistant Secretary of the Treasury, of the right to examine Leonard F. Mulligan, U. S. revenue agent. Mulligan's testimony had been sought on the returns, as he had been one of the examiners.

Pathe's Rousseau Walks

Hollywood, April 15.

Louise Rousseau, director of Pathe's 'Picture People' shorts series, resigned, effective May 1.

Resignation follows that of Frank Donovan, who pulled out a week earlier as head of the Pathe newsreel and shorts departments.

Picture Grosses

LOS ANGELES

(Continued from page 11)

churches the Sunday prior to the opening.

Estimates for the Week

Carthay Circle (F-WC) (1,516; 83-$1.10-$1.65) — 'Fantasia' (Disney) (11th wk). Cartoon opus bounced back for the Easter holiday, and it looks like big $11,800 currently after tenth stanza finished with $10,000, very good.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Men Boys Town' (M-G) and 'Free Easy' (M-G). Not as big as anticipated. Just fair $9,500. Last week, 'Dictator' (UA), big $15,100, about $600 more than looked for.

Downtown (WB) (1,800; 30-44-55) —'Sea Wolf' (WB) and 'Great Nobody' (WB). Good $12,500. Last week, 'Doe' (WB), on fourth stanza surprised with close to $7,500, plenty good.

Four Star (UA-F-WC) (1,800; 30-44-55)—'Hamilton Woman' (UA) (4th wk). Continues to hold firm, and another $5,000 should be this week's answer. Last week, in spite of Holy Week, very good $5,800.

Hawaii (G&S) (1,100; 30-44)—'Emperor Jones' (Levinson) and 'Break the News' (Tri-Films). Combination of Paul Robeson and Maurice Chevalier providing something different for this boulevard house, and it's showing a new lease on life. Garnering very big $5,000. Last week, 'Convoy' (RKO) and 'Vivacious Lady' (RKO) (2d wk), hit around $2,400, fine.

Hollywood (WB) (2,756; 30-44-55) —'Sea Wolf' (WB) and 'Great Nobody' (WB). Good $11,500 in store. Last week, 'Doe' (WB), fourth-final stanza wound up with close to $7,000, very good.

Orpheum (B'way) (2,200; 30-44-55) —'Back in Saddle' (Rep.) and 'Youth Served' (20th), with Bowes 'Spring Jubilee' unit on stage. Headed for good $11,500. Last week, second runs.

Pantages (Pan) (2,812; 30-44-55)— 'Miss Jones' (RKO) and 'Lone Wolf Chance' (Col). Looks like big $13,500, and holds. Last week, 'Nice Girl' (U) (2d wk) and 'Melody Three' (RKO), excellent $7,800.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Men Boys Town' (M-G) and 'Free Easy' (M-G). Fair $13,800 in sight, not big, but satisfactory. Last week, 'Dictator' (UA), hot $18,800.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Dictator' (UA). Hitting excellent $6,200 on moveover. Last week, 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G), just ordinary $2,900.

Wilshire (F-WC) (2,296; 30-44-55) —'Dictator' (UA). Should grab okay $7,500 on continued first run. Last week, 'Bad Man' (M-G) and 'Blonde Inspiration' (M-G), just fair $3,200.

OMAHA

(Continued from page 8)

Heaven' (U) and 'Honeymoon Three' (WB). Okay $1,100. Last week, 'Li'l Abner' (RKO), first run, and 'Santa Fe' (WB), split with 'Face Behind Mask' (Col), 'Hudson's Bay' (20th) and 'Earl Carroll's' (Par), a pretty fair $1,000.

Town (Goldberg) (1,500; 10-20-25) —'Bury Me Not' (WB), 'Villain Pursued' (RKO) and 'Black Parrot' (U), triple, split with 'Return Wild Bill' (Col), 'Always Bride' (WB), 'White Eagle,' serial (Col), and 'Outlaws Panhandle' (Col), 'Thing Called Love' (Col), 'Give Us Wings' (U), Pretty fair $1,000. Last week, 'Along Rio Grande' (RKO), 'Escape Glory' (Col), 'Mummy's Hand' (U), triple, split with 'Rangers Fortune' (Par), 'Capt. Caution' (UA), 'Arise Love' (Par), and 'Heroes Range' (Col), 'Street Memories' (20th), good $1,200.

Avenue - Military - Dundee (Goldberg) (950; 600; 300; 25) — 'Philadelphia' (M-G), single feature, split with 'Vigilantes' (U), 'Bitter Heaven' (U) and 'Honeymoon Three' (WB). Lively $1,000. Last week, 'Li'l Abner' (RKO) and 'Santa Fe' (WB), split with 'Nobody's Sweetheart' (U), 'Hudson's Bay' (20th) and 'Earl Carroll's' (Par), ditto.

SEATTLE

(Continued from page 9)

Abner' (RKO), plus Basil Nova fight. Newspaper campaign aiding toward good $5,000. Last week 'Vivacious Lady' (RKO) (re-issue) and 'Convoy' (RKO) return engagement, swell $4,700.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Eve' (Par) and 'Melody Three' (RKO) moved from Paramount for third week. Poor $2,000 in store. Last week (40-50-65), 'Doe' (WB) with wk in town), garnered big $2,900.

Orpheum (Hamrick - Evergreen) (2,600; 30-40-50)—'Great Lie' (WB) and 'Strange Alibi' (WB), good $6,000, but below expectations. Last week 'Sea Wolf' (WB) and 'Double Date' (U) (2d wk, nine days), grand enough at $6,600.

Palomar (Sterling) (1,350; 21-40)— 'Sis Hopkins' (Rep), plus vaude. Big advance campaign, also 24-sheeters around countryside. Prices hacked to summer levels. Good $5,000. Last week 'Man Betrayed' (Rep), plus vaude, $4,400, slow.

Paramount (Hamrick-Evergreen) (3,039; 30-40-50)—'Night in Rio' (20th) and 'Sleepers West' (20th). Great $8,800. Last week 'Eve' (Par) and 'Melody Three' (RKO) (2d wk), $3,900, fair.

Roosevelt (Sterling) (800; 30-40-50)—'Sea Wolf' (WB) (3d wk) moved over from the Orpheum. Looking for very forte $3,600. Last week (21-35), 'Virginia' (Par) and 'Tall, Dark' (20th) (2d run), mild $1,800.

Winter Garden (Sterling) (800; 16-30)—'Son Cristo' (UA) and 'Nanette' (RKO) (2d run). Big $2,500. Last week 'Flight Command' (M-G) and 'Frisco Docks' (U) (2d run), swell $2,400.

New Jukebox Selector Syncs Tune with the Cinematic Action

Hollywood, April 15.

New type of film projector attachment, to be used with coin-in-the-slot machines in bars and other amusement places, goes into production within the next 60 days under the incorporated name of Pic-A-Tune, which was chartered in Sacramento with an authorized capital stock of $1,000,000.

Device, invented and patented by Dwain Esper, will permit the projection of visual entertainment in synchronization with music from records in the regular automatic phonographs. New attachment will be put on the market at about $200, with the films, made by the same company, sold outright at $6 for a reel of six subjects.

Directors of the corporation are registered as Jack L. Rau, William R. Bloom, Bernard A. Neches, Evelynne Fox and Helen Goldring.

Juke Slugs

Washington, April 15.

Special slugs for patrons of nickel jukeboxes and vending machines have given the U. S. Secret Service one of its worst headaches over counterfeiting, according to Chief Frank J. Wilson. The biggest offenders make no attempt to decorate their nickels with buffaloes, Indian heads, or Thomas Jeffersons, but simply cut slugs the size and thickness of nickels to sell to dealers who resell them to jukebox addicts. U. S. courts have recently ruled that these slugs are 'to all intents and purposes counterfeit coins,' Chief Wilson warned.

Some extent of the traffic in the undecorated coins and the fancier varieties of counterfeit nickels can be estimated from the fact that the U. S. mint, in 1940, utilized 358 tons of nickel in the production of 259,729,159 new 5c pieces of the McCoy variety.

Wisconsin's Yen

Madison, April 15.

Tax-eaters are after the jukeboxes with a vengeance, and through new bills introduced in the Wisconsin legislature it is hoped to raise $7,000,000 new annual revenue.

Assemblyman Charles W. Powell, Jr., of Viroqua, has introduced one bill to tax every music box and similar machine, as well as every pinball machine one-fourth of its gross income. Also, each music box or amusement (jukepix) machine operator would pay a $10 annual license fee, and each pinball machine owner $1. Machine owners would be required to file $5,000 bonds with the state treasurer, and penalties for law violations would be fines of from $50 to $500, or a jail term up to 90 days, or both. There are estimated to be 20,000 music boxes in the state and 35,000 other machines.

Assemblyman Fehlhaber, of Wausau, also introduced another measure to tax coin machines not used solely for merchandise at $25 a year.

New Buffalo Outfit

New type of juke film device—one that can be added to any ordinary coin phonograph to convert it into a see-box—is being manufactured by a recently-organized Buffalo outfit. Film in the machine, which is placed on top of the music box, doesn't necessarily tie up directly with the disc being played, but simultaneously shows news or other pictures.

Firm manufacturing the gadget is Picturetone, Inc., of which C. Mason Chesbro is prez; Carl Silverstein, sec-treas, and Joseph J. Anzalone, v.p. Morton J. Smith, engineering director, perfected the new machine.

Picturettes is also offering three regular type film jukers. All types will be sold to operators directly, without franchises or tieups of any kind, according to Chesbro.

Juke Tax Bill Kayoed

Boston, April 15.

A bill to license all slot machines at $25 each was defeated in the Massachusetts state senate last week.

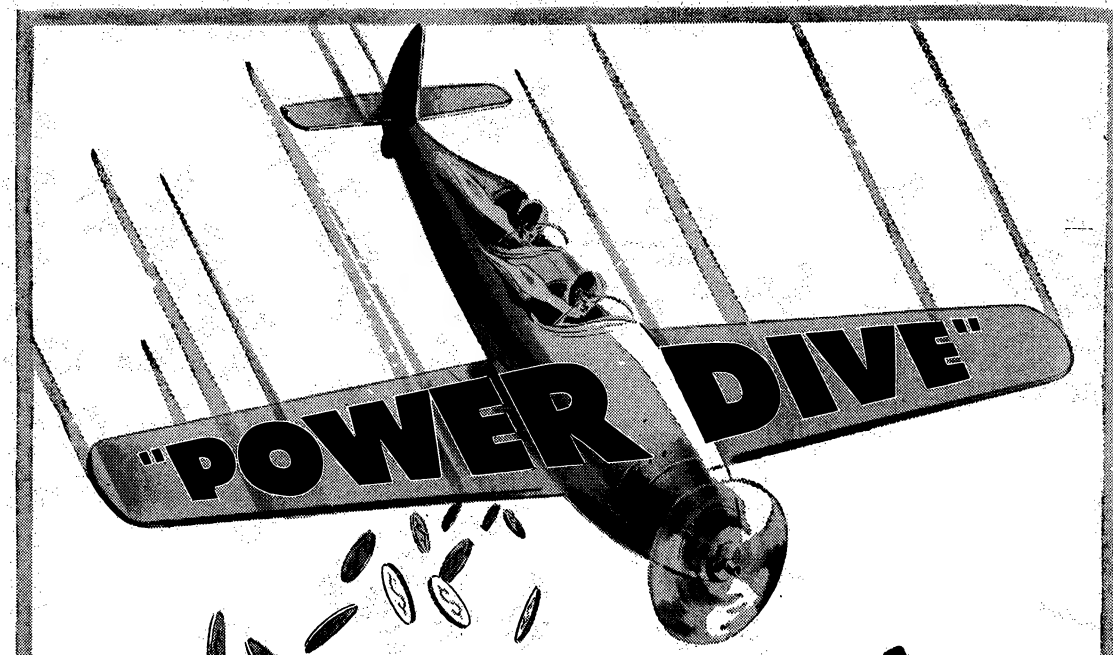
Measure would have hit jukebox operators, since it exempted machines vending merchandise.

Bobby North on Ice

Hollywood, April 15.

Republic assigned Robert North as producer on 'Icecapades of 1941,' slated for summer production.

Ice troupe opens at the Pan-Pacific auditorium Friday (18) and appears later in the picture.



THERE'S A GOLD MINE IN THE SKY!

"Packed with thrills, action and romance!" —M. P. Daily

"Will hand the customers a terrific thrill!" —Los Angeles Examiner

"Packs thrills. Has everything it takes to win the fans!" —Hollywood Reporter

"Replete with thrills enough suspense, coupled with romance to satisfy even the most exacting of fans!" —Daily Variety

AVIATION... the No. 1 interest in the public eye today—and **Paramount** gives you three super-charged aviation thrillers... while all America has its eyes on the skies!

...and No. 1 of the series zooms home a winner!

Paramount Presents

RICHARD ARLEN and JEAN PARKER

in

"POWER DIVE"

with

Helen Mack · Roger Pryor · Don Castle · Cliff Edwards · Billy Lee

Directed by JAMES HOGAN · Screen Play by Maxwell Shane and Howard Churchill · Based on a Story by Paul Franklin

SOON TO TAKE OFF...

"FLYING BLIND"

"FORCED LANDING"

1940-41 Prod. Windup

Continued from page 3

procession, with Paramount second with three already in the vaults. United Artists, Metro and Warners each have at least one feature finished for the new program, and the possibility looms that several of the other producer-distributors will decide well in advance of the closing of the current year to advance some of their output for the new slate.

Paramount and Warners each has six films in work for '41-42 and Universal and RKO have two each, with 20th-Fox having one picture shooting for the forthcoming season.

Indies' Output

Columbia still has 15 to go and Republic 14 on the current year's output. Monogram trails with 12 still to make to fulfill requirements. Paramount has three features still to film and the same applies to RKO. Universal, with seven to go, completes the list. Studios with clean slates for 1940-41 are 20th-Fox, United Artists and Warners.

Among the known '41-42 features already completed at the several studios is Metro's 'Dr. Jekyl and Mr. Hyde.' Paramount has 'Skylark,' 'New York Town,' and 'The Night of January 16th' already in the cans, and is presently filming 'Hold Back the Dawn,' 'The Great Man's Lady,' 'Nothing But the Truth,' 'World Premiere,' 'Buy Me That Town,' and the Max Fleischer cartoon feature, 'Mr. Bug Goes to Town,' for the new program.

At RKO new season's pictures filming are 'Before the Fact' and 'Parachute Battalion.' In the RKO summary it must be noted that 'Citizen Kane,' shortly to be released, is being sold apart from the regular season's output. In addition, company released a reissue of 'Vivacious Lady' on the current year and is also bringing back the Frank Buck opus, 'Bring 'Em Back Alive.'

Completed '41-'42 Pix

Completed pictures for '41-'42 at Universal are 'Sing Another Chorus,' 'Hello Sucker,' 'Oh, Charlie,' and 'Unfinished Business.' Presently filming for the new program are 'Halfway to Shanghai,' 'Beyond the Law,' and 'Rhapsody in Stripes.'

United Artists has wound up its current season with the sole exception of releasing the Hal Roach production, 'Broadway Limited.' Preparing for next season, with early starting dates already set, are:

Ernst Lubitsch (untitled) to start within 30 days; 'Strange Victory,' a Sol Lesser picture; 'Night Music,' which Loew-Lewin will film; 'Corsican Brothers,' an Edward Small production; 'Illusions,' an Alexander Korda picture, to go in about three weeks; 'G-Men vs. Scotland Yard' (tentative title), another Edward Small picture, slated to start filming in a couple of weeks; 'Jungle Book,' another Korda film, slated to hit the cameras during the next 30 to 60 days, and 'Sundown,' which Walter Wanger will produce, scheduled to start filming some time in May.

In addition to 30 already released this season, Metro has set national release dates up to June 6, with a total of eight films to be issued during that period. These include 'Ziegfeld Girl,' 'People vs. Dr. Kildare,' 'Love Crazy,' 'Washington Melodrama,' 'A Woman's Face,' 'The Enemy Within,' 'Billy the Kid' and 'I'll Wait For You.'

Of these, on which release has been set, two are nearly completed, while a total of five are in production awaiting dates. Under its contract, Metro is obligated to deliver a minimum of 44 and a maximum of 52. It will deliver the minimum of 44, which means, according to releases set, it still has only six to go for release after June 6. Question of whether the company will deliver more than the minimum contract requirement of 44 depends production progress, which, being well advanced, may mean delivery of more than the 44, although with a view to getting blocks-of-five ready at the earliest possible date anything over the 44 are likely to go over onto the 1941-42 program.

Three Blocks?

Some of the principal producers, particularly those bound under the consent decree, hope to have up to 15 features completed when the new selling program starts, in order that at least three blocks of five, if it is determined to sell in this manner, can be offered. Others hope to have at least several packages of five ready.

On the other hand, such producer-distributors as Columbia and Universal which are not bound by the Government decree are going ahead with block sales of their entire season's product. Universal's output has been placed at 61 and Columbia figures on at least 48 features and the customary 16 westerns.

United Artists, also apart from the consent decree, has reduced its promise of 22 pictures to 17, already released.

Mpls. Continues As Closed Town; Bldg. Elsewhere

Minneapolis, April 15.

Minneapolis continues closed town as far as new theatre construction is concerned. Reaffirming its policy of prohibiting any more showhouses here, the city council voted against issuance of a permit for one of the neighborhood districts. The matter came before the body on a minority report from the license committee which had recommended that the permit not be granted.

For the past six years no license has been granted by the city council for the building of a new theatre. There have been several hard but losing fights to obtain such licenses and if the bars were let down it is indicated that fully a dozen would be sought.

In taking its stand against more theatres, the council has heeded the contention of the Minnesota Amus. Co. (Paramount) and independent exhibitors that the town already is considerably overseated and further theatre building would jeopardize present investments.

New Havana Theatre Opens

Havana, April 15.

The America theatre has been opened here. Modernistic theatre represents outlay of $350,000. 'All This, and Heaven Too' (WB) was opening picture.

Preem was for the benefit of a Cuban orphans home. Valiaza, owner, also operates the Rialto and Payret, second-run houses, and formerly ran the smart Radio-Cine.

Blank-Green's 1,000-Seater

Omaha, April 15.

Ralph Blank and Walter Green, building the new Admiral theatre, start work April 22. Will seat 1,000.

Pickwick and Greenwich (Conn.) Anti-Trust Suit

New Haven, April 15.

Papers filed in U. S. District Court here by Prefect Theatres, Inc., Fairfield Holding Corp. and Grenfield, Inc., all of Greenwich, Conn., charge eight major film corporations with conspiring to monopolize and restrain interstate commerce in connection with film distribution in New York and Connecticut, specifically in the vicinity of Greenwich. Amount involved is approximately $5,500,000, this figure representing triple damages asked by plaintiffs on losses totaling $1,800,000 over a period extending back to 1933, during which time plaintiffs claim defendants conspired to ruin business of Prefect Theatres and cause withdrawal as independent exhibitors through the Pickwick and Greenwich theatres of Greenwich.

Defendants named are 20th-Fox, Loew's, RKO, Vitagraph, Paramount, Universal, Columbia, United Artists, Monogram and Republic are mentioned also but are not named as defendants as the complaint states they were 'persuaded and coerced to refuse to license films to the plaintiffs except subject to clearance and protection for Port Chester, N. Y.'

Prefect claim is that Pickwick theatre had no clearance difficulties when house was operated by RKO up to 1933 but from that year on, when Prefect took over, it has been impossible to get films except on 7-days' clearance for nearby Port Chester. This has meant a 40-120-day gap in regard to pix shown in Stamford, also close by. Prefect claims this setup was instituted by defendants order to acquire a monopoly in Greenwich by forcing Prefect out of business.

Pickwick was built in 1928-29 by indie group at approximate cost of $1,000,000.

In Case You Didn't Know, Court Defines a 'Stooge'

Boston, April 15.

In reviewing the case of James Curran versus Dorchester Theatre Co., the Supreme Judicial Court of Massachusetts has handed down an opinion as to the definition of the 'stooge.'

Case involved ejection of a 15-year-old patron by a substitute usher who was not on the payroll, but was reimbursed with passes for sundry chores around a theatre. The Supreme Court found in the testimony of a member of the theatre management that 'stooge' was a boy 'that assisted in getting out circulars, window cards and any little job that they might do around there —that there comes a time when various one of the employees needs one of these stooges to do some little job out there (in the theatre) and that they call these stooges to do them.'

The court sustained the decision of the lower court to award James Curran, the ejected patron, $5,000 for damages sustained when his arm was shoved through a glass door by a 'stooge.'

I. A. R. WYLIE'S RKO PIC IDEA

Deal has been set by RKO with author I. A. R. Wylie to do a script from an idea she suggested to Collier Young, RKO's Coast story editor, while he was in the east recently. Agent Carl Brandt has gone to Hollywood to set final details and will be followed by Miss Wylie on a four-week ticket. Yarn is a modern American love story. Contract provides that if the author later works it out into a book and it is published, she gets an additional fee.

Eric Knight's new novel, 'This Above All,' is commanding prime attention currently from story departments and appears a likely sale at a top price shortly. Agent Alan Collins has reportedly already nixed a $40,000 offer, holding out for a deal in which price will be based on number of copies sold. Book, a love story laid amidst bombings and war in present-day England, had a 40,000 advance sale, considered tremendous by bookseller's without a great deal of advertising. It's expected to head the best-seller lists at the end of this week.

Number of studios, particularly 20th-Fox, are interested in 'Junior Miss' by Sally Benson, which will be published by Random House late in May. A compilation of sketches from the New Yorker, it has been selected as the Book-of-the-Month for June. Bennett Cerf, Random House head, who is also acting as agent in the film sales, is asking $50,000.

More Buys

Hollywood, April 15.

RKO bought 'Powder Town,' a story of munitions, by Vicki Baum. 20th-Fox purchased 'Detour to Love,' by Helen Vreeland and Eve Benedict.

RKO acquired screen rights to a novel to be written by I.A.R. Wylie.

Jack Lait, Jr., sold his yarn, 'Caviar for Two,' to Universal.

'Take a Letter, Darling,' by George Beck, bought by Paramount.

Warners bought the Clements Ripley novel, 'Mississippi Belle.'

Warners bought Clements Ripley novel, 'Mississippi Belle.'

Joel Malone sold his radio script, 'Changed Identity,' to Metro.

Sol M. Wurtzel bought 'Hearses Don't Hurry,' by Stephen Ransome, for future production at 20th-Fox.

Geo. Walsh Takes Over RKO Yorktown in N.Y.C.

A major operator of theatres with Paramount for 20 years, George Walsh, who recently resigned from the company to confine himself to his personal interests, including real estate properties, has closed a deal with RKO for the acquisition of the Yorktown, N. Y., which marks his entrance into the eastern field as independent exhibitor.

Walsh takes possession of the Yorktown, an upper west side (Manhattan) house, tomorrow (Thurs.). The same policy of double bills will be continued for the present at least, he states.

The theatre was formerly in the chain of the late Lee Ochs who formed a 50-50 partnership with RKO over this house and others some years ago, with RKO operating.

Pitt Would Drop Banko If Cops Also Clamp Down on Pa.'s Bingo

Pittsburgh, April 15.

Pittsburgh theatre men, speaking off the record, say they'll be very happy to drop banko and other give-away lotteries if authorities clamp down, too, bingo games that are thriving in every Western Pennsylvania community under different disguises. Operators consider this serious competition, pointing out that bingo games certain fairly large towns draw as many as 5,000 people nightly, and claim the only way they can meet this is with a cash lure of their

Recently Better Business Bureau appealed to theatres to drop Bank Night of their own volition, pointing out that it was not only illegal but also poor merchandising, and short time after that, Kiwanis Club indorsed BBB plea and also called upon pix owners to eliminate practice.

So far, theatres have ignored both appeals, answering BBB indirectly by suggesting that organization get at the root of the evil, which they claim are the variously-sponsored bingo lotteries, likewise illegal but running without molestation. Circuit and indie exhibs have suggested to Better Business Bureau that if it can eliminate this first, they would be willing to lend a sympathetic ear but not until then.

Banko, bingo, etc., Federal violation but so far the Government has maintained a hands-off policy locally.

Rules Banko a Lottery in N. Y.

An important ruling terming 'bank night' a lottery was handed down by Judge Edward A. Conger in N. Y. federal court Wednesday (9) in connection with suit by Louis Kessler, doing business as Novelty Games Co., against Abraham Schreiber, doing business as Premium Producers Co. Plaintiff's action was dismissed by the court.

Plaintiff has a game called 'banko' in which it uses cards and sells this game to theatres. Defendant's game is allegedly an exact copy, called 'Bango,' plaintiff seeking injunction, accounting of profits and damages.

Judge Conger's ruling declared that the games were similar but that the games constituted a lottery and were used to bolster theatre attendance. While the mere selling of the games to theatres might not constitute a crime, declared the court, there is no question as to the use they are being put to. The fact that those persons in the lobby of the theatre can play by registering does not change the situation as this is just a subterfuge. Since the games are a lottery no relief in equity can be granted and the complaint is dismissed.

ONTARIO OKAYS 'LOVE' DESPITE CHURCH BEEF

Toronto, April 15.

On charges that the film 'cheapens the ideals of marriage,' Christian Social Council of Canada has formally protested showing in this country of 'This Thing Called Love' (Col) but O. J. Silverthorn, chairman of the Board of Censors, denies anything improper and will take no action, the churchmen were told. Rev. J. R. Mutchmor, president of the Council and spokesman for the delegation, criticized the 'new Hollywood technique' whereby a couple might get married in the early part of the film and do what they liked for the rest of the reels.

Censor Silverthorn retorted that he had seen the film, that this was the first complaint he had received regarding 'This Thing Called Love,' that it was playing to holdover business in the U. S. and Canada, that only a four-word sentence had been deleted for Quebec, toughest censorship province in Ontario.

$50,000 Virginia Fire

Lynchburg, April 15.

Loss of $50,000 resulted from blaze that destroyed the Zephyr at Abingdon, Va. Patrons in the house were marched to safety. Louis E. Strome, manager of an adjoining store, received minor burns in aiding Dorothy Dennison, cashier, to escape.

Theatre is owned by Lincoln Interests.

Col.'s Regular Divvy

Columbia Pictures maintained its usual $2.75 annual rate on the preferred shares last week by declaring the customary 68¾c. per share on the convertible preferred.

Divvy is payable May 15 to stockholders of record, May 1.

New York Theatres

Loew's State — 50c to 99c — Starts Thur., Apr. 17 — Barbara Stanwyck - Henry Fonda - "THE LADY EVE" — Last Times Wed. CHARLIE CHAPLIN "THE GREAT DICTATOR" — In Person JOE E. LEWIS PEGGY FEARS — In Person Clyde McCOY & Orch. SIMS & BAILEY DEAN MURPHY

Held Over! Second Smash Week — Capitol — Broadway at 51st Street — Spencer TRACY & Mickey ROONEY — "Men of Boys Town" — A Metro-Goldwyn-Mayer Picture

RKO PALACE B'WAY & 47th St. — DEANNA DURBIN — "NICE GIRL?" with FRANCHOT TONE and "DEAD MEN TELL" with SIDNEY TOLER

WALT DISNEY'S FANTASIA — with STOKOWSKI conducting the miracle music of RCA Victrolaspeak — BROADWAY 53 St. & B'way Circle 6-6360

PARAMOUNT — 2ND WEEK — "ROAD TO ZANZIBAR" with BING CROSBY BOB HOPE Dorothy LAMOUR & Paramount Stage Show — In Person Benny GOODMAN & HIS NEW ORCH GIL LAMB — Midnite Screen Shows

RADIO CITY MUSIC HALL — HELD OVER — "THAT HAMILTON WOMAN" — Spectacular Stage Productions

The FRANK CAPRA Prod. Starring GARY COOPER BARBARA STANWYCK in 'MEET JOHN DOE' — RIVOLI THEATRE B'way and 49th St.

2ND WEEK — BETTE DAVIS in "THE GREAT LIE" — A New Warner Bros. Hit with George BRENT Mary ASTOR — In Person — JIMMY DORSEY Ella Fitz-Tap & Toe and His Orchestra Buddy Schutz — STRAND BROADWAY AND 47th STREET

I WANTED WINGS — ASTOR THEATRE B'WAY at 45th — ALL SEATS RESERVED • Twice Daily 2:40 & 8:40 P. M. — Matinees from 75¢ Evenings from $1.10 — Seats for all performances now available at Box Office

NOW LIKELY FCC WILL SPUR TELEVISION BY CONDITIONS CONGENIAL TO INDUSTRY

New Rules Expected Shortly—Sponsorship Restrictions Probably to Be Lifted — Government to Answer All Alibis for Non-Action

Washington, April 15.

Series of compromises, with vengeful regulators swallowing their fury, is expected to end the hot controversy over television policy and permit early commercial operation on terms pretty much to the industry's liking. The Federal Communications Commission's revised rules are expected by the end of the month.

Full commercialization—on all of the 18 staked out video channels, rather than the seven lower-bracket frequencies originally proposed for money-making—is generally anticipated by industry people who have been feeling out the Commish. Removal of all restrictions against selling time looks likely from two viewpoints; first, to 'penalize' the element which a suspicious FCC faction considers to be selfishly opposing regular service (notably RCA and CBS), and, second, to encourage exploitation of the bands between 162,000-168,000 and 228,000-294,000 kc., previously to have been reserved solely for technical experiments.

Compromise

The principal compromise looked for would allow side-by-side existence of the synchronizing pulses of the Radio Manufacturers Association and Allen B. DuMont. But it seems inevitable the Commish will turn thumbs down on DuMont's 15-frame principle on the ground that continuity of motion is far more desirable from the looker's angle than the highest degree of definition and detail.

Under the engineering policy suggested by the National Television System Committee, there is no reason why both the R.M.A. and DuMont techniques—as well as the Habeltine system, so attractive to Philco—cannot be used simultaneously. Even DuMont people concede these standards would stimulate the development of receivers capable of picking up any of the three signals, although each advocate of a particular method naturally prefers to see the public buying sets that bring in his pictures with the utmost clarity.

While so far there has been no test of strength, trend at the Commish seems to be in the direction of loosening the proposed minimum operating requirement. Instead of insisting that all licensees must be on the air 30 hours weekly (five hours daily, with at least two of the five between 7 and 11 p.m.), outlook is that the Commish will cut this figure drastically and let the ticket-holders decide just what time they want to run each day. Reduction to 15 hours is generally forecast, although there is talk about cutting the minimum schedule to 10 hours weekly.

The N.T.S.C. recommendations seem due for adoption as typifying the best practice according to present knowledge and the existing state of the art. Commish is almost certain, however, to stipulate that at any time licensees may be required to embody advances and improvements in order to assure the public of the most up-to-date transmission possible.

Crack-Proof

Vaudevillian Ruth Warren (Wayne and) sums up the radio talent situation thus:

'What a sucker they would make of Jimmy Valentine nowadays if he tried to break into radio instead of a safe.'

Diamond Salt Acct. Gets Kate Smith Noontime Periods for Summer

Benton & Bowles will have the noontime Kate Smith period on CBS all to itself starting June 20 to plug Diamond Salt (General Foods). Out of the 78 stations now used for the co-plugging of the salt and Swansdown Cake Flour only 18 will be retained for the summer.

Under the current setup the daytimer is shared between Benton & Bowles and the Young & Rubicam agency, with the latter taking the billings on 60 stations in behalf of Swansdown and B. & B. credited with the business on the other 18 outlets.

N.A.B. ADMINISTERS ROOM DISTRIBUTION

National Association of Broadcasters has taken over all the room availabilities at the New Jefferson hotel in St. Louis for the duration of its convention, May 11-14. People in the trade who have inquired about reservations are receiving letters from the hotel's management informing them that all such requests are being turned over to the N. A. B.'s housing committee for action.

Indications are that the Chase hotel will be the stamping ground for the attending broadcasters who are affiliated with Mutual. Bob Convey, head of KWK, which is now exclusively MBS, had started a campaign to get his co-affiliates to gather under the same roof, the Chase, during their stay in St. Louis.

Extend Kaltenborn

H. V. Kaltenborn has had his three times a week evening spot on the NBC-red renewed for another year by the Pure Oil Co. Latest binder becomes effective May 13.

Leo Burnett is the agency.

'SHOW BOAT' GOING OFF

Renfro Southern Shows Also Exits in B. & W. Program Shifts

Chicago, April 15.

On April 28 the Brown & Williamson Tobacco Co. will drop its current 'Show Boat' program on NBC-Red and will institute a series of changes in the B. & W. program set-up. 'Uncle Walter's Dog House' show, currently heard on Tuesdays, will shift to Fridays from 8:30-9 p.m. CDST, starting May 2 over 82 outlets; and a new variety program with Tom Wallace, Virginia Verrill, Marlin Hurt and Bob Strong's orch will take over the Tuesday spot for Raleigh cigarettes.

On April 29 also, Raleigh will start a five-minute dramatized program by Linn Borden over an NBC-Red web at 10:55 p.m. EDST.

Also quitting on April 28 will be the Renfro Valley Folks show now on an NBC-Red southern hook-up. 'Plantation Party' and 'Wings of Destiny' programs continue in their present set-up.

STANDARD OIL ON 34 BLUES

Standard Oil of Indiana has bought a midwest hookup of 34 stations on the NBC-blue for a Friday night quiz show, starting July 18. It's the 8 to 8:30 period, and the contract is on a 52-week basis.

McCann-Erickson, Chicago branch is the agency.

MEDICAL SOCIETY NAME OKAY COMMERCIALLY

Medical Society of the State of New York has agreed to permit use of its name, in connection with any sponsorship of the 'Doctors for Defense' half-hour dramatic program over WMCA providing product is advertised in the N. Y. State Medical Journal and approved by the society.

This is reportedly the first time that Medical Society has been willing to allow use of name on a sponsored radio program. Mention of society, under agreement with station, is to be limited to opening, when announcement will read: "Medical Society of the State of New York, in association with sponsor, present.'

Society will get no revenue from commercialization of show, and will continue to pay for the scripts being written by Milton Wayne. Believed that the medical men are keenly interested in maintenance of the 'Defense' program as institutional advertising for the 17,000 membership as a whole.

MOTHS TO A FLAME

Baseball Draws Sponsors Before, During and After Games

San Jose, Cal., April 15.

All games played by the San Francisco Seals are being broadcast over KQW under alternating sponsorship of General Mills, for Wheaties, and the Goodrich Rubber, with M.J.B. Coffee bankrolling dug-out interviews before each game and Folger Coffee sponsoring 10-minute newscasts after the final inning.

Other pre-game sponsors are Progressive Optical, with a five-minute newscast, and Maxford Jewelry interviews as well as the play-by-play descriptions.

Fewer Getchell Shares

Albany, April 15.

J. Sterling Getchell, Inc., New York, has made a second change in capital stock. Latest one reduces the number of shares from 12,794 to 10,488.

The new setup provides for 2,750 shares of preferred at $100 par value, and 7,738 of common at par value.

Hughes, Richards, Hubbard & Ewing, N. Y. C., were filing attorneys.

Discontinued

VARIETY is discontinuing its Radio Directory, thereby eliminating the edition for this year. There have been four annual issues.

No secret as to the reason—just too much red.

The mass of information compiled in Directory files will, of course, be retained and departments deemed of value will appear in the weekly edition of VARIETY from time to time. Possible, though highly improbable, is that the Radio Directory may be revived at some future date.

Broadcasts Nightly From Lebhar Home Climax To WHN Man's Gallop

Bert Lebhar started a new sports series over WHN, New York, this week for Nedick's refreshment stands, originating the programs at his home at New Rochelle, N. Y. Stanza is tabbed 'Bert Lee's Sports Final' and airs at 10:45 seven nights a week, with Marty Glickman substituting on the Saturday and Sunday editions. Nedick also signed for a UP news series at 7:15 a.m. seven days a week.

Lee already does a 'Today's Baseball' program at 7:15 nightly for Axton-Fisher tobacco. In addition, he's WHN sales manager. Besides which he competes in various championship bridge tournaments and, during the winter months, does the New York professional ice hockey matches for Pabst beer.

KING, HAWK, BRYSON FROM WCCO'S STUDIOS

Minneapolis, April 15.

Three different major CBS network shows are originating from Minneapolis within a month. 'People's Platform,' with Lyman Bryson presiding, will have mid-westerners participating in a free-for-all discussion of the St. Lawrence Waterways when they broadcast from here April 19. While at the Orpheum, Wayne King will broadcast his network show from WCCO April 26. Because of the acoustic perfection necessary, it was decided not to originate the show from the theatre. The public will not be admitted.

Now on tour, Bob Hawk's 'Take It or Leave It' show hits here May 18 and will originate from the Hotel Nicollet grand ballroom.

Chesterfield Considers Orson Welles Show

Chesterfield is still looking around for a half-hour show and among those that it talked with is Orson Welles. No decision has been made about the continuance or dropping of the Professor Quiz program at the end of its present contract with the cig company.

Guy Lombardo has made a presentation to Newell-Emmett, agency on the account, and the thing is still under consideration.

AFRA VICTOR IN MIAMI ACTION

Agreement worked out over the weekend by the National Labor Relations board gives the American Federation of Radio Artists a sweeping victory over the management of station WIOD, Miami. Settlement gives AFRA a guild shop covering announcers, actors, singers and sound effects men, with wage raises and minimums, including extra fees for all commercials. In addition, settlements were made with the two announcers allegedly fired for union activity.

John Stinson, one of the spielers, goes back on the staff with pay (including commercial fees he would presumably have received) for the 16 weeks he was out. Bill Pennell, the other announcer, was given pay for the 16 weeks lost, plus 31 weeks in advance, both amounts including commercial fees theoretically involved. He and the management agreed his return to the station might involve strained relations, so he will look for a job elsewhere.

Settlement of the case was made by Saul Jaffe, law partner-brother of Henry Jaffe, AFRA attorney. He was handling the matter at the NLRB hearings last Thursday and Friday (10-11) in Miami and carried on the huddles with the station management over the weekend, resulting in the NLRB-approved agreement Monday (14). He returned to New York yesterday (Tuesday).

AFRA's transcription code, now approved in all except minute details, will probably be signed tomorrow (Thursday) or Friday. It becomes effective at once and, according to its terms, all existing performer contracts and regulations will be revised to conform with its terms.

Singer-Orchestra Combo For New Lever Show

Lever Bros. will use a singer and an orchestra, neither of which has yet been picked, for the half hour (11-11:30) that it has bought on the NBC-red's Saturday morning schedule. Starting date is July 12.

Rinso and Spry will be the products plugged and Ruthrauff & Ryan is the agency.

Plaque to Gulf Show

Hollywood, April 15.

First plaque ever given a radio show by the motion picture industry will be presented to Gulf's Screen Guild Theatre at the close of the season Sunday (20). Mary Pickford will make the presentation for the Producers Association and Actors-Writers Guild.

Plaque carries the following inscription:

'Award to Gulf Oil Company's program for eminent achievement in furthering advancement of allied arts of motion pictures and radio.'

In three season on the air Gulf Oil contributed $800,000 for the construction of a home for indigent industry workers.

'Info, Please' May Return to Blue

Its Ratings Down Since Move to Red—Now Fears Weekend Exodus

Lucky Strike is giving thought to the idea of returning its $8,500-a-week 'Information, Please' to its original spot (Tuesday, 8-8:30 p.m.) on the NBC-blue. In the meantime the account intends to conduct an intensive survey to determine what effect the summer weekend habit may have on the program's specialized listening group and whether the show's downward trend in rating is merely part of the general reaction to quiz sessions.

When Lucky bought 'Information' it moved the show into the Friday 8:30-9 p. m. slot, despite pleadings of Blue executives. Latest C.A.B. report gives the program an 11.9 rating. When the show left the blue its rating stood at 16.9.

Dr. Leon Levy, president of WCAU, Philadelphia, is recovering from a stren infection of the throat.

KGO WINS G. E. AWARD FOR LEAST TIME LOSS

San Francisco, April 15.

Annual merit award of the General Electric Company to the NBC-operated station maintaining the most nearly perfect operating record for 1940 was given to KGO yesterday. Presentation of a special plaque was made at a luncheon by Raymond M. Alvord, General Electric vice-prexy in charge of the Pacific District, to A. E. 'Shorty' Evans, engineer in charge of the KGO transmitter.

The station lost only 31 seconds of operating time last year, which is the best record established since the GE awards were inaugurated in 1938.

NBC Sues Mike Jacobs and Mutual

Seeks to Force Promoter to Live Up to 'Oral Contract' on Prize Fights

EX-STAGE MANAGER IS NBC SPORTS HEAD

A separate sports department has been established at NBC under the leadership of Bill Stern who will report directly to Sid Strotz, the program v.p. Stern has been with NBC since 1934 and is an experienced caller in the major games. He came to radio sportscasting out of Radio City Music Hall where he was stage manager under the late S. L. 'Roxy' Rothafel.

Stern will have the title of Director of Sports Events, a new one.

John W. Scott, news analyst of KABC, San Antonio, signed by Schlitz Brewing Co. Will start April 29.

In bringing suit against the 20th Century Sporting Club, Mutual and Gillette Razor in connection with their fight broadcasts NBC has established a precedent. It makes the first time that one network has engaged in litigation with another. The action, filed in the N.Y. supreme court, seeks to compel the club, which is headed by Mike Jacobs, to go through with a claimed agreement and to restrain Mutual and Gillette from going through with their own contract with Jacobs. Latter deal is to become effective June 1.

NBC bases its suit on an oral renewal it alleges it got from Jacobs early this February and which it claims committed Jacobs from Oct. 1, 1941 to June 1, 1942. Mutual counsel has already in a written communication to NBC taken the position that the Gillette deal has in no way violated NBC's rights.

U.S. WANTS UNITY, NOT TIFFS

FARM MEETING YIELDS RADIO SYMPATHY

Washington, April 15.

Satisfactory gabfest was concluded last week, when farm program directors from nearly 50 stations met with representatives of the U. S. Department of Agriculture to discuss the possibility of establishing clearing house for common problems in all important areas of the country. Principal results were said to be a 'better appreciation' by the Agriculture Department of the trials faced by farm programmers and a decision to further cooperation, coordination and scheduling of broadcasts.

Morse Salisbury, information director of the Agriculture Dept., stated at a luncheon held Wednesday (9) that the Government had gained a better appreciation of the complexity and bewilderment which sometimes stumps the radio farm experts and promised the help of his division. While details have not been ironed out, Salisbury will try to get the field offices—both regional and local—to act as booking agencies and untangle the program clutter which now exists.

Attending the meeting were Jesse H. Ruffum, WREN; Ed Mason, WLW; Walter R. Hield, WHAS; Fred Ohl, KWKH; Harry Stone and Louie Buck, WSM; Woodrow Hattle, WWL; Fox Chase, CBS (KNX, Pacific Network); Y. H. Pribble, WTAM; Lloyd E. Yoder, KOA; W. E. Drips, NBC; Karl H. Gammons, WCCO; Ken Ellington, WSRM; A. D. Willard, Jr., WJSV; N. T. Gregory (manager of NBC M&O stations); Harold S. Safford and Arthur C. Page, WTS; Phil Evans, KMBC; Charles Worrester, WNAX; John Merrifield, WHAS; Franklin Tooke, WQWO; Grady Cole, WBT; Owen F. Uridge and Duncan Moore, WJR; Bill Prince, WSB; G. Emerson Markham, WGY.

Rex Davis, WCKY; Jim Miles, WING; Charles D. Shoffner, WCAU; C. Earl Williams, KFAB; John Thorpe, KYW; Lane L. Roberts, KOIN-KALE; Thomas C. McCray, WTIC; Tom Murray and William Fay, WHAS; Herb Plambeck, WIBO; George C. Biggar, WLW; Robert E. L. Moore, Trans Radio Press; Charles Stookey, CBS (KMOX); Henry Butcher, CBS; Henry E. Hutcheson, WMBG; Johnny A. Zufall, WBAL; Lee B. Wailes, general manager of Westinghouse Radio Stations, Philadelphia; Dick Yelt, WRUL; Harold Arlen, WBAL; Leon Levine, CBS (WABC); John S. Hayes, WOR (Mutual); Charles E. Kehbach, New England Radio News Service, U. S. Department of Agriculture, Boston; Glenn Synder, WLS.

MOVE TO WASHINGTON

Hayes with Quartermaster Corps—Gilchrest with Treasury Department

John S. Hayes leaves his post as assistant director of the program operation at WOR, New York, to become a lieutenant in the public relations division of the U. S. Army Quartermaster Corps in Washington. He reports April 21.

Already moved to Washington to assist Vince Callhan, his former boss at WBZ, Boston, is Charles J. Gilchrist, recently with the Earle Ferris publicity office in New York.

At WOR, Carlton Warren, night studio manager, will assume Hayes' duties temporarily. Frank Knight will temporarily take the night manager job, meanwhile retaining his commercial announcing stints. Ira Avery, assistant program director of WRVA, Richmond, Va., joins WOR as assistant production man and announcer.

Ken Curtis on Defense

Boston, April 15.

Ken Curtis left WEEI control room Monday (14) to do special radio research with government's defense program.

Chow for 'Doggy Dan'

Chicago, April 15.

Harold Betts, the 'Doggy Dan' of the ether for Red Heart Dog Food, has been signatured for a ride of an additional 17 weeks on WMAQ, the NBC-Red outlet here, starting June 2.

Will be on for a five-a-week basis during first nine weeks of extra time and three shots weekly for the final eight weeks.

Set through the Henri, Hurst & McDonald agency.

RADIO AND THE NEW MILITARY

It should surprise nobody in broadcasting that the United States Army, in particular, expects to make every possible use of radio publicity and to that end is now assembling an extensive staff of contact men and program men, most of them recruited especially from the industry itself. These are straws in the growing breeze of American militarization. They convey to the imaginative broadcaster and observer tangible hints of the probable tempo and direction of radio participation in the somewhat grim future of the world.

That the radio program-publicity-advice-giving help-asking function of Army public relations is under sympathetic direction and probably going to stay on the conservative, non-hysterical side should please broadcasting, even though nobody could give and nobody should expect guarantees that all that will be done to, or asked of, radio in the next two years will be 100% dandy.

Extensive plans for the U. S. War Department's new radio publicity bureau are being whipped into shape by Director Ed Kirby—formerly with the National Association of Broadcasters—and his associates. Among the more important aspects will be the future clearance of all national network shows dealing with the military through the War Department; a special service which will enable radio to get an break with newsreels and newspapers on important Army and Navy events and the dissemination of War Department news to some 2,500 educational programs which are on the air each day.

Kirby's task is a pioneer job, as U. S. military experts have not yet entirely grasped the tremendous possibilities which exist today in approximately 800 broadcast stations—all hungry for news of the nation's defense. Present difficulties include the programming of educational talks and news information at a time when some special event of importance is being aired—such as speeches by high-ranking Army and Navy officers, Cabinet officials and others whose views would blank out the lesser-lights. The radio division will attempt to unsnarl this radio bottleneck in such fashion that the multitude of educational and informational programs which are being readied will not collide with the radio appearances of the big-wigs.

Human interest stuff is planned, with the radio division now setting up the procedure for broadcasting the presentation of 'heroic and dramatic' awards and citations to who have been honored by the government for their courage and devotion to duty. The War Department radio experts also will see to it that special news events—such as the unveiling of a new bomber, or other newsworthy happenings—will be available in broadcasting form' soon as newspaper reporters and cameramen are permitted to let go with the story. Military secrets, of course, will be carefully guarded.

Speakers' bureau is being formed by Kirby, with each branch of the armed forces having its own 'spokesman.' These individuals will write their own speeches and turn them over to the publicity department to be 'reprocessed' for radio.

Programs building civilian morale are considered important in the new set-up. An editorial service also will be formed, in cooperation with radio writers, and radio service and facilities will be furnished the various branches of the service. Two hundred public relations officers will be kept abreast of the radio section's developments by Capt. Harold W. Kent, former radio director of the Chicago Public Schools, who will be assigned to furnish War Department data to the educational programs which now number 2,000 to 3,000 daily.

In addition to the programming spade-work which is being done by Kirby and his rapidly expanding staff of experts, a special job is being turned out designed to educate the public along militaristic lines. The radio section is preparing a glossary of 'commonly-used military terms and slang,' in order that radio announcers throughout the country can make their talks more authentic and pass along to listeners words and expressions that already are coming into daily usage.

Clear-eyed broadcasters will take note of all these steps realistically. They will not suddenly be 'surprised' six months from now. Mental adjustment to a rapidly changing American social-politico set-up is a necessary discipline faced by everybody today. Democracy is on the spot and must prove in this country, and it may be its last chance for some time, that cooperation and efficiency are still natural and effective.

Kirby's influence assures the industry that nobody is going to be scared out of their toupees in the present process of adjustment to the reality of 1,500,000 men under arms.

Quiz Ends, Ams Follow For Colgate

Colgate is replacing its quiz show (Ask-It-Basket) on CBS this Thursday (17) with a variety show, 'Colgate Talent Tournament,' which also offers prizes to the professional performers. Ed East will m. Act getting the most listener votes will be recalled the following week and given a $200 bonus. With each five recalls there will be a grand prize. Charles Hathaway has the baton assignment.

If the NBC-red can clear the right spot, Colgate will move over this half hour, plus the succeeding one, 'City Desk,' either this summer or early fall. The account wants to get away from the competition of the Maxwell House program and 'Aldrich Family,' which fill the Thursday 8 to 9 p.m. stretch the red.

Harry 'Pappy' Cheshire, maestro of the KMOX, St. Louis, hill billies, due to make another flicker for Republic in Hollywood. His first was 'Barnyard Follies.'

Masters of Harangue

Minneapolis, April 15.

Climaxing a six weeks' radio course for Minnesota legislators, WCCO held 'commencement exercises.' Ralph Casey, chairman of the University of Minnesota school of journalism, delivered the commencement address.

In order to show the legislators the improvement in their ether wave deliveries, five-minute recordings were made of especially prepared talks by the graduates and played back.

Margaret Jessup Out Of McCann-Erickson After 13 Yrs.; Also Tannerhill

Time buying department of the McCann-Erickson agency has undergone its second shakeup within seven months. Bob Tannerhill, chief time buyer, is joining Benton & Bowles, while Margaret Jessup is going with Parents Magazine. Miss Jessup's spot will not be filled Tannerhill's successor will come from some other department in the agency, and the appointment will be made this week.

Miss Jessup has been with the agency for 13 years and rated as the last survivor of its original radio department.

WLW Operates Ohio Sharecrop Farm As Stunt

Cincinnati, April 15.

To practice what it preaches on the Everybody's Farm Hour series, WLW last week took over operation of a 126-acre farm adjoining the station's transmitter at Mason, O., 22 miles north of Cincy. Experimental farming will be conducted by Earl Neal, present tenant of the property, on a 50-50 share basis. Dave Bailey, Warren county agricultural agent, is to act as extension advisor for the farm.

He and WLW officials and representatives of the College of Agriculture, Ohio State University, will appear on the opening program from the property on April 24. Special broadcasting equipment is being installed so programs for the Everybody's Farm Hour series can be originated from any place on the property.

The spot, said James D. Shouse, general manager of WLW, will be called Everybody's Farm, operated not as a showplace, but as a one-family self-sustaining property, employing modern agricultural methods.

MAY FORGET THAT PRESS DIVORCE

Washington Now Believes Drastic Newspaper-Owned Radio Station Issue Would Not Be in Interest of Good Morale

HURTS FRIENDS

Washington, April 15.

Unmistakable anguish in New Deal circles is believed likely to result in indefinite postponement of the Federal Communications Commission's contemplated hearings on the newspaper ownership issue. With no date yet fixed for receiving evidence, signs are multiplying that the regulators on one excuse another are disposed to let the hot potato cool off before they try to handle it.

There is no doubt the political pulse-feelers were upset by the Commission's sudden order and White House advisors wish the regulators had given more thought to the practical angles. Particularly the strong desire for the utmost support from both the press and the radio industry for the President's international policies and defense efforts.

Glance at the list of newspaper-owned stations shows the most concrete reason for head-shaking over the FCC's action. More important aspect, though, is the way so many papers which were anti-third-term have swallowed their words a la Willkie and have gone down the line for the lease-lend program.

Specifically, the strategists in Administration circles do not want a major controversy in which the publishers and broadcasters would join hands. As is evident from the lengths to which officials, from President Roosevelt down, have gone in recent weeks to dispel the fear that censorship is just around the corner. The New Dealers who are more con-

(Continued on page 30)

RAY BUFFUM AT BATES

Will Concentrate on 'City Desk' Show for Palmolive

Ray Buffum, recently brought east by NBC as a program director, joined the Ted Bates agency yesterday (Tuesday) as writer, script editor and producer. He'll concentrate on 'City Desk' program (Palmolive) in a supervisory capacity. Post of script editor is a new one at the Bates agency.

Before coming east, Buffum was manager of several stations in Texas and previous to that wrote scripts and assisted on production on the 'Big Town' series for Ruthrauff & Ryan, in Hollywood. He was with NBC only about two weeks before shifting to the Bates office.

Gross Succeeds Ring

Washington, April 15.

Gerald Gross, chief of the international section, is slated to succeed Andrew D. Ring, as assistant chief engineer of the FCC in charge of broadcasting matters.

Gross has handled numerous allocation problems and been detailed to various huddles be.w the United States and foreign tions.

F. C. Sowell's Other Title

Nashville, April 15.

F. C. Sowell, general manager of Station WLAC, recently became president of the Maury Democrat, according to an announcement in the paper. Sowell began his newspaper work on the paper about 20 years ago.

He will not be active in his new capacity, but will continue as manager of WLAC.

SENIOR OFFICER RESPONSIBILITY

The New Need In Radio Public Relations

By Robert J. Landry

Just now there is a good deal of talk within the broadcasting industry concerning the obvious need for an improved type and volume of public relations activity by the radio industry generally and by the networks and clear channel stations in particular. The webs and the big stations have the greatest problem because—being big and prominent—they are the easiest and most visible targets for attack.

It is already evident that senior officers of the networks, of the clear channel stations and of the industry leadership generally will hereafter personally concern themselves with public relations. Some of these executives have some natural understanding or flair for public relations. But most of them palpably do not. So much so that their naive misunderstandings are the subject of wisecracking among their publicity-wise subordinates.

They Often Misunderstand Nature of the Problem

It is fairly evident to the amused underlings that the senior officers of the radio industry could profitably hold a clinic among themselves on the subject of public relations, what it is, what methods and means are available or could be made available, and what has retarded the industry from previously developing a more streamlined and intelligently planned effort.

The general impression of informed insiders (and shared by professional observers) is that the greatest handicap to senior officer understanding of public opinion management is that few of the involved personages have ever been in the newspaper or publication business, except occasionally in the advertising departments. 'Business office' attitude, with its exaggerated and low grade 'cynicism,' is known to be something most editors and newspapermen dislike and resent and it has been observed on occasion that radio brass hats sometimes reveal assumptions that are insultingly wrong about the press and self-misleading to those holding such ideas. These false notions, based on hearsay and a suspicious nature, are often behind the sudden, excited, impossible demands high executives sometimes make upon their subordinates who are supposed to possess a control over news columns and other channels of information which does not and cannot exist.

'Publicity Department' Not Set Up for Full Job

One basic misunderstanding of top execs is their frequent failure to distinguish between 'public relations' and 'publicity departments.' The latter is merely a small, limited, circumscribed function of the former. On the whole there is no press department in radio with any real authority to attempt, or the funds or means to execute, 'creative public opinion.' Execs, in the view of critics, must first of all get this relationship straight. Otherwise they will remain babes in the woods. They will continue to imagine—which is a great error—that the existence of a publicity department automatically means that there is organized public relations activity in the full sense. No first rate press agent has any such illusion about his own work.

Public relations in the broader sense can only be achieved through a constant awareness of its value and attention to its encouragement. This is a senior officer responsibility primarily.

As regards the networks, it seems fairly clear that the program department, not the press department, produces radio's effective artillery fire. At NBC, through the Blue, the 'co-sponsorship' system of network partnerships with pressure groups has been especially shrewd as a beginning in public relations. Recent hints are that the public interest program, so-called, enjoying a new—very new—respect. It took the recent Peabody award to Columbia to stir up NBC and since that time it is an open secret around New York that there have been more conferences than any single jarring has caused in years. This episode alone seems to have dramatized the need for public relations to receive the personal attention of seniors rather than be left to subordinates who have no authority to spend money or order things done or to revise policies to suit the needs of strategy.

Respect for the Present Values of Broadcasting

Bluntly stated the radio industry's public relations problem presumably is something like this:

To decide upon and then to apply, with appropriate public reminders from time to time, such fixed policies, practices or minimums as will persuade the people, as such, that the present American system of broadcasting is truly a people's system, good system substantially free of serious faults, and that its numerous virtues are a logical result of the anatomy and organization of the industry and that known time-tested democratic virtues and service satisfactions may be lost, lessened or messed up by bureaucratic measures interfering with the known present good for the sake of a supposed unknown future betterment.

This improvised definition recognizes a distinction between the people, as such, and the people's agency, the Federal Communications Commission, that people and politicians are distant relatives rather than twins. In any altercation between them, both look for signs of approval or disapproval, interest or disinterest by the people.

What makes the threatened 'monopoly' action of the FCC serious is that it implies 'progress by catastrophe,' or the wiping out of established business (and careers) for the sake of preventing imagined, not real, misuses of facilities in a future, still theoretical, social struggle.

Complacent Selfishness Would Defeat Industry

Realists are saying that the successful development of an improved public relations by radio must be clear-eyed in separating reasonable claims of self-interest which public opinion would support and bureaucrats would respect from foolish and unreasonable assertions of merit and claims for special consideration in which complacency and greediness are too obviously present.

The radio industry cannot say to the FCC or the public what the midwest station wired its sales representative in New York: 'Just tell them that we're the best.'

Radio must keep on, regularly and imaginatively, to dramatize and drive home the impressions that it wants both citizens and politicians to have. But radio must prove its case by episode and incident, names and addresses, so to speak. All-inclusive catalogs of glittering generalities won't do.

Edward Klauber, executive vice-president of the Columbia Broadcasting System (and a former newspaperman) is the chairman of a committee recently formed within the National Association of Broadcasters which will appeal to the coming N.A.B. convention (St. Louis, May 12-15) for the industry itself to set up a special industry-wide public relations budget to support and implement many of the needs in this direction. This is obviously most significant in line with this entire discussion.

Meantime at NBC its Director of Sales Promotion, Ken Dyke, has been authorized to act as a clearing center for organizational suggestions of public relations opportunities.

In terms of intra-industry leadership, or the impression of leadership, there have been several useful springboards. RCA-NBC lost one of these, television, when the FCC stepped in and halted its plans. However, NBC may soon regain thi springboard. (See Washington dateline story this issue). Meantime Columbia has received much benefit since last summer with its color television demonstrations.

Both major webs have, of course, scored repeatedly by their work in emergencies and at public affairs. In latter years the 'educational' and 'democracy' programs have loomed large. International radio is spicuous just now in view of the world situation. This has now gone beyond the routine of reporting war bulletins from Europe for daily round-ups. Radio elects itself the partner of the State Department in abetting Latin good will.

Radio is also embarking upon a job in connection with the United States army (see editorial this issue) that is a harbinger of developing industry policy. Radio, too, has a rendezvous with destiny—and that is why any business man who narrowly regards radio as simply a channel of merchandising is as dated as high button shoes.

Mary Hiller Charges 'Interventionists' Get Breaks; Sneers at Wheeler Praise

Albany, April 15.

Mary Hiller, secretary of the New York Chapter of the America First Committee, participated in a forum on WABY here and used the opportunity to scatter a lot of verbal bombs of her own. She accused H. V. Kaltenborn, Elmer Davis, Gabriel Heatter, Arthur Hale, Dorothy Thompson and Walter Winchell of being 'pro-interventionists' and said that only Fulton Lewis and Boake Carter among radio commentators were 'non-interventionists.'

It all started out mildly enough with the speakers including Kenneth Bartlett of Syracuse University and Harold B. Johnson, station-owning publisher of the Watertown (N. Y.) Times. The subject was 'Who should make up our minds in times like these?'

In reply to a statement by Bartlett that Senator Burton K. Wheeler has praised broadcasting for its fairness to both sides during the lend-lease bill the sarcastic lady cracked 'that was after the fight was over.' She added 'we had bouts, almost knock-out bouts, to get equal time at times.'

Miss Hiller charged that George V. Denny, 'usually eminently fair,' had 'tried to tell the listening audience the visual audience was 'equally divided' in opinion on the NBC Town Hall debate over 'Convoys.' This continued Miss Hiller, despite the fact attendees demonstrated, via applause, etc., they supported Senator Brooks, of Illinois, and did not sympathize with Chairman Gibson, who took the other side 'and had a rough time of it.'

Both Bartlett and a man in the audience insisted that Miss Hiller's claim that 'soap box' tags should be put on air controversialists was of no force: they were identified as 'commentators,' which meant they were expressing individual opinions. The man also asked Miss Hiller how, if the ones she classed as 'interventionists' were known to be such, any unfair advantage of listeners was taken. Miss Hiller, admitting that radio 'tries to be fair,' argued it was not maintaining balance, because equal time was not being given to commentators on the 'non-interventionist side.'

She also emphatically disagreed with Bartlett and Johnson that radio and press presented the news calmly or dispassionately. Miss Hiller insisted it was human nature to want the 'sensational'—nothing was more sensational, more moving than war, with men fighting on the battlefields. If this were not true, what about motion pictures? 'We go to motion pictures not for calm but for excitement.' Bartlett had made the point radio, despite opportunity, had not broadcast air raid bombings, sinking of ships, battlefield scenes, although opportunity was there. He stated the Canadian Broadcasting Corp. had even refused to let him have a 15-minute recording of bombing noises, etc.

BOONE COUNTY UNIT SOLO ON WLW LIST

Cincinnati, April 15.

To avert conflict with its own Boone County Jamboree rural show, WLW will sever connection with the Renfro Valley Barn Dance program May 1. Renfro, directed by John Lair, started on the Crosley station several years ago and for the past two years has originated from its own barn-and-tourist-cabin colony in Renfro Valley, Ky., 130 miles south of Cincy.

James D. Shouse, general manager of WLW explained continued growth of WLW's own Boone County Jamboree, both as an air show and as a touring attraction constituted a confliction. 'WLW's Jamboree has played to 500,000 paid admissions, and we feel that an enterprise of such scope demands all our promotional efforts.'

WHA TO REGENT CONTROL

State Agriculture Dept. Loses Madison Educational Station

Madison, Wis., April 15.

Gov. Julius P. Heil Wednesday signed a bill, introduced by Assemblyman Ludvigsen, which transfers control of WHA, state-owned educational radio station, from the Department of Agriculture to the Board of Regents of the University of Wisconsin.

The bill which becomes effective July 1, also appropriates $47,640 annually for operation of the station, and the sum of $15,750 annually to station WLBL of Stevens Point.

AMERICAN ASSOCIATION ARRANGEMENTS SET

Columbus, April 15.

As in recent years General Mills (for Wheaties) and Socony Vacuum will again alternate in sponsoring broadcasts of games in the American Association. Season opens in the east Thursday (17), first play-by-play on the following day; in the west the initial game is May 2, radio booths to open on the third. By the middle of May the AA will be playing five nights a week.

Situation shows three station changes from last season: Indianapolis, WIBC, with sportscaster Bert Wilson; Minneapolis, WLOL, Harry McTigue; and Milwaukee, WEMP, announcer yet to be named. Other AA cities are: Columbus, WCOL, Connie Desmond; Toledo, WTOL, Bert Ingham; Louisville, WAVE, Don Hill; St. Paul,—WTCN, George Higgins; and Kansas City, WREN-KCKN, Walt Lochman.

Agency on accounts is Knox Reeves, Minneapolis, representing Socony Vacuum as well as General Mills.

WGL'S 'BRUNCH BREVITIES'

Ft. Wayne, April 15.

'Brunch Brevities' is title of new three- -week morning series on WGL. Melody Spinners orchestra and Rex Dale and Lillian Lane are used. Dale and Lane also have new show, 'King and Queen of Harmony,' on WOWO, Tuesdays at 4:15.

Ohio State's Biggest Gathering

Added Speakers Include Allen, Newton, Bushnell, Lasswell, Saerchinger, Granik—Stress Timeliness

Columbus, April 15.

Tentatively complete program for the 12th annual Institute for Education by Radio, arranged by the Ohio State university, indicates that the conference, scheduled for May 4-7, will be the top educational event of its kind in the country. This year the committee, headed by Drs. W. W. Charters and I. Keith Tyler, director and executive secretary of the Institute, has paid particular attention to subjects of more general interest to the entire radio industry. The emphasis is placed on timeliness.

From the very first event of the opening day, a three-man Town Hall-type discussion by Ed Kirby of the U. S. Army, Clifford Utley of the Chicago Council on Foreign Affairs and Robert J. Landry, radio editor of VARIETY, the program has been designed to treat with the subject of radio within the framework of modern tensions and war.

Added to schedule (Wednesday afternoon) is a third and final session devoted to radio in a national emergency. Shannon Allen, United States Department of Interior, is to preside over this forum. W. M. Newton, BBC, will discuss 'The Role of Radio in Wartime England,' while Ernest Bushnell, CBC program supervisor, will outline a similar situation in Canada. Additional participants will include: Harold Lasswell, Theodore Granik, Cesar Saerchinger, and Louis Wirth, University of Chicago.

REGIONAL GETS ST. LOUIS BASEBALL FROM KXOK

St Louis, April 15.

The Hyde Park Breweries, through the local Ruthrauff & Ryan agency, has lined up an eight station web in Missouri and Illinois to carry the play-by-play of all home games, except Saturday and Sunday, of the Cardinals and Browns played at Sportsman's Park. The broadcasts will originate through KXOK with France Saux, chief gabber at KMOX, bought by the suds maker to team with Charles 'Gabby' Street, former major leaguer. Additionally Laux will do a daily sports review for the same sponsor over his home station.

The Missouri stations that will carry the baseball stuff are, KFRU, Columbia; KWOS, Jefferson City; KDRO, Sedalia, and KFVS, Cape Girardeau. The Illinois stations are WTAD, Quincy; WTAX, Springfield; WSOY, Decatur, and WJPF, Herrin, Ill. This makes the second year that the Hyde Park organization is bankrolling a web for baseball. Last season the web consisted of seven stations in the two states.

CBS-Phil Stong Settle

Suit of Phil Stong, writer, against Columbia Broadcasting System, Inc., and the William Wrigley Jr. Co., was settled and discontinued Monday (14) out of the N.Y. federal court. Action claimed plagiarism of plaintiff's book 'Career,' in the radio dramatization, 'Gateway to Hollywood,' of the defendants.

Plaintiff says the radio program used his book as a basis from July 9, 1939, to Oct. 1, 1939. He asked an injunction, accounting of profits and damages.

NBC's 4 New Sustainers; Clears 'Leather Pushers'

NBC's production department is working on four new sustaining programs for regular scheduling on the blue network. One of these is 'Leather Pushers,' for which the web's continuity department has just cleared the rights.

None of the contemplated productions is of musical classification.



"BREAKFAST CLUB" COPS PROGRAM TOPS!

NBC Blue's "Breakfast Club" voted favorite of ALL programs—day and night— by readers of Movie-Radio Guide

Don McNeill, self-styled "Messer of Ceremonies," who topped all comers as best M. C. in Movie-Radio Guide poll

Blue Network First Place Winners of the Movie-Radio Guide Poll

My Favorite Program... *Breakfast Club*

Best Variety Program... *Breakfast Club*

Best Master of Ceremonies... *Don McNeill*

Best Sports Commentator... *Bill Stern*

Best News Commentator... *Lowell Thomas*

Best Children's Program... *Quiz Kids*

PROFESSIONAL, radio and advertising men have long been aware of the popularity of the NBC "Breakfast Club," heard over the Blue Network every day except Sunday, from 9 to 10 A. M. But even the hard-boiled "mike"-men of Radio Row may well rub their eyes in amazement at the record of the "Breakfast Club" in the Movie-Radio Guide poll, just out today.

The "Breakfast Club" took top program honors from far more expensive shows to win the title as "*My Favorite Program.*"

It scored again in a highly competitive field to win the award as "*Best Variety Program.*"

And its genial Master of Ceremonies, Don McNeill, led a host of star names as "*Best Master of Ceremonies,*" for the second consecutive year.

The Movie-Radio Guide poll is the largest annual listener-election.—pulling in ballots from more than 50,000 listeners. While in no sense a measurement of audience size, it is a definite reflection of audience loyalty.

The "Breakfast Club's" amazing record indicates once again that low-cost, high-interest programs on the Blue rank among the best buys in radio. The loyalty of the Blue audience as demonstrated by the ballot box is reflected again in the cash register.

The "Breakfast Club" is now sponsored three times a week by Swift & Co. It has pulled in thousands of fan letters every month for years.

A number of fifteen-minute units on the "Breakfast Club" are open to national advertisers, Monday through Saturday. Here is a live talent show with proven popularity, available at a participation cost so low, it barely pays for one of the many NBC "Breakfast Club" stars. Call in a Blue Network representative now for complete details.

THE NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

THE Blue NETWORK OF NBC

Sales thru the air with the greatest of ease

'American Network' Name of F-M Group Formed by John Shepard; Will Have 42 Links Next Year

Boston, April 15.

The American Network, a new chain of Frequency Modulation stations, will handle national spot sales for individual F-M stations as well as network sales for itself according to President John Shepard, 3d, head of the new net. The uniform discount schedule will prevail.

Thus far three F-M stations have commercial licenses: Shepard's W39B, Mt. Washington, N. H.; W47NV, Nashville, and W55M, Milwaukee, although there will ultimately be 42 station members, but not for another year.

Within a week the American network expects to file corporation papers in the State of Delaware, having cleared the title.

W39B, formerly W1XER, is the Yankee network's F-M station that started commercial operation April 5. Its first commercial will be play-by-play descriptions of the home games of the Boston Red Sox and Boston Bees by sportscaster Jim Britt, sponsored alternately by Wheaties and Atlantic Refining. This station will carry the complete games, which are always cut at 5:45 p.m. on Shepard's Colonial net when they run overtime.

Yankee's other F-M station, W1XOJ in Paxton, Mass., is not commercial but will also carry the games with the advertising blurbs free to the sponsor.

For Film Ballyhoo?

Attracted by the inexpensiveness of Frequency Modulation radio station installations, major film companies have recently been mulling the possibilities of such FM station outlets in key cities. They would be set up for the major distributors' affiliated circuits as a future medium of publicizing product as well as providing a cheap entree to the radio field.

The film officials who have checked with veterans in the equipment field have discovered that FM stations can be established for as little as $10,000. They further have discovered that a local station comparable with some of the largest N. Y. outlets can be set up for around $25,000 to $40,000, depending on the type of premises used for housing equipment.

Wayne Students on W45D

Detroit, April 15.

Getting warmed up to their work by playing before a studio audience in advance of hitting the air, Wayne University's 'Saddleshoes and Swing,' college variety hour, has been appearing every Saturday p.m. in the auditorium studio of WWJ. Gang of college comedians, singers, musicians are getting the feel of their material in advance of the commercial opening of W45D, frequency modulation station of the Detroit News, over which they are scheduled.

Milwaukee Delay

Milwaukee, April 15.

Because of delays due to priority of national defense orders for needed materials, The Journal's new F-M station will not be ready for operation before early summer, and the FCC has consequently granted permission to place the erstwhile experimental station W9XAO on a commercial basis.

After closing down for four days to make necessary changes in equipment, the F-M cabin came back on the air Friday (11) under its commercial call letters W55M and under its commercial time schedule—10 a.m. to 10 p.m., but with no commercial announcements. Programs for the time being are chiefly musical and newcasts, with the A-M station WTMJ taking care of the chatter broadcasts.

NEW WMCA FILES

Directors Are Noble, Cushing, Anderson—26,775 Shares Authorized

Albany, N. Y., April 15.

WMCA, Inc., has been chartered to conduct a radio broadcasting business in New York. Authorized capital stock is $386,075, with 26,775 shares of preferred at $13 par value each, and 20,000 common at $1 par value.

Directors are: Edward J. Noble, Greenwich, Conn.; Harry C. Cushing, Oyster Bay; Earl E. Anderson, Montclair, N. J. None is listed in the incorporation papers filed with the Secretary of State as a stockholder.

Subscribers, each owning to one share, are: Kendall Williams, G. Mathers Clark and Walter Hoffman, New York City. Alvord & Alvord, 40 Wall street, New York City, were filing attorneys.



I. J. Fox on F-M

What seems to be the first full-length commercial series in F-M history was signatured by WOR, New York, last week for W71NY, the WOR frequency modulation subsidiary. Sponsor underwriting the series is I. J. Fox, furrier. Plugs will be of the strictly institutional type.

Program which started yesterday (15) is labeled 'Unbroken Melodies,' and consists of half-hour light classical recordings on Tuesdays and Fridays, 8:30-9 p.m. Plugs are inconspicuously inserted toward the start and finish of the music.

Understood that the Fox firm is paying $60 per program for the series, and that no guarantee of the number of sets in the coverage area was made. Fox's interest in the programs apparently centers around the fact that they are establishing a 'first' and thus have publicity value.

John Nell, WOR salesman specializing in retail accounts, handled the deal.

U. S. Wants Unity

Continued from page 27

cerned about immediate results than long-range reforms (the latter classification applies to various FCC attorneys and certain Commissioners) think the present is anything but a good time for stirring up the two industries.

FDR Likes Radio

While there is no doubt—and hasn't been for several years—that the President personally has a deep affection for radio and an animosity toward the press as a whole, any order or regulation declaring that newspaper ownership of broadcasting facilities violates the public interest is bound to inflict severe pain on many potent and loyal New Deal backers. Especially in the South, where the preponderance of major transmitters are under control of publishers.

As a matter of fact, setting up a barrier in the way of press-owned outlets would be more painful to Democrats than Republicans. Among the victims would be the McClatchey papers in California, who were loyal in 1940 while most of the big publishers on the West Coast were ardently pro-Willkie. Members of the President's official family would be hurt, like Secretary of Commerce and Federal Loan Administrator Jesse Jones, and Democratic party pillars, such as James M. Cox, Harry Bingham, Amon Carter, et al.

Persons with interests in both newspapers and stations and who are friendly to the New Deal have wailed to their friends in official positions, in Congress and in executive posts, to the extent that the White House is undeniably distressed and there have been expressions of regret that the investigation order was forced through. Sample of the reaction—but by no means the only move to point out to influential people in the administration the lack of wisdom behind the FCC action—is the recent White House visit of Mark Ethridge, chairman of the committee created by the press-radio crowd to prepare for the hearings.

May Be Forgotten

Postponement of the hearings—even to the point where the order is virtually forgotten—will not be difficult. The commish still has enough chores to keep it occupied until the hot weather arrives. Besides the chain-monopoly report which still is taking about every minute that can be spared from routine functions, the regulators have ordered several investigations into common carrier (telephone and telegraph) matters and are pondering more vital issues, notably television licensing policy and the clear-channel theory. Few observers will be surprised if the summer letdown occurs before a date is set for the press-radio inquiry, and then it will be at least three months before enough members can be assembled to get down to business. By that time, other problems of urgent nature unquestionably will have arisen.

Mutual Checks In 178

Station KDTH, Dubuque, Ia., joins the Mutual network April 27, bringing the number of affilihtes to 178. Outlet has 1,000 watts power and frequency of 1370 kc.

About half-a-dozen small stations, members of the Oklahoma network, will drop Mutual affiliation next month.

Fitzpatrick Addresses Parliament As Yankee Broadcasters Do Ontario in Whirlwind Visit

Some 26 Americans representing radio stations affiliated with the Columbia Broadcasting System were flown from Buffalo to Toronto last Wednesday (9) to spend a crowded day of dining, wining, sightseeing and participating as spectators at the pageantry of the proroguing of the Ontario parliament. As a climax of the affair, Leo Fitzpatrick, of station WJR, Detroit, occupying a chair on the Liberal side of the House, four away from Premier Mitchell Hepburn, had the unusual experience of addressing the Ontario parliament. Only other Americans ever to do likewise were Senator Claude Pepper and Wendell Willkie.

Whirlwind junket was entirely at the expense of the Ontario Travel and Publicity Bureau and was arranged as a preview party in advance of the debut on 52 CBS stations April 20 of an Ontario travel program with comedian Ned Sparks, now retired from Hollywood and living in his native Toronto. Arranged by the Travel Bureau, of which Douglas Oliver is director, and the Tom R. Walsh advertising agency of Windsor and Toronto, the affair was an eye-opener to the Yanks in the progressive exploitation methods of the Canadians.

Statement to Americans

During the day of festivities this brief statement, in substance, was made to the American broadcasters:

'This is a lot of money for us. We've tried to spend it intelligently. We're trying to accomplish maximum radio results in one 13-week contract. We need to make every broadcast count. To do so we need the biggest audience we can get for our Ned Sparks program. We have provided a book that tells you all about the program and tells you what you can do to help in special ways if you want to. We simply put our problem up to you as a challenge. We need American tourists this summer to help us pay for all the things we're buying in the United States.'

With the radio program (Sundays at 5:30 p.m. EST), supplemented by magazine and newspaper insertions, the Ontario Travel Bureau is reportedly spending in excess of $300,000 to stimulate tourism, and to offset the propaganda that hurt so much last summer when rumors of red-tape, border embarrassments, etc., dented the usual vacation flow badly. It was strongly suspected at the time that German sources started the whispering campaign.

How to Treat Tourists

By way of a novelty the one Canadian station to carry the Sparks program, CFRB, Toronto, will have a special substitute for the tourist copy heard in the U.S.A. Ontarians will be told through the program how best to help make Americans have a good time while in Canada.

In addition to Larry Lowman, Thomas Connolly, William Ensign and Ted Weber of the CBS staff in New York the American delegation to Toronto included:

James Kane, WBBM, Chicago.

Lester Lindlow, WFBM, Indianapolis.

Henry Walker, WEOA, Evansville.

Robert Swintz, WSBT, South Bend.

W.B. Quarton, WMT, Cedar Rapids.

Lewis Milbourne, WCAO, Baltimore.

Albert Marlin, WMAS, Springfield, Mass.

Leo Fitzpatrick, WJR, Detroit.

Charles Phillips, WFBL, Syracuse.

Elizabeth Gledhill, WHEC, Rochester.

Michael Hanna, WHCU, Utica.

Ike Lounsberry, WGR, Buffalo.

John Patt, WGAR, Cleveland.

Robert Thomas, WBNS, Columbus.

James Legate, WHIO, Dayton.

C. A. Baker, WKBN, Youngstown.

George Coleman, WGBI, Scranton.

Charles Denny, WREC, Erie.

Joseph Burwell, WMBS, Uniontown, Pa.

Don Inman, WNAX, Yankton, S. D.

Every visitor got a quart of 13-year-old Canadian whiskey upon arrival and a Hudson Bay blanket as a parting souvenir of the trip. The broadcasters seemed agreed that they had really been places and done things.

EARLIER WORK HOURS

Defense Factory Policy Opens KJR Half Hour Earlier

Seattle, April 15.

KJR now goes on the air at 6:30 a.m. instead of 7. Change was made because thousands of the city's workers in defense industries go to work earlier now, and the station added the extra half hour in order to reach these people with news and entertainment.

P. Lorillard has bought the 6:45 news spot for Union Leader tobacco.

More Power For You

NOW DAY AND NIGHT

5000 WATTS

NO ADVANCE IN PRICES

ONLY BASIC CBS OUTLET IN INDIANA

WFBM

National Representatives

THE KATZ AGENCY, INC.



In the Intermountain Market people prefer the lively Showmanship of

KDYL

The POPULAR Station

NBC RED NETWORK

SPONSORS SHARE AIR DATA

UNUSUAL TREND CAUSING TALK

Speculation of Possible Significance Called Already Out-Running Probabilities—But Networks Are Taking Note of What an Advertisers' Entente Might Imply

NON-RIVALS ONLY

Growing practice of such top ranking radio advertisers as Procter & Gamble, General Foods and General Mills in collaborating on matters affecting their participation in the medium is beginning to cause speculation in the trade. This sort of entente is something new for the business and the No. 1 question which the situation seems to have aroused is just how far the collaboration will be carried and what part will it play in the future of network broadcasting.

So far the relationship has only dealt with exchange of information about markets and costs of programs and time. Also specific effectiveness. With a mass of records and results gathered over the years now available to them in their own files, these important customers of radio can do their own checking. In advertising they are the leaders in their respective fields and the extent of their potential influence may be indicated by the fact that jointly they were responsible for 23% of the NBC-CBS billings in 1940. P & G rated No. 1 network spender with $10,999,416, General Foods, No. 3, with $5,887,349, and General Mills, No 8, with $3,139,652.

Far-fetched?

Trade observers are expressing various, and in some cases probably far-fetched, thoughts on the outcome of a 'collaboration' of such proportions. Some are wondering whether it might some day go beyond the 'exchange' motive and develop into a suave but potent coalition in dealing with network sales and other policies.

With a big drug and a big cigaret account added to the group, the potential pressure could, it is suggested, cause drastic changes in such policies.

Within the networks all these speculations are regarded as not only baseless but distorted interpretations of a natural trend. Radio, it is pointed out, is advertising's most complicated and sensitive medium. The problems that it offers are many-sided and it is to be expected that, after a high point of development has been reached and masses of data are available, major participants should seek to enhance the efficiency of their operations by the co-operative route.

Ford Summer Indefinite

Ford Motor Co. hasn't given any consideration as to whether it will continue on CBS through the summer and what program it will use because of the attention that it has had to give in recent weeks to its labor troubles.

Account's current Sunday night concert series expires May 11 and so does its obligations for time.

New Mutual Salesmen

Mutual made several changes in its sales staff this week. Curtis J. Harrison, for 10 years advertising manager of Photoplay mag, joined the network's eastern sales staff. Tom Harker was shifted from eastern sales to the Chicago staff, succeeding Howard Keefe, who resigned to join the Chicago office of Dodge Reports.

Network also established a sales service division, with John Mitchell, formerly with the Erwin, Wasey agency, in charge in New York and Donald Pontius having similar duties in Chicago. Pontius also continues on the Mutual midwest sales promotion staff.

Short List for Summer Keeps 'Armstrong' Alive

Chicago, April 15.

General Mills has decided to stick along with 'Jack Armstrong' on a short network schedule during the summer. Has signatured for 13 stations on the NBC-Red web starting June 2 and running through Sept. 2.

Eastern 11 stations will get the program at 5:45 EDST, while WLW Cincinnati and WMAQ, Chicago, will have a repeat show at 5:45 CDST. For Wheaties as usual and through the Knox-Reeves agency.

New Haven—Carey Cronan upped to news editorship of WELI replacing Bill Dukeshire, who's taken job with Eskimo Pie Corp., in New York.

Radio Daffodils

New York City.—Bill Berns, film chatterer and reviewer for WBNX, the Bronx, is interviewing midgets on what they think of the new coin-in-the-slot midget films.

San Antonio—Kay Kyser, upon arrival here, will be made an admiral in the newly-created San Antonio Navy and a boat will be named in his honor, all broadcast over WOAI.

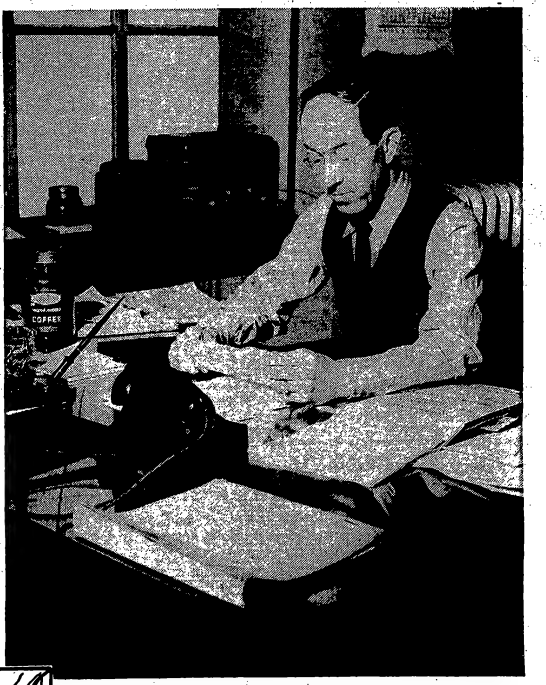
Chicago—Chicago radio station press departments are now going overboard in stunts to attract some sort of public attention. WGN came up with a decision to organize a W.G.N. club composed of people whose initials match the call letters of the station.

Not to be outdone, NBC division here now springs up with its 'International Association for the Protection of the Rights of Left-Handers,' with a membership open to all southpaws. Will hold a banquet in the 'Portside Room' of the Hotel Sherman to draft a constitution for left-hand rights.

SHELBYVILLE, IND.

1½ hours from Cincinnati by train, but part of Cincinnati by WLW.

Population 1940 10,791



"INCREASED BUSINESS INVARIABLY FOLLOWS WLW CAMPAIGN"



The H. H. Walker Wholesale Grocery Company travels three men in six Indiana counties.

"As wholesale grocers active throughout our trading area, we find that products advertised over Station WLW move regularly. When a new product goes on the air over the Nation's Station, our organization goes into action to obtain our share of the increased business which invariably follows. Our salesmen are unanimous in agreeing that WLW advertising, reinforced by WLW merchandising services to the wholesaler and retailer, make for better business for all concerned."

(Signed) George M. Walker
H. H. Walker Wholesale Grocery Co.
Shelbyville, Indiana

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S *most Merchandise-able* STATION

NOW—Day & Night
5000 WATTS
NO INCREASE IN PRICES
WFBM
ONLY BASIC CBS OUTLET IN INDIANA
National Representative: The Katz Agency, Inc.

LIONEL STANDER
Peggy Conklin, Grace Coppin, Jackie Grimes
'The Life of Riley'
Serial
30 Mins.
Sustaining
Saturday, 10 a.m.
WABC-CBS, New York

Columbia continues its efforts to stimulate the audience story and the sponsor allurements of Saturday morning. The Welcome Lewis-Hazel Flynn musical bee built up a big response and seemed a promising bet but departed recently in an atmosphere of discord between talent and network. Now in the rearrangement of the bathday morning the Hollywood character actor, Lionel Stander, is presented in a half hour serial entitled 'The Life of Riley.' This comes between 'The Ole Dirt Dobber' of WLAC, Nashville, an authority on roots, buds, bugs and fertilizer and things-not-worth-looking-for affair called 'Gold, If You Find It.' This an unpromising time for a promising entertainment.

What could easily be a forced and silly story is redeemed by a certain zephyr-like quality pervading the script of Leonardo Bercovici and Robert Sloane. With due credit to the directorial pace of Marx Loeb and the performances the net impression is that the Stander offering is socky. One problem for script, director and actor to decide is the exact proper dosage of the Stander fog-bound voice. This is the voice of comedy relief, of 'the eccentric stooge, the droll interrupter. But as here in presented there is perhaps going to be a danger of a little too much of the voice.

A review can naturally only comment upon the installment heard. The getaway was lively and likeable. The formula will not be easy, however. Peggy Conklin and Jackie Grimes rang true throughout. It fell to Grace Coppin to inherit the two or three lines in the script that were slightly excessive and artificial.

It's all a good-natured lark about a hobo with a lot of bluff and a garbled vocabulary who meets up with a spinster and her nephew driving west in a broken down car. They merge and move into a mythical Salem where everything is owned by one incredible nabob of whom Peggy Conklin is the pretty and bored daughter. At that point Installment one took a rain check.
Land.

Griffin Shoe Stays

Cincinnati, April 15.

Griffin Shoe Polish last week filed its fourth consecutive 52-week contract with WLW. Renewed the 'Time to Shine' series, Monday through Friday at 8 a.m., includes Novelty Aces, instrumental and vocal combo; and Jimmy Leonard m.c., from the Crosley talent staff.

SOLDIER'S QUIZ
With Dick Bates, Sam Henderson
30 Mins.—Local
Sustaining
Tuesday, 7:30 p.m.
WGAN, Portland, Me.

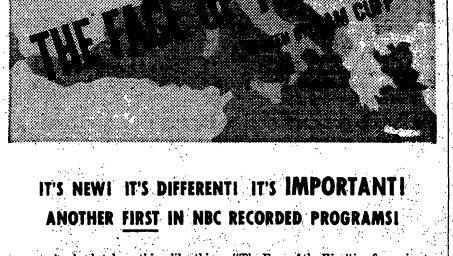
This army participation show, still seeking a catchy handle, rates notice because of its station-promotional answer to the delicate sponsor question, and of its affording a slightly magnified picture of the major shortcomings to date of these 'morale' builders for the civil population and recreation stunts (not to mention gratis wires home) for the boys themselves.

Quiz here uses a dart game. Federalized National Guardsmen in recreation hall of local harbor defense outpost aim at numbers on board which correspond with questions they're subsequently expected to answer for modest winnings, with a larger prize held out for the overall high scorer. Also on the board are several examples of folding money, which may be pocketed immediately by spearers. Promotional angle is furnished by fact that prizes are products of sponsors of station's commercial shows, whose programs and wares are briefly described each time an article changes hands. Product mentionings are handled to sound like innocuous credits at a benefit, and are as easy to listen. Money prizes being donated by station itself.

Main shortcomings in this, as in some other army shows caught, is that soldiers don't seem to be enjoying themselves; much hushed 'yessirring' of radio men leaves listener feeling that boys are standing uncomfortably at salute throughout. And questions used often seem too toughly serious for rank and file, most of whom on sessions here fumbled with sticklers framed for doctors of philosophy after supplying their names and owning to but modest previous occupations. Danger might lie in unthinking listener going away with idea that forces were manned by morons, which would hardly help citizen morale or bring home radio's defense usefulness to the brass hats.

Solution would seem to lie in giving boys long preliminary warmup during which duffers and inarticulate types could be windowed out. Alternate would be to put whole business on 'joke level—no doubtful recourse, considering hair-trigger sensibilities of some patriots.

Sam Henderson and Dick Bates, chief announcer and program director of the outlet respectively, handled emcee roles well, swatting down 'prompters' with might and main. But why weren't the dozen or so know-it-alls in the audience called to the mike?
Don.



IT'S NEW! IT'S DIFFERENT! IT'S IMPORTANT!
ANOTHER FIRST IN NBC RECORDED PROGRAMS!

THERE'S absolutely nothing like this new NBC recorded program. It's a brand-new approach to the news behind the headlines of today.

Sam Cuff, author, traveler, lecturer who *really knows his subject*, tells in simple, understandable language how geography, climate, resources and other factors govern present moves on the European chessboard. In brilliant and penetrating analyses Mr. Cuff explains not only *what* is happening but *why*... takes listeners behind scenes to answer the scores of questions millions of news-hungry Americans are asking daily.

"The Face of the War" is a five-minute, two-a-week, 13-week series kept up-to-the-minute and abreast of events by current recording. It's a program that's picking up station after station —all with sponsors—and drawing enthusiastic comment from advertisers, stations and listeners in every section. It's selling banking service, insurance, oil, men's clothing—everything! Put it to work for *you*.

Write today for presentation, rates, and availability in your city. It's by far the best sales bet in the commentary field today.

NBC Radio-Recording Division
NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

RCA Bldg., Radio City, N.Y. • Merchandise Mart, Chicago • Trans-Lux Bldg., Washington, D.C. • Sunset & Vine, Hollywood

'HE SHALL LIVE AGAIN'
With Princess Juliana, Crown Prince Olaf, Prince Jean, Eve Curie, Ignace Jan Paderewski, Col. William J. Donovan, Olga Hurban, Michael Kwapiszewski, Rolf A. Christensen, Baron Willem Van Boetzelaer van Oosterhout, Emile Gutt, Georges Theunis, Yves Tinaire, Waldislas Kiepura, Magnhild Fjeldheim, Herman Ivarson, Tadeusz Maximovicz, Dr. Charles Courboin, Zion Norwegian Lutheran Church Choir, Ben Barzin and orch, Milton Cross, Ben Grauer, George Putnam
55 Mins.
Sustaining
Sunday, 6:05 p.m.
WJZ-NBC, New York

At dusk Easter Sunday (13), this inspiring and choking program was broadcast over NBC blue (WJZ), the Canadian Broadcasting Co., British Broadcasting Corp. and NBC international shortwave, from a studio in Radio City, N. Y., before an audience of 1,200. It was done in cooperation with the Council for Democracy and brought to the mike royalty, diplomats and artists representing seven countries under the domination of the Nazis. Show was called 'We Shall Live Again' and with its timeliness, stressed again and again the Easter theme of resurrection.

Obviously an enormously complex and difficult program and production assignment, it inevitably had technical flaws. Yet the emotional impact was so stirring that it rose above the level of entertainment and took on the overtones of great drama.

For here were not only leaders of various nations currently prostrate under tyranical oppression, but these refugees in a foreign country were expressing both the hope of resurrection for their homelands and an appeal to their people to struggle on with undimmed faith. Princess Juliana of the Netherlands, Crown Prince Olaf of Norway, Prince Jean of Luxembourg, Ignace Jan Paderewski of Poland, Premier Minister Emile Gutt of Belgium and Eve Curie of Free France were all obviously affected as they addressed U. S. listeners and any who may have been tuning in by shortwave at home. Some of the musical intervals were a trifle overlong, but they added a touching bit of atmosphere to the program.

Several excerpts set the tone of the broadcast. One was spoken by Milton Cross at the opening. 'This is a call to hearts and spirits which have not surrendered,' he said. 'Or hearts and spirits which on this day of resurrection shall learn how to live again.' And, in closing the program, Col. William J. Donovan, speaking simply as one American citizen who has seen for himself what happens when the lights go down in Europe, declared, 'Today, perhaps more than any other day, we are reminded that there are some truths which are eternal. Ever since man began to record his acts on the tablets of history, he has learned and re-learned the basic lesson of all religion and all civilization; that human beings hold in their hearts an invincible yearning for freedom and personal dignity. Tyrants may rise, as they have ever and again. Self-seeking dictators may impose a brutal force upon the bending back of an entire people. But they cannot conquer the unquenchable flame of hope in the human heart.'

Only parts of the program not originating in New York were the statements of Princess Juliana, from her temporary home in Canada, and Paderewski, from Florida. Each of the various national spokesmen was introduced by a representative of his country, in most cases a member of the diplomatic corps. Music for the show was supplied by a 65-voice choir and a symphony orchestra led by Leon Barzin, plus the following soloists: Yves Tinaire (French); Dr. Charles Courboin (Belgian); Wladislas Kiepura (Polish); Magnhild Fjeldheim, Herman Ivarson (Norwegian); and Tadeusz Maximovicz. Announcers, besides Cross, were Ben Grauer and George Putnam.

Gerald Holland was credited with the script. Production was handled by Charles Warburton, Alde J. Ghisalbert and Wiley Clarkson at New York, and Jack Meakin at Palm Beach.
Hobe.

'DREARITONE FOLLIES OF 1941'
With Celia Lipton, Richard George
30 Mins.
Thursday, 8:10 p.m.
BBC, London

BBC has a promising find in this Celia Lipton youngster; she improves with each airing. Girl had a smooth, catchy piece of scripting to travel on, Roy Plomley both turning in and producing a bright 30 minutes around the small-town gal who crashes Broadway—and pays. Incidents were strong for comedy and handled socko by the Lipton minor, aided by Richard George as the wise-acre who helps the maid—and himself.

Wise move by producer was in leaving melody end to discs; right now warbling is not girl's forte; she gets by but it's not yet in the same groove as her handling of character and dialog.

Panelmen earned a high-rating for smooth work in mixing. They could have ruined the show, for switches were plenty intricate.

'Leaving Thousands Homeless'

Fred Allen, during a rather savage satire on advertising agencies and their methods of 'improving' a program, stuff-shirted a line to effect, 'Radio is big business and, as such, neither it nor its comedians are to be laughed at. The skit, some of it apparently beyond the comprehension of a lay audience, although replete with giggles, had Allen cast as the 'dynamic' head of 'Bitten, Better, Bilten and Button.' One crack that did make the visuals guffaw was Allen's 'horrified' reaction to a suggestion about eliminating studio audiences—'What, and leave thousands of people homeless.' Allen, with the assistance of Kenny Baker and his usual capable company of supporting actors, lampooned agency yes men, their tactics in revamping a program with a '2.5-minus rating,' employment of a slew of writers ('only 16 for a half-hour show?'), censoring of a script ribbon, and all the other dizzy business.

Skit, 'to take listeners behind the scenes in radio, was another example of Allen's amusement for much of what goes on in broadcasting and agencies.

'SHOPPER'S QUIZ'
15 Mins.
LIT BROTHERS
M-W-F, 11:15 a.m.
WFIL, Philadelphia

This is twist on quiz programs. Shoppers are corralled on fourth floor of Lit Brothers department store and are asked questions regarding articles on sale in store. Examples: 'What is Nylon hose made of?' 'Describe a wedgie,' etc. Winners are given a certificate for $2 worth of merchandise.

Quizzer is WFIL staff gabber Roy LePlante. Miss Denis intersperses questions with description of 'bargains' she found while making the rounds of the store.

Program is a natural—partly because cheap—for a department store sponsor.
Shat.

'IT PAYS TO LISTEN'
With Carroll Foster, Phil Crane, Carol Cantrell, Tubby Clark and orchestra (6), Maury Rider
30 Mins.—Local
Sustaining
Saturday, 6:00 p.m.
KIRO, Seattle

This weekly program is a pleasing variety show including the gift of a small radio to the first listener phoning in the answer to a question. Question on show caught was second line of 'Bicycle Built for Two.' Trick is to get the station on the phone.

Carroll Foster announced and guided the program, introducing the offerings in the right tempo. Phil Crane, baritone, sang two numbers adequately and Carol Cantrell, contralto, provided the high spot of the half hour with her version of 'Twist of the Wrist' and a new one, 'Where Can He Be.' Tubby Clark and his boys provided good accompaniment and did one number on their own.

Mood of show is easy-going and banter and ad libbing indicated that group enjoyed doing the acts.

Program directs attention to other KIRO programs. For example Maury Rider of KIRO's 'Sports Parade' answered questions put by announcer Foster. Programs schedule for the balance of the evening also announced.

Pacing and format could be better but 'KIRO, the friendly station' idea gets across and is a good plug for programs aired over KIRO.
Reed.

'TIMELY TOPICS'
With Nick Carter, Ted Courtney
15 Mins.—Local
STEVENS CLOTHING CO.
M-W-F, 7:45 p.m.
WTRY, Troy

Program of three parts, in st unusual of which is a dramatization of incidents wherein Mr. or Mrs. Joe Public unwittingly violate the law. Each skit calls attention to a statute or section likely to be broken in every-day life. Such things as playing a radio so loud it disturbs neighbors, even in daytime, selling cigars brought by a visitor to Cuba, peddling of concert or theatre tickets in lobby or front of the house, 'parades' growing out of freak bets, and many other ordinary acts punishable by a fine and/or imprisonment, are dramatized. Climax is tabbing by young attorney (Don Lyons in the role) of section violated and megaphoning by announcer of phraseology, with punishment specified. Stuff is staff-prepared (apparently with assistance of a lawyer) and acted. While not brilliantly done—range of ages in characters is too limited and voice differentiation, etc. are considerably below network calibre—'Hazards of Every Day Living' is enough off beaten track to attract a modicum of attention.

First five minutes are devoted to a news summary comment (very timely at present) by program director Woodbury (Nick) Carter. Carter possesses a deep, distinctive voice well adapted to commentaries. Would be even better if a trifle less throaty and if flow of words were 'freed' from the jaws. Somebody is doing a rather good writing job. Courtney finales with a sports round-up—fair but could be improved. Musical bridges used.
Jaco.

tell 'em all
with the
50,000 watts
of
WJR
Michigan's
Greatest Advertising Medium

ELEANOR WILSON McADOO
Commentary
15 Mins.—Local
Sustaining, 6:45 p.m.
M-W-F
KFWB, Hollywood

Supercharged with historical TNT is this quarter-hour period by the daughter of the World War president, Woodrow Wilson, and widow of his Secretary of Treasury, William Gibbs McAdoo. The lady packs a wallop in every line of her monolog, but delivered discreetly and in scholarly fashion. Her diction is flawless and there's no trace of mike fright. What she's got to say and how she goes about it make for a potent package.

In most of her passages she alludes to 'my father.' Books are hard to wade through, she says, and points up that important details are often omitted. These facts,' she explains, 'are what I will talk about.' And she lets go with both barrels. Once she builds up an audience she'll not only hold it but the numbers should multiply as the series progresses. For instance, who wouldn't look forward to her next broadcast when she declares 'next week I will tell you how the fate of one man toward my father changed the whole course of the world.' Further, 'I was sitting at home with my husband when J. P. Morgan called and asked Mr. McAdoo if he thought it wise to close the stock exchange . . . etc.'

That apparently is just a sample of what is to come. Her comparisons between this war and the last one are attention-arresting. 'It's the same war,' she says, 'the war that never ended.' Undoubtedly the lady has a mass of info at her finger tips, history-changing data heretofore unrevealed. Her approach to the more dramatic passages are apologetic rather than know-it-all. She at once puts the listener at his ease, that here is a recital of facts that she picked up first hand and now timely in their discussion, dovetailing as they do in the current trend of world events. *Helm.*

'SWAP SHOP'
With Jack Steck
Sustaining
Daily, 10:45 a.m.
WFIL, Philadelphia

This is a novel program with some listener interest. Steck, a veteran spieler, keeps things moving smoothly as he reads letters from listeners who have articles to swap. When caught last Thursday (3) he offered everything from a pair of ice skates to a bungalow on Barnegat Bay. Among the deals made was a delicatessen store for a $900 auto. Telephone calls are taken during the show from listeners who've gotten articles desired by potential swapper.

It's a mail puller. *Shal.*

WBIG Faces



Our MERCHANDISING MANAGER

He knows the sales people in every store in WBIG's Magic Circle . . . J. Merchandising Handy . . . and he is merchandising manager. He does everything from tacking signs to building window displays. His weakness: Verbosity.

The MAGIC CIRCLE

More people make more products, earn more wages, and get more for their crops in WBIG's Magic Circle of fifty miles, than any other like area in the southeast.

EDNEY RIDGE DIRECTOR

Columbia Broadcasting System affiliate.

WBIG
GREENSBORO, N.C.
CEO. P. HOLLINGBERY CO. NAT'L REP.

'HOLLYWOOD SHOWCASE'
With Mary Astor
30 mins.—Coast
RICHARD HUDNUT
Tuesday, 9:30 p.m.
KNX, Hollywood
(Benton & Bowles)

There are probably not a half dozen distaffers in the select cinema circle who can carry a half hour variety show. Luckily for Hudnut, Tom Revere of Benton & Bowles picked one of them in Mary Astor, whom, it develops, must be ranked with the best what am. Few celluloid belles would even attempt what Miss Astor so heart-warmingly wraps up—mistress of ceremonies of a Major Bowes-type-of-show. Without her it would still be trudging along doing sustaining duty on the Coast for Columbia. And being her natural self gives the program its winning ingredient.

Miss Astor gives off a first impression that she's on the show to help some young kids get start. Unaffected, plain-talking and warmly sympathetic, she registers solidly. She is a definite radio personality and some of the others would do well to stencil her technique.

'Showcase' is no different from many another exposition of talent-gone-begging. Those successful auditioners who appear are paid talent. This week's roundup failed to uncover any sleepers although Norman MacDonnel, dramatic actor, won the jury's vote for the second time. He sounds promising enough but won't get far unless he's sprocket material. The stock list of young males for air duty is too formidable for young upstarts. Miss Astor helped the lad along by playing his vis-a-vis in a nub skit of 'Jane Eyre.'

Program is given a professional mounting and backup by Producer Russ Johnston and Lud Gluskin on the music. Tempo is smooth and no attempt is made at pretense. It's put on as the modest package it is—no fanfare, no bombast, a glove-fit for Miss Astor's unassuming personality.

Novel manner of picking a jury to determine the winners is the tossing of a dozen ping pong balls into the audience. Those who catch them serve on the panel. The foreman is some personality picked by the agency or network, Irving Reis being the headman-in-the-box on this hearing. Plugeroos for Hudnut's 'marvelous' face powder are smeared rather than dabbed, with Miss Astor also on the make for trade. Piece is taking a trial spin on eight Coast stations and will fan out if it does a selling job, which it should. *Helm.*

'GOLD, IF YOU CAN FIND IT'
Audience Participation
30 Mins.
Sustaining
Saturday, 10:30 a.m.
WABC-CBS, New York

This is a half hour devoted to trifling items that are missing or wanted—a pig, a potato shaped like a cat or a dog, a mustache cup, an old English playbill between 1850-1860 bearing the name of John Barry. While the production effort to invest the 'treasure hunt' with some dramatic values is workmanlike the essential frivolity and unimportance of the subject, the small, not to say petty, preoccupations of the dramatization cannot be dressed up into anything exciting or worthy of preservation on a network. As a device for increasing the audience and sales prestige of Saturday morning it seems distinctly sterile.

Actual persons are brought to the studio to speak of the missing button off grandpa's long coat and does anybody have one like it, circa Rutherford B. Hayes. One wistful lady sought a horse from a merry-go-round (they are quite easily found in any Second Avenue antique shop—Ed.) and CBS offered to pay $20 but hastened to iterate and reiterate that no carousel nags should be shipped to 485 Madison. All the program wanted was letters. And that's about all the program will get—letters.

It's a reductio ad absurdum of the audience participation cycle. A gigantic so-what. *Land.*

'MARRIED TO A GENIUS'
Dramatic
30 Mins.
BBC, London

Unfortunate matrimonial venture of Sara, wife of Coleridge, plus the temperamental bearing of the poet himself, would seem to lend readily to sound dramatics. But this milky session (6) left one out in the cold, minus any fire and scripted in a manner which from the outset precluded either pace or action.

Method of reading Sara's letters was novel—a voice switch back and forth between chronicler and character as latter answers thoughts, questions—but completely out of harmony with the subject involved. It made a panorama out of something which yelled for pin-point dramatics. Dialog interludes were held to a minimum—the narrator reads of an incident and one, or perhaps two, of its principals, tell how it all came about. Result was something that promised lots but served a flat drink.

Cecil Trouncer caught as 'Mr. Poole,' chronicler of the Coleridge family, with Thea Holme voicing as the saddened Sara. She achieved splendid vocal control in transition from youth to age. Other players were restricted in scope. *Week*

Follow-Up Comment

'My Client Curley,' the whimsy about a caterpillar that aroused raves and talk when first produced by Norman Corwin, was performed last Friday (11) on CBS by the Campbell Playhouse. Directed by George Zachary, it was converted into a starring vehicle (Everett Sloan did it originally) for Fred Allen, supported by such radio personalities as Beatrice Kay, John Brown, Carl Eastman, Ted DiCorsia, Louis Van Rooten, Arthur Elmer, Joseph Julian, Larry Robinson and Jackie Grimes, the latter a hip-high boy vet of radio trouping. The Campbell presentation was pleasant enough and Allen did a straight actor job that was surprisingly legit and good. But somewhere along the line, either in the pacing or in the shifted emphasis from a disingenuous novelty into a ballyhooed stunt for Allen, et al., something of the original flavor escaped. It didn't help at all that the ASCAP situation made the key song 'Yes, Sir, That's My Baby' unavailable. 'My Bonnie Lies Over the Ocean' was hardly a suitable substitute. At other points the cramping choice of available music could also be sensed.

Ernest K. Lindley, newspaper columnist acting as moderator in the absence (vacationing) of Ted Granik on Mutual's 'American Forum,' pulled up short when one of the speakers sarcastically cracked that 'Congress would learn of war-like steps of the Roosevelt administration through a Walter Winchell advance tip.' Said Granik: 'If we are to flog columnists, don't confine it to one.' Senator Clark of Idaho replied: 'There are columns and columns. Yours (Lindley's) is a good one.' Lindley replied: 'Thank you, Senator, I worked hard to get that.'

Incidentally, Lindley 'rebuked' at one point for asking what his rebuker thought to be a leading question. He laughingly asked Lindley whether 'you are joining in this argument' or acting as moderator. Lindley, who proved a capable radio moderator on the whole, declared he put the question to clarify a point.

Eddie Cantor alternated between the serious and the comic in an appearance with 13-year-old Olive Major on 'We, The People.' Cantor received a whistling reception on introduction by Gabriel Heatter as 'my old friend, you have been famous as a star for many years but also famous for discovering unique talent.' (Deanna Durbin, Larry Adler and Miss Major named). Cantor alluded to lean days as a youngster trying to make a start in show business, and his determination then to 'help kids get a break' when he had clicked. Comedian drew a big laugh with remark that he had 'introduced open toed slippers to the East Side,' and another reference to 'getting thrown out on my second chorus.' He dreamed of playing the Palace and winning success there—but 'only in my imagination.'

First show business job was 'like pennies from heaven' and the 'pay' was about the same. It was Gus Edwards, continued Cantor, who really started him—'gave me a job in his new show.' As the comic ably developed into the introduction of Miss Major and how Cantor had hired her after heart-breaking turndowns at various film studios, etc., the dynamic comedian jestingly interjected that this program would be heard the following night 'on another network—see your local paper for time and station identification.'

'Invitation to Learning,' Columbia's sustainer, started a spring series with a down-to-earth discussion of Mark Twain's 'Huckleberry Finn.' This was not a tuner-out, as VARIETY reported the previous week's half-hour with Bertrand Russell. Nor was it on that foolish 'high cerebral' plane of snobbish affectation reached on a number of other broadcasts. For the most part, the critics kept their erudition within reasonable bounds, although at one point they started to tee off on Homer and at another on William James. Discussion of high points in the Mississippi River story, quotations from it, and evocation of a distant pleasant era were such that the purpose of the programs—to encourage listeners to read or re-read—seemed achieved.

Henry Hull guested Sunday (13) night with Helen Hayes in Philo Higley's adaptation of 'Bill of Divorcement.' He gave a pliant and steadily believable performance as the father who has returned home sane after years in an asylum. However, the program was chiefly notable for the fact that Miss Hayes was provided with a suitable vehicle for the first time in many weeks. Play was drastically altered in adaptation, but afforded the actress several strong dramatic scenes and extensive emotional scope, which she handled superbly. Musical background, with piano emphasized, helped. Program originated in New York, as Miss Hayes' current touring leriter, 'Twelfth Night,' was laying off the latter half of Holy Week

More people listen to WOR during the late evening than to any other radio station in New York

WOR will be glad to send any agency time-buyer or advertiser the Crossley survey which supports this statement with comparative program and station rankings. Our address is 1440 Broadway, in New York.



Payroll Traffic

Hartford—Paul Morency of WTIC has upped Paul Lucas to newly created post of production manager. Added to the production department is Fred Wade, formerly head announcer. Wade's post is being filled by Phil Becker.

San Antonio—Jack Copeland has been named program director of station KABC at the same time C. J. Feike has been appointed to the announcing staff.

Fort Worth.—KGKO's Thaine Engle, assistant publicist, became a draftee and Milton Atkinson was transferred from continuity assistantship to fill this vacancy. Jean Fisher Campbell fills continuity spot. Other station newcomer is Robert Wesr as Radio News Editor. He's from United Press.

Denver — Elmer Fondren, of KGGM, Albuquerque, now promotion director of KLZ.

New London, Conn.—Ray Edwards replaced Frank Boone on WNLC announcing staff.

Minneapolis.—Lee Potter, WCCO salesman, departs from the station May 1 to join the Navy Air Force at Pensacola. He'll be replaced by Robert Buechner, brother of the Ted Bates' agency's president, Thomas.

Philadelphia—Willard Botts, WIP engineer, resigned last week to enlist in the U.S. Army Signal Corps; John Paul Weber, gabber, now at Fort Bragg, N. C.

Joe Novenson, former NBC page boy and more recently spieler with WFIL and WIP, joins the WDAS announcing staff. He replaces Bob Knox who left to join staff of WRAW, Reading.

Morris Schulson is pinch-hitting for Nathan Fleisher on WDAS Jewish newscasts. Latter is ailing at Northern Liberties Hospital.

Denver—KMYR set to open within two weeks. Added to staff are Mark Screiber, formerly KLZ, to handle sports and special events; John M. Foster, from the C. F. Cusack agency; Robert L. Bissell from the Denver News; Jack Gertz, newspaper man, assisting with publicity, and William E. Bradford, Jr., from KYAN Cheyenne, as engineer.

Spartanburg, S. C.—Roger Shaffer has joined stations WORD and WSPA as assistant manager. Formerly with WMBD, Peoria, and KYW and WBBM, Chicago. Mrs. L. W. Murray named WSPA woman's editor.

San Luis Obispo, Cal.—Larry Lansing now staff announcer at KVEC. From KHJ, Hollywood.

New York.—Alice Smart, formerly with the Pepper agency and previously secretary for Noel Coward, will become secretary for Dick Voynow, radio director of the Ward Wheelock agency, New York.

Robert E. Shelby named development engineer of NBC. He succeeds R. M. Morris, who joined the firm's radio-recording division. George M. Nixon, formerly of the development group, is promoted to the post of assistant development engineer, succeeding W. A. R. Brown, who resigned to take a job with the RCA central frequency bureau.

Regina, Sask.—Trevor Beggs, new spieler at CJRM, Regina, replacing Joe McKinnon, now with the Royal Canadian Air Force.

Louisville—Bob Kay, from WTAX, Springfield, O., has joined the WAVE announcing staff, replacing Dick Noble, who goes to NBC, Chicago.

San Francisco—Jack Bennett has been appointed announcer for the Pacific beam of the General Electric short wave station, KGEI, broadcast from 3:30 to 9 a.m. daily. He formerly handled the Musical Clock programs on KPO.

Boston.—Fred Cusic, Northeastern University athlete, has joined WCOP as sports announcer, with daily programs, 6:15-6:30 p.m. Cusick holds varsity letters in football, baseball and hockey, and will be graduated in June from N. U.

Albany.—Ed Bailey is a new announcer at WOKO.

Chicago.—Gordon Wiggin, formerly of the staff of KOY, Phoenix, Ariz., has been shifted to the sister station, WLS, here. Will also handle merchandising and sales promotion for KOY.

Des Moines—Don Parker, KSO-KRNT announcer, has resigned to join the Fred Weber Transcription Co., where he will write shows and handle transcription productions.

Yankton, S. D.—Betty Jean Bates, former hillbilly girl singer with KSO, Des Moines, Iowa, has joined WNAX, Yankton, S. D. WNAX and KSO are part of the Cowles' chain.

Fort Wayne.—Carl Erickson announcing at WOWO-WGL. From Vincennes, Ind.

San Antonio.—Ray Berch is new control room engineer at KTSA.

Nashville.—Virginia McDonald is new voice behind Cain Sloan's personal shopper, 'Jane Dalton,' on WSI. Replaces Jane Allen, who married last week. Charles Birch has also been added to WSIX engineering staff. He's from Sparta and has worked for WTUB. Frank Bobo, organist, is another addition to WSIX staff.

St. Louis.—Mrs. Ellen Lee Brashear, author of 'Land We Live In,' dramatic series over KMOX, has joined the station as director of educational programs. She succeeds Harriett Edwards who held the post for four years.

Guy Runnion, recently program director at WKY, Oklahoma City, has joined gabbing staff at KMOX.

Hartford—Allyn Corris, for two years head of the announcing and music staffs of WIS, Columbia, S. C., last week joined WTIC spieling roster. Corris has played with Joe Haymes and Bob Crosby dance bands.

Charlotte, N. C.—Olin Tice, formerly with WIS in Columbia, S. C., has joined the WBT staff. William Winter, for several years news analyst for WBT and southern education director for CBS, leaves next week for San Francisco where he will be heard as news analyst for the Pacific Coast network for CBS over KSFI.

Asheville, N. C.—Caldwell Cline, formerly with WBT, Charlotte; WSJS, Winston-Salem, N. C., and WIS, Columbia, has joined announcing staff of WWNC here.

Walter J. Brown, operating Stations WORD and WSPA, honored at special luncheon by Spartanburg Kiwanis Club.

New York City.—John M. Carney, formerly with General Amusement Corp. and Music Corp. of America, has joined the sales staff of WINS, New York.

Arthur Chapman, Jr., has joined the publicity staff of CBS as a writer.

E. Schuyler Ensell, formerly a time buyer for B.B.D.&O. and more recently with International Radio Sales, with sales staff of WABC, New York. Beverly M. Middleton, of the WABC sales department, to salesman post in Radio Sales division of CBS.

Ruth Drake, formerly with Pedlar & Ryan, has joined the radio commercial department of Benton & Bowles.

Richard Dorf joined announcing staff of WOR's FM station, W71NY, replacing Len Sterling, who was moved to the WOR staff. Dorf was formerly announcer at WNYC and other New York stations.

Stuart Buchanan, who comes from the Coast and more recently did a brief stretch at WOV, New York, has been added to CBS' program service department. He replaces Dick Voynow, who is now with the Ward Wheelock agency.

Gordon Lloyd of WMCA has joined sales staff of WNEW.

WSYR's Musical Advisor

Syracuse, April 15.

Dr. Nicholas Guaiillo, conductor of the Syracuse Symphony orchestra, has been named musical adviser of WSYR.

He heads the musical staff which includes Victor Miller, Fred Jeske and Charles E. Thomas, pianists, and Lansing Lindquist and Terese Johnson, organists.

WABC
50,000 WATTS
NEW YORK
CBS
Best-known, best-liked station in the world's largest market
Ask any Radio Sales office for more information about WABC, one of the sixteen CBS 50,000 watt stations.

From The Production Centres

IN NEW YORK CITY

Bill Kostka, wife and one son off for a week visiting Civil War battlefield, a hobby of the NBC press chief . . . Fox Case of KNX, L. A., in and out of town last week . . . CBS director of engineering, E. K. Cohan, will summer on his cruiser, The Electron, in Manhasset Bay again . . . his marine station, W-E-K-C, frequently tunes in private crafts of three other radio engineers, Van Dyke of RCA, O. B. Hanson of NBC and Franklin Doolittle of WDRC, Hartford. . . . Bob Hanon, Paul Kapp's singing boy, has a CBS schedule . . . first following his pinch-hitting period for Lanny Ross.

A. K. Spencer, in charge of production and talent buying for J. Walter Thompson, has trained out to the Coast with Hector Calvin Kuhl for the opening of Old Gold's show with Tommy Riggs on the CBS Pacific network. Kuhl will be the program's regular producer.

NBC has under consideration half-hour scripted by Ed Birnmeyer for Russell Swann, magician currently at Hotel Warwick. Titled 'How's Tricks?' show is on wax for prospective sponsors. May go on as sustainer in meantime . . . Show would personalize Swann's rabbit, Gus, making of him a sort of Jiminy Cricket who hops out of hat to sass trickster from time to time. Orchestra, vocalist, and weekly guest star would be utilized. . . . . Radio editors in various vicinities (including one on N. Y. sheet) still showing resentment at p.a. team of Davis and Lieber for bit of copy they received from latter recently . . . Team, which handles Benny Goodman among other accounts, sent out item to effect that Eddy Duchin would join the Goodman band. Copy was slugged 'To be used April 1,' publicists thinking editors would understand it to be April Fool's Day stunt. However, several scribes used it, and were immediately showered with denials from many sources. . . .

IN HOLLYWOOD

Jim and Marion Jordan this week celebrate the sixth anniversary of 'Fibber McGee and Molly.' Jordans originally came to radio in 1924 but after a short whirl gave it up as not for them and went back to vaudeville. Seven years later they were 'rediscovered' and have been on air ever since . . . Bing Crosby doesn't go calling on the other feller's program very often so it'll be a red letter event with Alec Templeton Friday . . . Silver Theatre calls it a season Sunday (20) with Myrna Loy the closing attraction . . . NBC's C. W. Horn checking up on the chain's properties along the coast . . . Hal Block taking a Florida breather before swapping his mufti for a suit of olive drab . . . John B. Hughes, Don Lee newscaster, came down from Frisco to make a talk on 'The Pacific Peril' for Greek war relief . . . Wayne Griffin is back from New York so the Hollywood Producers' Club were back in their meeting hall this week . . . Eddie Davis inked a 13-week deal to write the comedy spot on Chase & Sanborn for Abbott and Costello . . . Ken Niles took a five week deal to announce Bob Hawks' 'Take It or Leave It' as far east as Denver. . . . Kate Smith and Ted Collins just plain tourists this trip. They passed a coupla days at Catalina Island and then took an air jaunt for a look at the Grand Canyon . . . Frankie Graham, who plays all the characters on Columbia's 'Nightcap Yarns,' asked his listeners if they liked the show and would they vote for its continuance. Within a week the KNX mail clerks counted 10,068 replies, all favorable, an all time high for the station, with or without giveaways . . . Russ Johnston directed a test audition of Parkyakarkus and Billy Gilbert in a dialect comedy serial at KNX . . . Victor Young swings the stick on the Tommy Riggs Coast regional for Old Gold, his first air job in some months . . . Lewis Allen Weiss trained east for another Mutual sitting with Ascaper's.

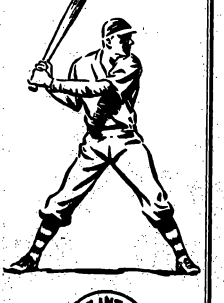
IN CHICAGO

Pierre Andre filling in as commersh spieler on the 'Wings of Destiny' show while Cleve Conway takes a three-week rest and Franklyn MacCormack takes over the announcing job on the 'Dog House' program for two weeks while Charles Lyons vacashes . . . Radio performer Juliet Forbes slated to marry non-pro Carl Hess this week . . . Marx Hartman added to Chi NBC spieler staff, replacing Walter Hagen, Jr., who exits, and Dick Noble comes up from WAVE, Louisville, to become an NBC announcer here.

Norman Ross is making a series of recorded comment to be used with record music by the Falstaff Brewing Co. Sherman K. Ellis is the agency on the account. . . . Discs are being waxed by NBC recording division here.

Radio script editor of Knox Reeves Advertising, Inc., Minneapolis, Elizabeth Reeves now blossoms out with a novel, 'A House for Emily' (Farrar & Rinehart). Mrs. Reeves' second book, 'Sweet Are the Days,' is in preparation for October publication.

Fritz Blocki set as producer for new strip show tagged 'Treasure Island' through Blackett-Sample-Hummert agency . . . Gene Filip moves from the Chicago Tribune editorial department to the WGN news room . . . WGN Talent Division is handling Charlene Kerr, new singer, who until two weeks ago was checkroom girl at the Ambassador hotel's Buttery room . . . Three members of the WIND engineering staff joining U. S. military forces; chief engineer Kenneth Shirk, Navy lieutenant, going to Canal Zone to conduct experiments in under-water sound transmission, while Clark Hood and Claude Tinderlake join the army . . . Rambli's Red Foley back on WLS shows after picture date for Monogram in the Tex Ritter picture, 'The Pioneers' . . . Curt Roberts has new WLS three-a-week tagged 'The Scene Changes' . . . Shirley Snyder, daughter of WLS v.p., and manager Glenn Snyder, in show biz as member of the Dorothy Dorben Dancers now in the Edgewater Beach hotel's Marine Room.

FAIRMONT
A Fort Industry Market
Socko!
Give your sales a Big League batting average on the station that serves the Monongahela Valley. Radio sales with a Socko!

A FORT INDUSTRY STATION
WMMN

RADIO ADS IN LATIN PAPERS

New Procter & Gamble Schedule

Tentative new schedule of Procter & Gamble programs, effective April 28, is as follows:

NBC RED

'Road of Life' (Chipso)	Mon.-Fri.,	10:45 a.m.—Pedlar & Ryan
'Mary Marlin' (Ivory Snow) (Goes to Benton & Bowles, July 1)	Mon.-Fri.,	11:00 a.m.—Compton
'Guiding Light' (white naptha)	Mon.-Fri.,	11:15 a.m.—Compton
'Lone Journey' (Duz, Dreft)	Mon.-Fri.,	11:30 a.m.—Blackett-Sample-Hummert
'The O'Neills' (Ivory)	Mon.-Fri.,	12:15 a.m.—Compton
'Against the Storm' (Ivory)	Mon.-Fri.,	3:00 p.m.—Compton
'Ma Perkins' (Oxydol)	Mon.-Fri.,	3:15 p.m.—B-S-H
'Pepper Young' (Camay)	Mon.-Fri.,	3:30 p.m.—P. & R.
'Vic and Sade' (Crisco)	Mon.-Fri.,	3:45 p.m.—Compton
'Knickerbocker Playhouse' (Drene) (May go off for summer)	Sat.,	8:00 p.m.—Kastor
'Truth or Consequences' (Ivory) (Probably continues through summer)	Sat.,	8:30 p.m.—Compton

CBS

'Life Can Be Beautiful' (Ivory)	Mon.-Fri.,	1:00 p.m.—Compton
'Woman in White' (Camay) (Slated to shift from Camay to Oxydol and move over to B-S-H)	Mon.-Fri.,	1:15 p.m.—P. & R.
'Right to Happiness' (Crisco)	Mon.-Fri.,	1:30 p.m.—Compton
'Road of Life' (Chipso-repeat)	Mon.-Fri.,	1:45 p.m.—P. & R.
'Mary Marlin' (Ivory-repeat) (Goes to P. & R., July 1)	Mon.-Fri.,	5:00 p.m.—Compton
'The Goldbergs' (Oxydol) (Changes to Duz and Compton, July 1)	Mon.-Fri.,	5:15 p.m.—B-S-H
'The O'Neills' (Ivory-repeat)	Mon.-Fri.,	5:30 p.m.—Compton
'Those We Love' (Teel)	Monday,	8:00 p.m.—Kastor

(May go off for summer)

(Revised schedule apparently leaves no room for four current P. & G. serials, which thereupon go off April 26, at least temporarily. They include 'Kitty Keene' (Dreft—B-S-H), 'Houseboat Hannah' (Lava soap—B-S-H), 'This Small Town' (Duz—Compton), 'Man I Married' (Oxydol—B-S-H). Arch Oboler's 'Everyman's Theatre' (Oxydol—B-S-H) went off with the April 4 show.)

Edgar Lee Masters As Himself in Soap Tale 'Against the Storm'

Edgar Lee Masters will appear on 'Against the Storm' next week, playing himself and reading some of his 'Spoon River Anthology' verses. Sandra Michael will also write him into the script for periodic future dates.

Believed the first time Procter & Gamble has had a 'guest star' playing himself on any of its shows.

MEXICAN ON WRUL, BOSTON

Fernando Aldana to Broadcast Shortwave Series on Fridays

Fernando Aldana, Mexican journalist, will broadcast through WRUL, Boston shortwave to Latin America, starting April 18. Will do 15 minutes at 7:45 each Friday night, using comment and interviews in Spanish.

Will remote from New York City to land wire to Boston transmitter.

More Power For You

NOW DAY AND NIGHT

5000 WATTS

NO ADVANCE IN PRICES

ONLY BASIC CBS OUTLET IN INDIANA

WFBM

National Representatives

THE KATZ AGENCY, INC.

DON FRANCISCO MOVES; RICHARDSON LIAISON

At the suggestion of a member of the Government that the private broadcasters operating shortwave radio stations should 'appoint an individual liaison man between themselves and the Government the job has gone to Stanley P. Richardson, in recent years a secretary and assistant to Joseph E. Davies. He gets title 'co-ordinator of international broadcasting' of the six companies in that field domestically. The move is described as the mobilization of America's most powerful shortwave stations for national defense and the co-ordination of international goodwill, and the companies involved are NBC, CBS, General Electric, Westinghouse, World Wide (WRUL, Boston) and Crosley (WLWO, Cincinnati). These represent nine shortwavers from Coast to Coast with a total of 450,000 watts.

After serving 16 years with the AP Richardson quit to become confidential secretary to Davies, then Russian embassador, and has been with him ever since. His last post was as executive assistant to Davies when the latter was appointed chairman of the President's Committee on War Relief Agencies.

Following return to private business of James W. Young his post as director of the communications division of the Nelson Rockefeller committee on Latin-American Cultural relations is being filled by Don Francsico, $1-a-year man who has spent past three months in a radio inspection trip of South America. Francisco has been coordinator of the radio part of this work since leaving Lord & Thomas.

His assistant, Guy Hickok, ex-NBC, will carry on but sans the Francisco title. Hickok is a regularly salaried employe. Hickok working in New York, will continue to report to Francisco, who moves to Washington.

Transradio May Reopen An Office in Boston

Boston, April 15.

Although Transradio Press Service switched its New England headquarters in January to WTIC, Hartford, with Thomas Eaton in charge, Transradio may return to Boston.

Meantime, Fred Cottesman, directing City News Bureau, is local correspondent.

SPOTLIGHTING OF YANK SHORTWAVE

Rockefeller Inter-America Committee Helps Work Out Cooperative Institutional Copy and Its Placement

NO TRADE-MARKS

Plan is underway for radio set manufacturers in the U.S. to jointly finance the printing of logs of shortwave news broadcasts in advertising space in Latin American papers. Complaints have been received by Yank stations of confusion about times of the 22 daily news airings beamed south.

Advertising will be strictly institutional in nature. It will carry under the listing of broadcasts no other identification than that it is placed by the Radio Manufacturers Association of U.S.A. Times of Nazi and Fascist news broadcasts are similarly advertised in S.A. papers, but with coin provided by the German and Italian governments.

Rockefeller Committee on South American Relations is cooperating in getting this plan underway and will work with the agency placing the copy.

This will prevent ads going to papers lined up with Axis. It will supplement the Committee's travel advertising, which is likewise being exclusively placed in 'the right' papers.

Sift and Grade Dept.

Buffalo, April 15.

'Program planning committee' has been set up from WEBR's staff to collect ideas, put a price on them and submit them to sales department.

Pete Krug, production man, clears the ideas.

Inside Stuff—Radio

Contract between KSFO, San Francisco, and Columbia expires Dec. 31, 1941, and whether that station Ralph Brunton's KJBS will have the CBS affiliation after that date will depend on which gets the nod from the Federal Communications Commission on the dual plea for 50,000 watts on 740 k.c. CBS has a deal with both stations and is now sitting on the fence waiting for the FCC to hand down a decision.

Brunton already has an okay for 740 plus 5,000 watts day and night and he is now asking for 50,000 watts, while KSFO is not only opposing such grant but is asking for both 740 k.c. and 50 kilowatts for itself.

Report has been current in the ad agency field during the past week that Colgate-Palmolive-Peet was clearing the way for another switch in its account. The loser, it is said, will be the Ward Wheelock agency and the gainer, the Ted Bates agency.

When C-P-P took its business away from Benton & Bowles Jan. 1 Wheelock got the Palmolive brand and Bates part of the Colgate outlay. Rest of the Colgate outlay. Rest of the Colgate advertising is held by Sherman & Marquette, of Chicago.

NBC-blue sales execs have obtained copies of some of the data that Mutual has included in its latest presentation and will make an answer to it within a month without referring directly to the other network. The blue's new presentation will deal particularly with the coverage that will be available to clients when station substitutions are made in the Pittsburgh and Baltimore areas.

Stockholders of Columbia Broadcasting System are voting today (Wednesday) on the 6% additional compensation proposal for leading executives at the annual meeting of the corporatin. They also have been asked to pass on the plan for an independent public accountant plan for auditors. In addition, stockholders will elect seven Class A directors and seven Class B directors.

Earle Anderson, who is the new president of WMCA, New York, has been with Edward Noble for years as a financial assistant. He continues this relationship at the station, being, like the Lifesaver manufacturer himself, a novice in radio. Noble now occupies the old Donald Flamm layout at WMCA, with Anderson adjacent. Donald Shaw, as general manager, actually is running the station.

Pittsburgh's oldest radio commentator, Dr. A. R. Cratty, 77, known professionally as Jim Jab, will retire at the end of this week, making his last broadcast Saturday night (19). For last four years Dr. Cratty has been reminiscing about his 60 years in sports for Joe Tucker's Sports Slant show on WWSW, and admits it's getting to be a little too much for him now.

Within two weeks Ralph Atlass' station, WJJD, Chicago, has received four individual citations and awards for public service. Recognition was received from the Peabody Committee, the Daughters of the American Revolution, the National Youth Administration and the American Legion.

Lew Valentine, after two and a half years as 'Dr. I. Q.' over the ether lanes and in theatres, last week left the combo in Seattle due to series of misunderstandings, he says. Valentine spent the weekend in Los Angeles and heads soon for New York.

Jack Shook, Missouri Mountaineers leader, rushed from WSM, Nashville, to his home when told his three-year-old daughter tumbled off a 70-foot cliff on his farm. When rushed to hospital by her father, doctors found her only injury was fright and she was merely 'shaken up.'

ADD STANDOUT LOCAL PROGRAMS TO PROVEN CBS NETWORK LEADERSHIP

KLZ

5000 WATTS ON 560

DENVER'S STANDOUT STATION

MANAGEMENT AFFILIATED WITH THE OKLAHOMA PUBLISHING COMPANY AND WKY, OKLAHOMA CITY—REPRESENTED BY THE KATZ AGENCY, INC.

Welch's Irene Rich Series (NBC) On Wax for Added WMCA Airing

A variety of new accounts, plus a generous sprinkling of renewals, kept the Gotham story on the sunny side this past week.

General Mills and Lever Bros. are slated to co-sponsor eleven of the Dodgers' games; WNEW will air.

The Irene Rich series, 'Dear John,' heard on the NBC blue Sunday nights will be aired via transcription on a repeat broadcast over WMCA effective today (16). Program, sponsored by Welch Grape Juice, will be heard from 7:30 to 7:45 for a 15-week period. Sponsor also signed for a seven-week series of announcements on the same station.

WHN: L. L. Gilbert & Co. (Air-In-Soles), through Feiner, Furman & Roberts, station-break announcements, 13-week contract; Carter Products, Inc. (Carter's Little Liver Pills), through Street & Finney, station-break announcements, 17-week contract; Twin City Shellac Co. (Dan-Dee products), through Devine Advertising Agency, station-break announcements, 50-week contract; A. B. Campbell Carpet Cleaning Co., through Hal Salzman, daily quarter-hour periods of music, nine-week contract; Kellogg Co., through Kenyon & Eckhardt, daily station-break announcements; Nedick's, through Weiss & Geller, quarter-hour nightly sports show featuring Bert Lee, and United Press news period seven times weekly.

WMCA: Sterling Products, Inc., and American Home Products, Inc., through Blackett-Sample-Hummert, renewal, two-hour daily block of programs, five days weekly, 52-week contract; Welch Grape Juice Co., through H. W. Kastor & Sons, weekly quarter-hour transcribed program featuring Irene Rich, 15-week contract, and five one-minute announcements weekly, seven-week contract; Jacob Ruppert Brewery, through Ruthrauff & Ryan, five five-minutee programs weekly, 'Sports Resume,' featuring Bob Carter, and 12-half-minute announcements weekly, 26-week contract with renewal option; Rex Cole, Inc. (refrigerators), through Maxon, Inc., 10 one-minute announcements weekly, 26-week contract.

WNEW: Jacob Ruppert Brewery, through Ruthrauff & Ryan, Inc., 12 announcements weekly, 52-week contract; The Dill Co. (Espotabs), through Herbert Slifer Advertising, five announcements weekly, 52-week contract; Pepsi-Cola Co., through Newell-Emmett Co., renewal, 30 announcements weekly, 52-week contract; General Mills (Wheaties), through Knox Reeves, and Lever Brothers (Lifebuoy), through Wm. Esty, eleven baseball games (Dodgers); Ex-Lax, Inc., through Joseph Katz Co., 12 announcements weekly, 25-week contract; Joseph Hensler Brewing Co., through E. T. Howard Co., 18 half-minute announcements weekly, 26-week contract; New-Skin, through McCann-Erickson, quarter-hour period, three days weekly on 'Make Believe Ballroom,' 13-week contract; Crawford Clothes, Inc., through Al Paul Lefton Co., quarter-hour program, three times weekly, 13-week contract; Kellogg Co. (Pep), through Kenyon & Eckhardt, 10 announcements weekly, 13-week contract; Gang and Gang, Inc., renewal, 10-minute period on 'Music Hall,' five days weekly, 52-week contract.

WOR: Transparent Cover Co. (Klear-Sight lampshade covers), through Reincke-Ellis-Younggreen & Finn, one-minute announcements, 13-week contract; Kellogg Co. (All-Bran), through Kenyon & Eckhardt, station-break announcements, three-week contract.

WQXR: Thomas Bread and English Muffins, through Merill Anderson Co., renewal, 57 time signals weekly and one daily spot on 'Breakfast Symphony' program, one-year contract; J. B. Williams Co. (AquaVelva), through J. Walter Thompson, renewal, two station breaks daily, 13-week contract; Welch Grape Juice, through H. W. Kastor & Sons, 10 spot announcements weekly, 13-week contract.

More Power For You

NOW DAY AND NIGHT

5000 WATTS

NO ADVANCE IN PRICES

ONLY BASIC CBS OUTLET IN INDIANA

WFBM

National Representatives

THE KATZ AGENCY, INC.

Amusement Park Sponsors WDRC's Man-on-Street

Hartford, April 15.

Lake Compounce, Bristol amusement park and one-night stand, goes all-out for WDRC this season with an April 30-Sept. 15 contract topping any show sponsorship in Connecticut. Spot, which opened Easter Sunday (13) with Tommy Reynolds band, will use WDRC's man-in-the-street program weekly, 'Strictly Swing' turn-table session and numerous break blurbs.

Julian Norton of Lake Compounce negotiated direct with J. Eric Williams on WDRC.

M. H. Williams, managing editor of the Worcester Telegram, commentator on 'Beyond the News' over WTAG.

PRESTIGE · COVERAGE · RESULTS

560 kc

WJS

5000 Watts Day

1000 Watts Night

NBC RED

FREE & PETERS, Inc. NAT'L REPRESENTATIVES

COLUMBIA, S.C.

FORT JACKSON'S 40,000 MEN WITHIN 5 MILES

BRITISH AMERICAN OIL BACK IN MONTREAL

Montreal, April 15.

British-American Oil, which dropped daily sponsored newscasts last season, is returning with half-hour musical show, 'B. A. Bandwagon,' over station CFCF. Built from NBC Thesaurus platters.

Shirriffs (Toronto), marmalade and desserts, has bought 33 half-hours for 'Fun Parade,' piped in from Toronto via Cockfield-Brown agency. Colgate-Palmolive-Peet (Heargerty Associates), following prolonged negotiations with CFCF, has taken the daily 6:15-6:25 p.m. newscast advertising Supersuds and Odex.

Sensation Cigarettes Extends Soldier's Quiz' in New Eng.

Boston, April 15.

John Barry's sustaining news commentaries titled 'Frontline Headlines' went commercial over WBZ yesterday (14), sponsored by the National Shawmut Bank of Boston and placed through Doremus. Programs are heard Monday, Wednesday and Saturday, 9-9:15 p.m.

WAAB: Community Opticians, ries of 104 15-minute programs (also over WLLH, WSAR and WFEA) preceding all home baseball games, April 15-Sept. 27, 'Baseball Fans Interviews With Jerry O'Leary,' through Commonwealth Advertising; Grover Show Shop, 2 100-word participations in WAAB news service, Tuesdays and Thursdays, April 8-July 3, through Frank T. Day, Inc.; Manhattan Soap, Inc. (Sweetheart Soap), series of 60 30-word cut-ins, Mondays through Fridays, April 28-July 18, through Franklin Bruck; Boston Evening Transcript, six 100-word participations in news service, April 6-10, direct; Beech-Nut Packing Co. (Beech-Nut Gum), extension for 12 30-word cut-ins, Mondays through Saturdays, April 14-26, through Newell-Emmett; Shubert Theatres, three 100-word participations in news service, April 7-11, through Harry M. Frost; P. Lorillard Co. (Sensation cigarettes), extension of contract for 13 30-minute programs, 'The Soldier's Quiz,' May 10-August 2 (also on WEAN, WICC, WLLH, WSAR, WSPR, WLBZ, WFEA, WNBH, WTHT, WATR, WBRK, WNLC, WLNH, WRDO, WHAI, WCOU, WSYB), through Lennen & Mitchell; Dodge Motors, Chrysler Corp., 60 announcements, Mondays through Saturdays, April 14-June 21, through Ruthrauff & Ryan.

WNAC: Shell Petroleum Corp. (Shell gasoline and motor oil), series of 120 five-minute transcriptions, five times weekly, April 14-Sept. 26, through J. Walter Thompson; Wilbert Products, Inc. (Wilbert's wax), series of 156 transcriptions of local news, May 26, 1941-April 6, 1942, through W. I. Tracy, Inc.; Colgate-Palmolive-Peet Co., 260 30-word announcements, Mondays through Fridays, April 14, 1941, to April 10, 1942, through Benton & Bowles; Manhattan Soap, Inc. (Sweetheart Soap), 60 30-word announcements, Mondays through Fridays, April 28-July 18, and also series of 12 participations in 'Musical Round-up,' May 2-July 18, through Franklin Bruck; Boston Evening Transcript, 12 one-minute announcements, April 6-11; Kellogg Co. (All-Bran) one-minute transcriptions daily in 'Musical Round-up, April 21-May 2, through Kenyon & Eckhardt; Beech-Nut Packing Co. (Beech-Nut Gum), 100-word daily announcements, April 14-26; Boston Fur Club, 18 five-minute programs, twice weekly, April 9-June 6, through R. B. Hawes; J. H. Corcoran & Co., 18 participations in 'Musical Round-up,' April 15-26, through Chambers & Wiswell; Imperial Window Shades, Sydney Thomas Corp., nine 125-word participations, 'Musical Round-Up,' April 18-May 7, through Julian J. Behr; Charles E. Hires Co. (root beer), renewal of 26 announcements, May 2-June 28, through O'Dea, Sheldon & Canaday; National Shawmut Bank, renewal of 14 30-word announcements, April 21-May 6, through Doremus & Co.; Ward Baking Co. (bread and cake), 312 announcements, four times daily, April 21-July 19, through Sherman K. Ellis; Glavin-Brennan, Inc. (furriers), 20 30-word announcements, April 14-May 9, through Mina Lee Simons; National Bakers Service (Hollywood Bread, Ce-Lect Baking Co., 22 30-word announcements, March 27-June 10, through Harry M. Frost; R. J. Reynolds Tobacco Co. (Prince Albert tobacco), renewal of 'Grand Ole Opry,' 13 30-minute transcriptions, April 19-July 12, through Wm. Esty & Co.

WEEI: Borden Co. (cocktail cheese), renewal of one-minute announcements on Food Fair, through Young and Rubicam; Beech-Nut Packing Co. (food products, gum, confections, strained foods), renewal of evening time signals, through Newell-Emmett; Jordan Marsh Co., evening announcements, through John C. Dowd; Rival Packing Co. (Rival dog food), daytime war news announcements, through Charles Silver; Boston American, daytime announcements, direct.

Active National Accounts

Account	Agency	Time Purchases
American Can Co.	Young & Rubicam	½ Hours
American Chicle Co.	Badger & Browning & Hersey	Participations
Armstrong Cork (Quaker Rugs)	BBD&O	¼ Hours
Axton-Fisher Tobacco Corp.	Weiss & Geller	¼ Hours
Barbasol Co.	Erwin, Wasey	¼ Hours
Beech-Nut Packing	Newell-Emmett	Announcements
Blue Ribbon Books	Northwest Radio	5-Mins.
Bunte Bros. Candy	Presba, Fellers & Presba	Announcements
Canada Dry Ginger Ale (Spur)	J. M. Mathes	Announcements
Carnation Co.	Erwin; Wasey	¼ Hours
Child Life Magazine	Buchen Co.	Announcements
Christian Science Monitor	A. W. Ellis	Time Signals
Chrysler Corp. (Dodge)	Ruthrauff & Ryan	Announcements
Cluett, Peabody (Sanforized products)	Young & Rubicam	¼ Hours
Cle Parisienne	Northwest Radio	5-Mins.
Day & Night Water Heater Co.	Hixson-O'Donnell	Announcements
Dubble Bubble Gum	N. W. Ayer	Announcements
Ex-Lax	Jos. Katz	Station Breaks
Christian Feigenspan Brewing (P.O.N. beer and ale)	E. T. Howard	Announcements
Foster-Milburn (Doan's Pills)	Spot Broadcasting	Announcements
General Baking (Bond Bread)	Newell-Emmett	Time Signals
General Mills	Blackett-Sample-Hummert	½ Hours
General Petroleum Corp. of Calif.	Smith & Drum	Chain Breaks
Gilmore Oil Co.	H. W. Kastor	Announcements
Gordon Baking	Barton A. Stebbins	Announcements
Jesis	Jos. Katz	Station Breaks
Johnson & Johnson (Tek toothbrushes)	Ferry-Hanly	Announcements
Kellogg Co. (Kellogg's Pep)	Kenyon & Eckhardt	Announcements
Lehn & Fink (Hind's Honey and Almond Cream)	Wm. Esty	Participations
Longines-Wittauer Co.	Arthur Rosenberg	Time Signals
Lord Calvert Beverages	Louis Schecter	Announcements
P. Lorillard Co.	Lennen & Mitchell	10-Min. News
Marbles Firearms (razor blades)	Craven & Hedrick	Announcements
May Oil Burners	Courtland Ferguson	Participations
John Morrell & Co.	Henri, Hurst & McDonald	Participations
Nash-Kelvinator	Geyer, Cornell & Newell	Announcements, ¼ Hours
New-Skin	McCann-Erickson	¼ Hours
Oakite Products (Oakite cleanser)	Calkins & Holden	Announcements
Quaker State Oil	Kenyon & Eckhardt	Announcements
Reid's Ice Cream	Pedlar & Ryan	Station Breaks
Rockwood Co. (candy)	Federal Adv.	Participations
Jacob Ruppert Brewery	Ruthrauff & Ryan	Announcements
Shell Gasoline	J. Walter Thompson	Announcements
Sweets Co. of America (Tootsie Rolls)	Biow Co.	Announcements, Participations
Vano	Botsford, Constantine & Gardner	Participations
Walker Remedy Co.	Weston-Barnett	Announcements
Washington State Apples	J. Walter Thompson	Announcements
Wesson Oil & Snowdrift Sales	Fitzgerald Adv.	Time Signals
White Laboratories	H. W. Kastor	Announcements
Wilson & Co. (Ideal Dog Food)	U. S. Adv.	Weather Forecasts

DEPARTMENT STORES BUYING RADIO TIME LAST WEEK

Store	City	Time Purchases
Eastern-Columbia Dept. Store.	Los Angeles	Participations

WCKY Sets Two Deals

Cincinnati, April 15.

WCKY last week started an indefinite run of the e.t. 'Betty and Bob' dramatic series for French-Bauer Dairy. Contract through the John Bunker agency, local. Program is heard five days a week at 10:45 a.m.

Station also has a new commercial account for the Co-Operative Training Schools, Cincy, to enroll students for welding courses. Using a five-minute spot at 5 p.m., five days a week.

KOL, Seattle, has sold Fulton Lewis Mutual news broadcast to Wm. O. McKay, Ford dealers.

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE

LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap 99 44/100% pure

LISTEN IN . . TWICE DAILY

NBC Red Network, 12:15 to 12:30 P.M., EST

WABC—5:15-5:30—CBS

COAST TO COAST

Dir. COMPTON ADVERTISING AGENCY

MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Lockheed Aircraft Plots 3-Week Campaign on KNX to Fill Jobs

Los Angeles, April 15.

All units hit the skids last week and landed precariously near the low levels. There wasn't a bright spot or cheering note anywhere along the line.

KNX took heart with a new piece of business from Lockheed Aircraft, the first time in the station's history that a company bought time for three consecutive weeks to solicit applications for employment. Newspapers were used extensively but apparently failed to bring the needed help so radio was resorted to.

KNX: Arrowhead-Puritas Water, 26 quarter-hour periods, through Lockwood - Shackelford; Southern Pacific Railroad, 52 half-hour broadcasts of 'All Aboard,' through Lord & Thomas; Golden State Milk, 14 announcements, through Ruthrauff & Ryan; Grayson's Dresses, eight participations in Fletcher Wiley combination, through Torrey & Torrey.

KHJ: Thrittee Outlet Co., 13 half-hour programs, through United Adv.; Bost Toothpaste, 39 spots, through Erwin, Wasey; Mac's Super Gloss, 180 announcements, through Elwood Robinson; Reinier Brewing, 65 spots, through Stodel Adv.

KFI: Talbot Liquid Grow, 13 participations 'Mirandy's Garden Patch,' through J. Russell Miller; Beech-Nut Beechies, 115 announcements, through Newell-Emmett.

KECA: Beech-Nut Beechies, 86 announcements, through Newell-Emmett; Pantages Theatre, 24 announcements, through Milton Weinberg.

Comparative Unit Count

	April 12	April 5	% of Change
Network	12,774	13,087	—2.4
Local	8,571	8,829	—2.9
Nat'l Spot	1,412	1,503	—6.1
Total	22,757	23,419	—2.8

(Included: KECA, KFI, KFWB, KHJ, KNX)

MOTOR CONCERN TOP AIRERS IN SAN ANTON

San Antonio, April 15.

Victor Marava, of the merchandising staff of KRGV, Weslaco visitor at KTSA over the weekend.

Largest block of time sold to one spensor was chalked up here by the sales staff of station KABC, with 40 spots and a full-hour program sold to the Glen Foster Nash Co. for Saturday (12) opening day and three quarter-hour programs per week thereafter.

Steady increase is noted in all departments, with new highs to be reached within the next few weeks.

WOAI: Ex-Lax, through Joseph Katz, five announcements per week for 26 weeks; Plymouth Division of the Chrysler Corp., through J. Stirling Getchell, 10 announcements; United Drug Co., for Rexall, three quarter-hour transcribed programs; Johnson & Johnson, for Tek toothbrushes, through Ferry-Hanley, 25-word announcements, five per week for 175 times; Lehn & Fink, for Hinds Honey & Almond Cream, through William & Co., 76 e.t. and live announcements; Beech-Nut Packing Co., through Newell-Emmett for Beechies, 12 e.t.'s per week for 13 weeks; Houston Milling Co., for American Maid Flour, through Segall-Weedin, three quarter-hour programs per week through the Texas Quality Network for one year.

Comparative Unit Count

	April 12	April 5	% of Change
Network	6,225	6,255	—0.5
Local	9,715	9,577	—9
Nat'l Spot	1,734	1,650	+5.1
Total	16,674	17,482	—4.6

(Included: KABC, KMAC, KONO, KTSA, WOAI)

Joseph Ries, WLW, Cincinnati director of public service programs, was joined by his son James, 13, in Deaconess hospital April 9, a week after undergoing an appendectomy. Boy got a similar operation.

DETROIT UNITS REVIVE

Local Beaches 6.6%—Hudson Cars on WXYZ

Detroit, April 15.

Still showing a tendency to be skittery, Detroit this week took a marked gain after a week of standstill business. It is the most marked gain of the season, coming after weeks of steady improvement followed by weeks of remaining stationery before going on to the next gains.

Present lift, carrying through all categories, puts the town on one of the highest levels in many years, it was reported. Both local business, up better than 6%, and national spot not far behind, were spread quite generally through the stations most benefiting by the business increase. Network gains still haven't caught up with last week's skid.

However, the units of local time now have soared over 14,000 for the six local stations, one of the peaks for general distribution.

WXYZ: Hudson Motors, three announcements daily, seven days, 13 weeks.

Comparative Unit Count

	April 12	April 5	% of Change
Network	9,280	9,205	+0.8
Local	14,110	13,239	+6.6
Nat'l Spot	4,851	4,697	+3.5
Total	28,241	27,041	+4.4

DENVER 2.6% UP LOCALLY

Denver, April 15.

KFEL topped the sales picture with several quarter-hour sales running three months and longer, while KOA rang up a contract for 26 half-hours.

KFEL: Denver Representative Laundries, through Robertson agency, six newscasts weekly, three months; Progressive magazine, through Advertising Sales, 13 quarter-hours; Pepsi-Cola, through Newell-Emmett, four announcements daily, six months; Paramount Cleaners & Dyers, 52 spots; Public Service Co. of Colorado, two quarter-hours weekly, three months; Dr. Leo Spears, 104 quarter-hours; Martha Washington Candy, 13 announcements.

KOA: Tivoli Brewing Co., through Lane-Freiberger, 26 weekly half-hours; S. H. Kress Co., 14 announcements; Mountain States Telephone & Telegraph Co., 14 station breaks and 12 announcements; Weicker Transfer & Storage Co., through Robertson agency, 312 temperature reports over a year's time; Cottrell's Clothing Co., through Robertson agency, 312 announcements, six a week.

KLZ: Crown Hill Cemetery Association, through John Bodkin, four spots; Planter's Nut & Chocolate Co., through Raymond R. Morgan, three half-hours; Industrial Federal Savings & Loan Association, through McCann-Erickson, six quarter-hours; Adolph Coors Co., through MacGruder agency, seven weekly 10-minute sports reviews; United Drug Co., through Spot Broadcasting, three quarter-hours.

Comparative Unit Count

	April 12	April 5	% of Change
Network	8,220	8,175	+0.6
Local	4,778	4,656	+2.6
Nat'l Spot	1,694	1,701	—0.4
Total	14,692	14,532	+1.1

(Included: KFEL, KLZ, KOA, KVOD)

SALT LAKE STEADY

Units Maintain Fast Pace—Wasatch Oil on KSL

Salt Lake City, April 15.

KDYL reports its highest national spot level since last September, and units generally are keeping up a speedy stride.

KDYL: Chrysler Corp., through J. Stirling Getchell, 10 announcements; Wesson Oil and Snowdrift, through Fitzgerald Agency, 312 chain breaks; Cudahy Packing, through Erwin, Wasey, 20 announcements; Waltham Pens, through United Advertising, six announcements and one five-minute program; First Federal Saving, 26 five-minute programs; Martel's Marvels, 52 five-minute programs.

KSL: Wasatch Oil Refining Products, 10-minute newscast, five days per week, featuring Arthur Gaeth, news commentator; Morrison Auto Supply Co., 26 fifty-word announcements; Merrion & Wilkins Wool Auction, six five-minute spots weekly; Pullman Tailors, five-minute daily sportscasts; Dupler Fur Co., five-minute spots; Salt Lake Furniture Dealers, fifty-word daytime spots; Chandler Shoe Co., 10 fifty-word spot announcements; Paramount Baking Co., 1,000 fifty-word announcements; Flint Distributing Co., daytime announcements; Christiansen Furniture Co., additional spot time; I & M Rug, increased spot-announcement schedule; Western Air Express, additional spot announcements; Z.C.M.I. Department Store, increased spot announcements; Auerbach Department Store, increased spot announcements; Planter's Peanuts, through Raymond R. Morgan Co., three half-hour evening programs; Plymouth Motor Co., through J. Stirling Getchell, evening spot announcements; American Chicle Co., through Badger, Browning & Hershey, five one-minute announcements weekly; Lehn & Fink Products Corp. (Hind's Honey & Almond Cream), through William Esty Co., one-minute announcements.

KUTA: Fisher Baking Co., through Featherstone Advertising Agency, 52 spot announcements; 15 furniture stores participating in daily quarter-hour program during Furniture Week; Acme Paint Co., direct, 26 spot announcements; Success Tire and Rim, direct, 300 spot announcements; Ziniks Sporting Goods Co., direct, 130 quarter-hour newscasts.

Cliquot Club Blurbs

Cliquot Club joins the minute announcement horde Monday (21) with a 17-week campaign calling for two blurbs a day, five days a week.

N. W. Ayer is the agency.

Morton Salt Buys Time on KSFO Via 'Housewives Protective League'

SWIFT & CO. ON WGN

Buys Blurbs for Sunbrite—Chi Units Lag in All Classes

Chicago, April 15.

Biz still snoozing here the past week. Such stirrings as were felt didn't tip the scales very much one way or the other. Sales were pretty well balanced between quarter-hour periods and announcements.

WBBM: United Drug Co. (Rexall), three 15-minute periods, through Street & Finney; N. Y. Kelvinator Co., 15 minutes three times weekly, through Geyer, Cornell & Newell.

WGN: Stewart & Ashby Coffee Co., one-minute announcement, six times weekly, through Roche, Williams & Cunnyngham; Swift & Co. ('Sunbrite' cleanser), one-minute announcement six times weekly, through Stack-Goble.

WMAQ: Shell Oil Co., five minutes five times weekly, through J. Walter Thompson; A. E. Staley Mfg. Co., 15 minutes five times weekly, through Blackett-Sample-Hummert.

Comparative Unit Count

	April 12	April 5	% of Change
Network	9,885	9,915	—0.3
Local	6,802	6,811	—0.1
Nat'l Spot	11,523	11,520	...
Total	28,209	28,246	—0.1

* No change.

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

DEPT. STORE SCORE BY WEBR

Buffalo, April 15.

Department store biz here opened up big to radio last week when Adam Meldrum & Anderson signed with WEBR for biggest time allotment on local airwaves. Store is taking 65 minutes daily, effective at once, exclusive of any spots.

Store renewed Cy King in two daily 10-minute news shots, and added 30-minute disc revue spun by Pete Krug and 15-minute morning women's shot by Ruth Paige. Latter will locate in sponsor's store and handle copy for the three programs.

Contract also puts Cy King on twice Sundays with news. Pact is for one year. Placed direct.

Department store biz, sluggish until a year ago, opened up when Hengerer's and a few more stores began buying news. All major stores now are on the air. Biggest previous time order was signed a month ago by J. N. Adams Co. on WGR-WKBW for 25 minutes of daily programs, plus spots.

John Conrad, former gabber at KWK, and now a draftee at Camp Robinson, Ark., is making a new transcribed program 'St. Louisans in Defense' aired over KWK every Friday p.m. Programs are transcribed at KARK, Little Rock and then shipped here.

San Francisco, April 15.

Network and local billings climbed upward here last week, the latter's total jump of 122 units being due almost entirely to the increased biz on the books of the CBS and NBC outlets. National spot biz dived again, only KSFO showing an upswing in this division.

KSFO: John Morrell & Co. (Red Heart dog food), 13 spots, through Henri, Hurst & McDonald; Morton Salt Co., 78 participations in 'Housewives' Protective League,' through Blackett-Sample-Hummert; New Century Beverage Co. (soft drinks), 312 participations in 'Housewives' Protective League' and spots as ordered for 52 weeks, through M. E. Harlan; Nehi, Inc. (Royal Crown Cola), 78 five-minute programs, through Batten, Barton, Durstine & Osborn; Regal Amber Brewing Co. (beer), spots as ordered for 26 weeks, through M. E. Harlan; R. J. Roesling & Co., eight participations in 'Farm Journal,' through Fletcher S. Udall; Simon & Schuster, Inc. (books), six five-minute programs, through Northwest Radio; Standard Beverages (soft drinks), 39 five-minute newscasts, direct; Shell Oil Co. (gas), 19 spots, through J. Walter Thompson; Schwabacher-Frey & Co. (stationers), 52 five-minute programs, direct; Vick Chemical Co. (cold remedies), 312 10-minute newscasts; William H. Wise & Co. (books), five-minute programs are ordered for 52 weeks, through Northwest Radio; Wheeler, Reynolds & Stauffer (rodent killer), three participations weekly in 'Farm Journal,' direct.

Comparative Unit Count

	April 12	April 5	% of Change
Network	10,947	10,902	+0.4
Local	3,335	3,213	+3.8
Nat'l Spot	1,895	2,009	—5.7
Total	16,177	16,124	—0.3

(Included: KFRC, KGO, KJBS, KPO, KSFO)

PLYMOUTH CARS SPOTTED ON 2 IN BALTO

Baltimore, April 15.

Some settling down here after holiday spurt took its toll in local and network counts, but spot business held very steadily. Plymouth Division of Chrysler Corp. bought on two stations and Chesapeake Carpet Cleaners started matters off for that seasonal classification as well.

WFBR: Ritz Camera Stores, through Henry Kaufman, early morning participations; Chesapeake Carpet Cleaners, through Paul Brown, participations on Ralph Powers' a.m. layout; Shell Oil, through J. Walter Thompson, night-time announcements; Gardner Nurseries, through Northwest Radio, renewed strip of five-minute airings.

WBAL: Chrysler Corp. (Plymouth), through J. Stirling Getchell, seven spots; Chesapeake Rug Cleaners, through Paul Brown, 51 spots; Longines-Wittnauer Watch Co., through Arthur Rosenberg, 26 half-hour airings of 'The World's Most Famous Music'; Manhattan Soap Co. (Sweetheart), through Franklin Bruck, 72 one-minute announcements; Western Wine Co., through Theodore Newhoff, 52 quarter-hour broadcasts of 'Herson in Person'; O'Neill's Department Store, six spots.

WCAO: Chrysler Corp. (Plymouth), through J. Stirling Getchell, nine spots; Gas & Electric Co., 48 spots; Read Drug Stores, p.m. spots.

Comparative Unit Count

	April 12	April 5	% of Change
Network	8,962	9,023	—0.7
Local	4,128	4,853	—14.9
Nat'l Spot	1,898	1,885	—0.7
Total	14,988	15,761	—4.9

(Included: WBAL, WCAO, WCBM, WFBR)

Business School's Spelling Bee

Tecoma, April 15.

KVI has sold twice weekly 'Spelling Bee' to Racines Business College.

Half hour show begins April 16, at 5 p.m.

Overloaded With Announcements?

Some of the more analytical station operators think that the spot phase of the industry is fast heading for an unhealthy condition by the broadcasters' practice of not limiting the amount of transcribed and other announcements on their schedules. National spot advertisers have for some time rarely made half and quarter-hour unit buys but instead have increasingly resorted to the smallest unit available, one minute, with the result that should business go bad broadcasters would be in a ticklish position in the matter of creative selling. Because radio isn't that kind of a medium it would be difficult to cite minute announcement campaigns as success stories.

Unhealthy angle, these critics point out, is being aggravated by the fact that national spot advertisers are more and more getting away from long term use of radio and that local broadcasters, with marked short-sightedness, are encouraging this trend by opening up their schedule constantly to take care of this inflow of transcribed announcements. The average station operator has shown a readiness to slash up his schedule, even in the evening, so long as he is proffered another announcement. Few think of shrinking their availabilities and thereby preserving the integrity of their schedules, with the possibility that such an aloof policy will not only increase listening but create a reputation among advertising agencies and sponsors that will in due time make it deserving of half and quarter-hour national spot programs.

What the critical element of broadcaster likes least about this plethora of transcribed spot announcements is that it is the sort of business that can stop over night and create a big void on the credit side of a station's ledger. These critics also think that their confreres are in for no little resentment for listeners if they don't curb the number of transcribed announcements which specialize in odd sound effects. In their opinion this device has already been overdone by national advertisers and that listeners are complaining of the momentary jolt some of these announcements inflict upon them coming as they do suddenly in the pervading quiet of a living room.

Kay Kyser, Record $42,000 in L. A., Goodman, Jimmy Dorsey in N. Y. Theatre Clicks; Britton N.G. 9½, Hub

Raymond Scott's date at the Colonial theatre, Lancaster, Pa., listed among the one-night b.o. results in the last issue of VARIETY, was incorrect. It pointed out that Scott's 700 attendance was 'poor.' As a matter of fact the date at the theatre was a side-trip from the stand he was playing that night, a hop at Franklin-Marshall College. It had been arranged by the school dance committee to allow Scott time to shift to the theatre to help a Greek relief benefit.

Business at the school approximated $2,000 with about 1,000 heads at $4 a pair. Date was played March 28.

(Estimates for This Week)

Will Bradley, Philadelphia — (Earle; 2,350; 35-46-57-68). With stage show, and 'Las Vegas Nights' (Par) on screen. Combo is evoking $20,500, plenty profitable.

Milt Britton, Boston — (Boston; 3,200; 33-44-55). With 'Mr. Dynamite' (U) on screen. Can't see over pale $9,500. On the other hand, all Hub grosses suffered this semester, what with Holy Week, balmy weather and the opening of the ball season.

Jimmy Dorsey, New York (Strand; 35-55-75-85-99). With 'Great Lie' (WB) on screen. Bette Davis picture, disliked in daily notices, probably has edge on Jimmy Dorsey as a b.o. draw, but latter credited with contributing importantly. First week will be $45,000 or around that figure, very good.

Benny Goodman, New York (Paramount; 35-55-85-99). With Gil Lamb and Copacabana Revue and 'Road to Zanzibar' (Par) as the picture. Both Goodman and the Bing Crosby-Bob Hope comedy, latter nabbing swell notices, are strong b.o. magnets. On the first seven days ended last night (Tues.) a smash $68,000 was grossed, beaten only by 'Wells Fargo' (Par) and Fred Waring on New Year's week in 1937 when house's high under the policy was struck, $69,100. Heavy morning play, much of which is Goodman's, has been chalked since the opening day Wednesday (9), though that was in Holy Week.

Horace Heidt, Washington, D. C. — (Capitol; 3,424; 28-39-44-66). With 'Trial of Mary Dugan' (M-G) on screen. Heidt is unravelling his 'Pot o' Gold' stunt to big results. Around $22,000 sighted. Film has proved itself a slow item in other spots, and probably means very little here.

Sammy Kaye, Indianapolis — (Lyric; 1,900; 30-40-50). With 'Shot in the Dark' (WB) on screen. Okay $11,000 anticipated, entirely due to the band. This spells profit for the Lyric, which lately has been having very spotty luck with its film-band policy.

Kay Kyser, Los Angeles—(Paramount; 3,595; 30-44-55-75). With 'Power Dive' (Par) on screen. Kyser power-dived through all existing records at this place, and is hanging up $42,000, a figure that should stand for some time. This take represents about $3,000 over Kyser's own former record. The band similarly set a new mark on Easter Sunday when it played to 14,354 admissions for a total of $8,501. The film, of course, is lost in this terrific shuffle and needs no comment.

Benny Meroff, Kansas City — (Tower; 2,110; 10-30-40). With 'Man Betrayed' (Rep) on screen, Meroff has his comedy-unit 'Funzafire' here, and it's accounting for a very solid $8,000. House raised its prices slightly, but the tilt didn't hurt. Film is a programmer.

Shep Fields Unveils New Style at State-Lake, Chi

Shep Fields unwraps his new band idea this week (Friday) at the State-Lake theatre, Chicago. Outfit is composed of 10 saxes and four rhythm backed up by prodigious doubling to clarinets, flutes, etc. Despite the style indication of 10 sax the band ranges deeply into bounce stuff as well as sweet.

Fields makes his first Bluebird recordings with the group April 25.

Fields just closed at George White's Gay White Way, N. Y. cafe, where Gus Arnheim succeeds him tomorrow night (Thursday).

Fun in Khaki

Hollywood, April 15.

To help along the recruiting drive, Jimmy McHugh and L. Wolfe Gilbert have written a song with a title that should appeal to volunteers. It's called: 'A Grand Vacation With Pay.'

ASCAP Fight Increases Lang-Worth Disc Costs, But 120 Stations Added

Cost of talent on Lang-Worth discs has jumped from $320 to $550 per side as result of the ASCAP tangle. Three-cornered dispute among Society, the government and broadcasters sent Lang-Worth racing in from opening gong with name dance bands playing non-ASCAP tunes.

Increased cost of production has been compensated by addition of 120 new stations as users of the library, bringing total to 287. Name bands have thus been instrumental in increasing volume by 75%.

Among bands used since ASCAP war started are Shep Fields, John Kirby, Charles Barnet, Tommy Reynolds, Tony Pastor, Woody Herman, Gene Krupa, Russ Morgan, Joe Reichman, Larry Clinton, Mal Hallett and Del Courtney.

Dance band policy will be continued if, as and when the ASCAP dispute is adjusted, with Lang-Worth planning to use ASCAP music which it is anticipated majority of broadcasters will want.

CONTACTMEN'S DANCE IN NEW YORK MAY 4

Professional Music Men put on their seventh annual benefit hop at the Manhattan Center, New York, May 4. Proceeds go to the PMM's relief fund.

So far the bands of Guy Lombardo, Jimmy Dorsey, Vincent Lopez, Xavier Cugat, Woody Herman, Gene Krupa, and Chicquito are down to show along with individuals Eddie Cantor, George Jessel, Harry Richman, Jimmy Durante, The Hartmans, Jan Peerce, DeMarcos, Frank Parker, Olsen and Johnson, Abbott and Costello, and Henny Youngman.

Carl Fox Succeeds Archer In Iowa Ballroom Assn.

Oelwein, Ia., April 15.

New president of the Iowa Ballroom Managers Association is Carl J. Fox, who has ballrooms at Clear Lake, Ia., Austin, and St. Paul, Minn. He succeeds Tom Archer, of Des Moines, head man of the Archer Circuit.

Vearl Sissle, of Olewein, is vice president, and Larry Geer, with spots in Ft. Dodge, Dubuque, and Rockville City, Ia., is secretary-treasurer.

20 YEARS AS UNIT

Charles Fischer Also an Insurance Salesman on the Side

Kalamazoo, Mich., April 15.

Perhaps one of the longest established organized bands, in years of consecutive service, is Charles L. Fischer's unit, operating out of here for over 20 years.

Meantime Fischer has been a special agent with Northwestern Mutual Insurance Co. for the past six years but always active with his dance orchestra.

Draft Benny Krueger

Buffalo, April 15.

Bandleader Benny Krueger, 27, was drafted into the Army last week despite a labor union's plea to defer him until he could play their dance. Union was the Flour Mill Workers whose business agent wanted the draft board to wait Krueger's call until after their annual Spring shindig May 11.

The board turned thumbs down.

In the Wax Works

(VARIETY each week lists material recorded by various bands to familiarize readers with numbers awaiting release. Tunes listed below were recorded recently. Only those hyphenated are to be coupled. Others are not definite.)

Al Donahue (Okeh) 'Hi There Mr. Moon,' 'Sorrento' (Italian lyric), 'It's Nothing New,' 'You're Double Lovely.'

Charioteers (Columbia) 'I Understand'-'Alone and Lonely,' 'A Dream for Sale'-'This Side of Heaven.'

Earl Hi (Bluebird) 'Sally, Won't You Come Back,' 'Julia,' 'Jersey Bounce,' 'South Side,' 'Up Jumped the Devil.' Hines Piano solos, 'On Sunny Side of Street,' 'Melancholy Baby.'

Sam Donahue (Bluebird) 'They Still Make Love ... London,' 'Loafin' on a Lazy Day,' 'Au-Reet,' 'Saxophone Sam.'

CBS' SALES PUSH ON ROADHOUSE REMOTES

CBS has recorded and submitted to Chesterfield cigarets the hour-long sustainer it picks up each Saturday afternoon from Meadowbrook, Cedar Grove, N. J. Since CBS lines replaced NBC's at the spot, the former net has been trying to get a sponsor for the show which, instead of a straight band remote, is dressed up with production efforts.

If the show is sold it would be one of the few commercials ever to emanate from a roadhouse such as Meadowbrook. Bands used on it would, of course, change every so often. Raymond Scott is current.

Band Bookings

Louis Armstrong, April 19, Arena, Beckley, W. Va.; 20 Portsmouth, O.; 21, Indiana theatre, Richmond, Ind.; 22, Lexington, Ky.; 23, South Bend, Ind.; 25, week, Riverside theatre, Milwaukee; May 2, Beacon Casino, Chicago; 3, Cincinnati; 4, Louisville, Ky.

Bill Bardo, April 22-24, Coliseum, Evansville, Ind.

Beverly Twins, April 19, Commodore B., Lowell, Mass.

Dol Brissette, April 19, State Guard Military Ball, Armory, Worcester, Mass.; May 2, Framingham State Teachers College, Framingham, Mass.

Cab Calloway, April 19, Castle Farms, Cincinnati; 20, Rink B., Waukegan, Ill.; 22, Surf B., Clear Lake, Ia.; 23, Prom B., Clinton, Minn.

Larry Clinton, April 18, Empire B., Allentown, Pa.; 19, Valencia B., York, Pa.

Sam Donahue, April 18, Roseland-State B., Boston.

Ella Fitzgerald, April 18, Strand B., Baltimore; 19, Aud., Charleston, W. Va.; 20, Armory, Danville, Va.; 21, Cumberland Arena, Bristol, W. Va.; 22, City Aud., Bluefield, W. Va.; 23, Aud., Beckley, W. Va.; 24, Aud., Roanoke, Va.; 25, Del Rio, Manos, Pa.; 26, Cromwell Recreation Center, Staten Island, N. Y.; 27, Lincoln Colonnades, Washington, D. C.; 28, Memorial Aud., Raleigh, N. C.; 29, Bayshore Pavilion, Buckroe, Va.; 30, Palais Royale, Norfolk, Va.

Emerson Gill, April 18, Broadhead hotel, Beaver Falls, Pa.; 19, Elks Club, Elkwood City, Pa.; 21, Wanango C. C., Reno, Pa.; 25, one-night, Commodore Perry hotel, Toledo; 26, one-night, Book-Cadillac hotel, Detroit; 28, Palisades, McKeesport, Pa.

Erskine Hawkins, April 18, Michigan State, C, Lansing; 19, Memorial Aud., Dayton, O.; 20, Savoy B., Chicago; 21, Graystone B., Cincinnati; 22, Armory, Fairmont, W. Va.; 23, Duquesne Gardens, Pittsburgh; 24, Aud., Wheeling, W. Va.; 25-26, Astor theatre, Reading, Pa.; 27, Lyric theatre, Bridgeport.

Woody Herman, April 18, Purdue U., Lafayette, Ind.; 19, Memorial Hall, Columbus, O.; 20, Indiana Roof, Indianapolis; 21, Community Center, Chatham, Ill.; 22, Memorial Aud., Burlington, Ia.; 23, Coliseum, Ottumwa, Ia.

Sammy Kaye, April 18, U. of Illinois, Champaign; 19, Crystal Palace, Coloma, Mich.; 20, Rainbow Gardens, Fremont, O.; 21, Sharron, O.; 22, Memorial Aud., Buffalo; 24, Lakewood B., Mahonoy City Pa.; 25, Geo. F. Pavilion, Johnson City, Pa.; 26, Sunnybrook B., Pottstown, Pa.; 27, Arena, New Haven, Conn.

Little Jack Little, April 19, Ricker Gardens, Portland, Me.

Guy Lombardo, May 16, week, Earle theatre, Philadelphia; 23, week, Palace theatre, Akron-Youngstown; 31, Steel Pier, Atlantic City; June 4, Knoxville Journal dance, Knoxville, Tenn.; June 7, Air Races, Birmingham, Ala.; 9, Armory, Chadbourne, N. C.; 10, Festival, Kingstree, S. C.

Abe Lyman, April 25-26, Totem Pole B., Auburndale, Mass.

Johnny McGee, April 18, St. Hedwigs Hall, Chester, Pa.; Lakeside Park, Barnesville, Pa.

Ruby Newman, April 21-22-23, Convention of American College of Physicians, Hotel Statler, Boston; 24, Newspaper Frolic and Dance, Copley Plaza, Boston.

Red Nichols, May 3, University of Delaware, Wilmington, Del.

Alvino Rey, May 21, Greek Relief Ball, Springfield, Mass.; June 10, West Point Military Academy, West Point, N. Y.

Dick Rogers, April 23, State Armory, Greensburg, Pa.

Raymond Scott, May 16, Rutgers U., New Brunswick, N. J.; 24 Hershey Park, Hershey, Pa.; Empire B., Allentown, Pa.; June 1, Mahanoy City, Pa.; June 11, Lake Compounce, Bristol, Conn.

Charles Spivak, April 19, Sunnybrook B., Pottstown, Pa.; 20, Ritz B., Bridgeport, Conn.

Tommy Tucker, April 25, Azalea Festival, Charleston, S. C.; 26, Women's College, University of North Carolina, Greensboro, N. C.

Perley White, May 2, Lowell Textile Institute Prom, Rex Aud., Lowell Mass.

Bands at Hotel B. O.

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Clyde Lucas*	Biltmore (300; $1-$1.50)	2	650	2,000
Leighton Noble	Waldorf (375; $1-$1.50)	12	1975	14,925
Lani McIntire*	Lexington (300; 75c-$1.50)	12	1,075	14,300
Guy Lombardo	Roosevelt (500; $1-$1.50)	24	1,225	33,225
Woody Herman*	New Yorker (400; 75c-$1.50)	15	1350	22,775
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	11	1,925	28,975

** Asterisks indicate a supporting floor show, although the band is the major draw.*

† Five days. Xavier Cugat replaced Saturday (12) in Sert Room.

‡ Three days. Herman left Thursday (10), after which room closed due to strike. Bobby Byrne failed to open.

Hawkins Big $6,540, Det., Krupa, $2,909, Bridgeport, Nichols, $2,430, Top 1-Niters

(Estimates)

Count Basie (Comet theatre, St. Louis, April 8-9). Basie ran smack into the Joe Louis-Tony Musto fight here and corraled poor 3,000 admissions at 35c-40c. Sepia swingsters were at the fights.

Beverly Twins-Gene Marshall (Playmor-Raymor B., Boston, April 12). Coupled with localite Marshall, Twins got big 2,100 at 65c-55c for $1,260.

Dol Brissette (Totem Pole B., Auburndale, Mass., April 5). Despite crimp of Holy Week Brissette drew 1,000 at $1.35 a couple, okay in view of conditions and lack of name.

Henry Busse (Prom B., Minneapolis, April 11). Good Friday stand resulted in mild draw of 1,200 at 77c.; $840 gross disappointing. At Chermot B., Omaha, April 12, Busse got fair 1,900 tabs for $1,400 gross. Jumping to Skylon B., Sioux City, Ia., next day (13) Busse got solid $2,025 from 2,250 dancers at 90c.

Bobby Byrne (Warehouse, Columbia, Tenn., April 7). Lions Club hop got gross of $1,878 with Byrne at $1 and $2 advance and $2 and $2.50 at gate.

Bob Chester (GM Aud, Detroit, April 10). Gamma Kappa Chi hop drew neat $975 from 1,300 dancers at 75c. At Myers Lake Park, Canton, April 9, Chester pulled profitable $880 with attendance of 1,600 at 55c. Jumping to Valleydale, Columbus, O., April 12, band did okay 1,400 at 80c and $1 for gross of $1,150.

Larry Clinton (Crystal B., Detroit, April 11). Masonic Temple dance drew neat $1,375 with Clinton with 550 couples at $2.50 per. At Flint, Michigan, next day (12) Clinton grosses $1,161 with 1,344 men at 60c and 1,182 ladies at 30c. At Cocoanut Grove, Toledo, O., (18). Clinton got fair $975 at 85c-$1.10.

Tommy Dorsey (Valencia B., York, Pa., April 12). Dorsey cracked Kay Kyser's attendance mark here with approximately 3,750 admissions at $1. Kyser's date, however, drew raincloads and $1.25 per tab.

Duke Ellington (Skylon B., Dallas, Tex., April 13). Pair 1,575 dancers went for Ellington at $1 a head.

Mal Hallett (Ritz B., Bridgeport, Conn., April 13). First stop on tour netted Hallett good $1,190 at 75c from 1,580 stubs.

Erskine Hawkins (Book-Cadillac, Detroit, April 12). Hawkins went over in large way here, pulling $1,820 out of 480 socilites at $3.50 advance, $4 door. Shifting to Eastwood Gardens, Detroit, Sunday (13) Hawkins clipped off sock $1,950 at 75c from 2,600 admissions. At Greystone B. (14) band pulled top 5,100 at 90c for a gross of $4,590.

Earl Hines Trianon B., Cleveland, April 7). Private hop got nice turnout of 1,400 fans at $1.50 couple for $1,050 till total.

Four Inkspots (Municipal Aud., Kansas City Mo., April 14). With the Sunset Royal band, Inkspots jammed Aud with 6,600 at 65c-85c-$1.10, taking out $2,029 as their end.

Harry James (Trianon B., Cleveland, April 13). Despite warmish Easter Sunday James mustered 2,600 hoofers at 75c. Gross of $1,950 was best in two months.

Al Kavelin (Lakeside Park, Dayton, O., April 12-13). Kavelin drew excellent 3,000 at 50c a head for good $1,500.

Gene Krupa (Lyric theatre, Bridgeport, Conn., April 13). Neat 6,465 persons turned up for Krupa at 45c. Gross $2,909.

Russ Morgan (Jantzen Beach B., Portland, Ore., April 8). Morgan's $1,300 gross from 2,000 hoppers at 75c per was good for Holy Week. At Natatorium Park, Spokane, next night (9) band drew fair 1,200 in spite rain, cold weather, for $1,020.

Red Nichols (Totem Pole B., Auburndale, Mass., April 11-12). Nichols' first shor here in several years drew neat 1,000 on Good Friday then got solid 2,600 Saturday for total gross of $2,430 at $1.35 pair. Operator Gill called it remarkable.

Ray Noble (Venetian theatre, Racine, Wis., April 5). Noble's airtime out of Chicago helped take gross of $1,578 from 2,759 customers at 40c and 55c.

Tony Pastor (Arena, New Haven, Conn., April 13). Pastor, Mills Bros. and five acts had Horace Heidt and Eddie Cantor as competish and drew fair 2,000 at matinee at 45c-75c and 4,000 evening at 55c-85c-$1.10.

Joe Venuti (Trianon B., Cleveland, April 6). Palm Sunday and good weather hurt. Venuti luck to get 1,200 at 75c. for $900.

MADISON GARDEN DANCERY

Mexico Deports Blue Steele; Maestro's Jam With U. S. Officer

Mexico City, April 15.

A sensation has been caused in local music and social circles by the deportation of Blue Steele, American band leader, who played for some time here in class night clubs, on radio and at social functions. A laconic announcement by the ministry of the interior explained that Steele was arrested on April 7 by its operatives because he had violated Mexican law, presumably that he had overstayed his tourist entry limit, and had been deported on April 8 to his native Texas by train under escort of two guards.

Steele's lawyer, in asking local court for injunction against the bandman's deportation declared that his client had committed no crime, that his presence in Mexico was entirely legal, and that his arrest and ousting from the country was 'unjust and illegal.' The court has taken the case under advisement.

Steele's deportation was the first of American entertainer since that of Lee Tracy in 1933. The actor was sent home by plane.

Assaulted Officer

New Orleans, April 15.

Robert E. (Blue) Steele, orchestra leader, was arrested Wednesday (9) in Laredo, Texas, and will face trial during the current Federal court session at Monroe, La., on charges of assaulting a Federal officer, the aftermath of an altercation last summer in a nearby resort, in which Steele allegedly struck a local Internal revenue officer when the agent attempted to collect taxes reportedly due the Government.

Steele failed to appear for arraignment in Federal court last October and surety on his $3,000 bond was forfeited, said Malcolm E. Lafargue, assistant district attorney at Monroe. Previously, federal agents had levied a restraint on his musical instruments for internal revenue charges, it was reported.

Tommy Dorsey Resents Capitol, Wash., D. C., Arbitrary Deductions

An illness of two days during his stand at the Loew Capitol theatre, Washington, D. C., last week started an argument between the theatre operators and Tommy Dorsey, which may wind up at the American Federation of Musicians. As a result of his two-day absence the house manager deducted two-sevenths from $5,000, representing two days' leave out of seven, the latter figure being what the theatre figured to be Dorsey's profit on the week. Band was priced at $8,500 for stanza and $3,500 was deemed sufficient to cover its operating costs.

Dorsey burned at the deduction and the arbitrary method of arriving at it and returned his payoff check.

Another Levant in Show Biz, 13-Yr.-Old Maestro

Pittsburgh, April 15.

Show biz has recruited another Levant, 13-year-old Marc Levant, son of Dr. Benjamin Levant, well-known as an amateur composer, and nephew of Oscar, the 'Information Please' kid. A student at Taylor Allderdice H.S. here, he and Billy Benswanger, son of president of Pittsburgh Pirates baseball club, have just organized a dance orchestra among their classmates and are already booked for flock of juve social functions. Young Levant plays sax, Benswanger the drums. Kids call their outfit 'Song Busters.'

Dr. Levant has written couple of tunes every season since 1920 for annual Cap and Gown musical show of his Alma Mater, University of Pittsburgh.

The Buildup List

General Amusement Corp. has more bands currently going through the process of a build-up than at any time since the organization's inception. Each of these eight bands have had until they went on tour recently, one or two network outlets. Octet and their wire affiliations are:

Bobby Byrne	CBS-Mutual
Charlie Spivak	NBC
Johnny Long	NBC
Les Brown	NBC
Sonny Dunham	CBS
Chuck Foster	NBC
Jerry Wald	Mutual
Dick Rogers	NBC

Benny Goodman Old Gold Stunt Non-Jitterbug

Jitterbugs are getting a brushoff from Benny Goodman's radio sponsors in dance contest Old Gold cigarets is conducting in New York and New Jersey. Manufacturer is conducting eliminations in some 110 danceries in the two states and will stage final at Manhattan Center, N. Y., April 30, with Goodman's band. Entrants in the competition are limited to waltz, conga, fox-trot and rumba classes and a total of $1,000, split four ways, is to be distributed to the winning pair in each group.

J. Walter Thompson, agency on the Old Gold account, has not figured out how the finals will be handled at the b.o. Admission may be the wrapper from an Old Gold package. Last time they put Goodman's band at Manhattan Center, for an actual broadcast, the place was mobbed by 8,000 jivesters. Date for the finals of the contest is not a broadcast night. Some 440 couples are expected to battle it out for the cash.

NORTH EASTON SPOT USING NAME BANDS

North Easton, Mass., April 15.

Cappy's, local nitery, begins name band policy for Wednesday nights, as a starter, on April 16 with Bunny Berigan leeing off. Spot accommodates 1,100.

Ben Ford handles bookings in cooperation with Ray Galvin's Eastern Orchestra Service, Boston.

Whiteman's Chautauqua

Chautauqua, N. Y., April 15.

Thirty concerts, seven operas and five plays are included in this year's Chautauqua assembly, teeing off its 68th year July 6. Mischa Mischakoff of NBC Symphony has been signed to lead the Chautauqua Symphony, which will play 21 of the concerts.

Paul Whiteman will baton one of the others.

New San Antonio Room

San Antonio, April 15.

Anacacho Room at the St. Anthony Hotel opens Saturday (19) to give this city its only ballroom presenting a big time band. Opening week finds Emile Coleman and his orchestra set.

He will be followed by Carl Ravazza and his crew who have been set for a four weeks stay, starting April 26.

TRYING OUT AS SUMMER POLICY

Monte Proser Is Impresario With $100,000 Backing From Daniel Arnstein Syndicate—Big Sports Auditorium Long a White Elephant During Summer Despite Cooling Plant

10G WEEKLY FOR BANDS

Madison Square Garden, New York, will be converted into a mammoth summer beer garden and dance hall operated in deluxe style and using name bands. It is hoped by this method to solve the summer problem for the auditorium which despite its air conditioning has never been profitable during that period. Despite any Broadway skepticism that hoofers won't want to dance indoors in mammoth hoofery like Madison Square Garden during June, July and August, Monte Proser takes possession of the Garden on Memorial Day (May 30) to launch the new venture. Benny Goodman, Chavez's rhumba and probably Horace Heidt (or some other smooth band) will be the inaugural orchestras at a 66c admission price. Weekly band bill figures at around $10,000.

Proser has Daniel Arnstein, head of Terminal Taxicabs, and long with John Hertz in Yellow Cabs, as his backer with a $100,000 bankroll on the line. Proser was originally invited by Ed Weisl, attorney on the Paramount Pictures board, to huddle with Bernard Gimbel of the Madison Square Garden board. He outlined plan for what he calls a 'double-feature ballroom.' The Garden has tried softball girls' teams and other novelties in former seasons, with indifferent success. Hence it was a cinch for Proser.

For 100 Days

He has the place for 100 days at $1,000-per-day maintenance fee. Proser gets 15% of the gross, and nets 50% of that or 7½% for his share. Arnstein's syndicate presumably includes Hertz, one of the Lehman Bros. and others who have been in on other Arnstein ventures.

Milton Pickman, band manager and booker, this week joined Monte Proser's Dance Carnival, Inc., as general manager. Jack Diamond heads a press corps of six that will include Dorothy Kay, Robin (Curly) Harris and others to contact pix, nitery, Broadway columns, sports, music and every channel.

Gimbel's interest in Proser was accidental, stemming from a visit to his Beachcomber in Miami. Then Mrs. Gimbel was smitten with Proser's currently successful Copacabana, class East 60th street nitery in New York, and it was the decor which was a prime factor in Proser's deal with the Garden.

Robinson Decor

Clark Robinson decor will convert the Garden into a mammoth beer garden. A 110-foot waterfall will be a highmark of the interior. Giant palmettos, 70-foot high, will keynote the interior. Awnings will cut off the top (third) baleony, and latter ceiling will likewise cut the height of the Garden which normally is 240. Capacity will be cut to 5,000 around tables in the arena proper; 4,000 in the mezzanine and first balconies, and 1,500 more around the sundry corner bars, or a total capacity of 10,500.

Dance floor will be one of the largest in the world; 16,000 square feet. Soft drinks only, with beer and pseudo-tropical pineapple drinks dominating. No outside concessions so that Proser-Arnstein will control everything from the gate to the ultimate in the ultimate in good taste, especially

(Continued on page 41)

AFM Yanks Byrne From N. Y. Hotel In Sympathy Strike for Stagehands

Reason Enough

Joe Sudy, booked with his band for one-nighter at Waldorf-Astoria (N.Y.), Empire Room Saturday (12), was told that he wouldn't be allowed to use his girl vocalist for job. Adelaide Moffett being featured in show.

'But she's been singing with me every night for three years,' insisted Sudy.

'Good—she can use a rest,' was MCA's comment.

Hell-on-Wheels Men Get Hot For Officers

Fort Benning, Ga., April 15.

Half-dozen recruits formerly with name bands are in a 13-piece sweet-swing aggregation here that has lined itself up a steady job playing Officers' Club dances each Wednesday and Saturday night. Reeds and brasses are a spare time pursuit to tanks and machine guns, the boys being drawn from a rough-tough tank regiment in the Second Armored (Hell on Wheels) division.

Mess-jacketed terp crew—a subsidiary of the 67th Armored Regiment Band—includes Hank Schrieber, once with Benny Goodman, and Oscar Thaler, formerly with Buddy Ross. Both are tenor sax tooters. Alto sax men include Eddie Davis, who took the downbeat from Johnny Green, and Ray Cross, vet with Herbie Holmes' orch.

Fred Exner, who thumps the bass fiddle, played with Howard Woods' outfit, while Claude Graham formerly tromboned for Lawrence Welk. Batoneer of the organization, when he's not breathing into a sax himself, is Sergeant Marty Bellman.

Indianapolis, April 15.

Musicians recruited from the ranks of leading orchestras have been formed into a Dixieland band at Fort Benjamin Harrison and are appearing in a quarter-hour stanza each Wednesday night on WFBM. The combo consists of Cliff Grass, leader, formerly with Gray Gordon; Robert Simpson from Bob Zurke's orch; Bob Peek, formerly with Glenn Miller and Bob Crosby; Bob Vollmer, skin man with Charlie Davis; Ben Lantz, from Augie Clevenger's orch; and Bestow Rudolph, from Woody Herman's band.

An amusing sidelight during one of their programs occurred when a buck private, eager to take a clarinet break, gave a Lieut. Colonel an elbow in the ribs to get at the mike. The officer took it good naturedly but said it was the first time he had been maltreated by a private without arranging a sojourn in the guardhouse for the offender.

Spitalny's Theatre Stunt

San Antonio, April 15.

In conjunction with the appearance here this week of Phil Spitalny and his 'Hour of Charm' all girl orchestra at the Majestic theatre here, a contest is being held to select a girl vocalist or instrumentalist in this area.

On each morning Monday through Thursday, entrants are being auditioned by Spitalny. On Friday the finalists selected will be presented as part of stage show. At the concluding performance Friday evening the audience will be asked to select three winners. First prize winner will be awarded $65, second place will be $25 and third place winner will receive $10. Only rule is that the girl must be over 16 years of age.

Strike action involving name band in a major hotel dining room occurred Friday (11) when the Bobby Byrne orchestra failed open on schedule at the New Yorker hotel, New York. Beginning that evening the hotel began a 'dinner only' policy in its Terrace Room, shuttering at 10 o'clock.

Byrne was to replace Woody Herman and was dated for five weeks, but was prevented from opening by a clash between the hostelry's operators and the International Alliance of Theatrical Stage Employees. Under a reciprocal assistance agreement the IATSE enlisted the aid of the American Federation of Musicians, which ordered Byrne not to go into the room.

Argument began when the IATSE insisted that one of its men take over operation of the room's spotlight, now being handled by a member of the Hotel Trades Council, also part of the A.F. of L. Frank K. Andrews, head of the hotel, resisted the IATSE efforts and ordered the supper period closing. Spot now uses a five-piece combination for dinner dancing. Latter is composed of union musicians and is allowed because there is no need for the operation of lights.

Bad Influence

Andrews' attitude against the use of IATSE men is based on the fact that the pay scale for an IATSE week is much higher than the fairly even rate paid all the various types of workers which make up the Hotel Trades Council. He figured that the heavier IATSE pay envelope would eventually breed discontent among the hotel's other employees and precipitate a much more difficult problem.

Three other N.Y. hotels are on the IATSE list for the same sort of action. They're the Biltmore, with Clyde Lucas and show; Park Central, with Buddy Clarke's band and show, and the St. Regis, two bands and show.

OBEISANCE TO AN AGENT

Chicago, April 15.

A man-bites-dog switcheroo greeted the William Morris agency's Cress Courtney, band booker, who was summoned to Rockford, Ill., by Louis St. Pierre, owner-operator of the Palace and Continental theatres. St. Pierre plays talent in both houses, the Palace with a permanent line and traveling acts, and the Continental with bandshows.

Courtney's concern revolved around the Holy Week booking of Joe Reichman's band into the Continental, when St. Pierre expressed himself worried about the overhead. But when Reichman totaled an unexpectedly strong gross, St. Pierre summoned Courtney from Chi 'on business'—and surprised the agent by throwing him a party, and generally staging shindig in honor of the agent, at which Reichman, of course, officiated. Latter has since shifted into the Netherlands-P Cincinnati.

Jean Wald Resting, Her All-Girl Group Disbands

Pittsburgh, April 15.

Jean Wald, Pittsburgh gal who started all-femme orchestra here almost 10 years ago, is back home for a long rest, having dropped her outfit at close of Florida season. Band started there in January at Hotel Floridian and wound up a strolling trio in cocktail lounges there for remainder of winter.

Most of Wald bandsladies haven't so far made other connections and leader says she's going to rest here at home for summer at least. May reorganize again in the fall.

On the Upbeat

Palisades Park, Fort Lee, N. J., resumes name bands for summer April 26-27. Will open only weekends till May 24 when full-week operation begins.

Jack Teagarden guests on Bing Crosby's radio program tomorrow night (Thurs.). He's working in Crosby's 'Birth of Blues' film.

Sam Donahue band shifted from Okeh to Bluebird. Cut its first four sides last week.

Dick Todd renewed for another year on Bluebird.

Billy Baer band and singer Eddy Howard, now working as single, start a tour together at Orpheum theatre, Springfield, Ill., April 26.

Guy Lombardo pulls out of the Roosevelt hotel, N.Y., May 15.

Bill Roberts orchestra at the Olympic Hotel, Seattle, for the past three months is leaving April 25 for the Paxton Hotel, Omaha. Harl Smith orchestra, now at Sun Valley, will take over the Olympic spot, playing in the Georgian Room for dinner six nights a week and for supper dancing in the Bowl Wednesday through Saturday.

Pancho band gets Ben Marden's Riviera job this season. Open early in May.

Buddy Clarke band signed to Wm. Morris agency for three years. Currently at Park Central hotel, N.Y.

Lena Horne, ex-vocalist with Charlie Barnet, will be a party of the Cafe Society concert at Carnegie Hall, New York, April 23.

Marvin Long, Fred Waring trombonist and asst. librarian, called into service. Scotty Bates expects ditto.

Charlie Barnet has hired four lookers to form into a vocal quartet. They're Marie McDonald, Toni Traub, Vivian Blane, Mary Ann McCall. Latter was with Barnet before and will be the male voice in the group.

Leopold Stokowski will lead All-American Youth Orchestra in concert at Forum, Wichita, June 17.

Al Fremont opened at Merry-Go-Round, Pittsburgh, Friday (11) for third engagement there this season, replacing the Bubbles Becker outfit.

Jack Williams, sax player with Baron Elliott at William Penn Hotel's Chatterbox, Pittsburgh, drafted and replaced by Jimmy Datillo, from Etzi Covato band. Dean Sayre taking over latter's spot.

Don Bart band, with Shirley Jeane, into Hotel Roosevelt's Lounge Cafe, Pittsburgh, Monday (21), succeeding Ted Blake and his Men About Town.

Phil Alwess takes over at Balconades, Pittsburgh, in place of Joe Villella, who after six months there moves to Oasis, another Pitt nitery.

Sammy Elsen will lead a Ruby Newman unit for the 12th consecutive year playing for the Vincent Club show, April 17-18-19, John Hancock Hall, Boston.

Cecil Golly orch, currently at Deshler Wallick hotel, Columbus, held over for two more weeks 'til May 1. Run has broken all records in hotel's Ionian Room.

R. H. Pauley's Turnpike Casino, Lincoln, Neb., celebrates its fifth anniversary this weekend (18-20), and has Sterling Young booked for the occasion.

Allen Curtis orch opens season for Hampton Beach Casino, N. H., Saturday (19).

Ray Galvin's Eastern Orchestra Service, Boston, has booked Abe Lyman into Totem Pole Ballroom, Auburndale, Mass., for two days, April 25-26; New England tours for Jerry Wald, April 30, May 1-2-3, and Teddy Powell, May 10-14-16-17.

★★★★★

"HERE'S THAT BAND AGAIN!"

DICK JURGENS

AND HIS ORCHESTRA

★

THE FAVORITE OF MILLIONS FROM COAST-TO-COAST

SIX YEARS OF SOLID AIR TIME—WGN-MBS-NBC

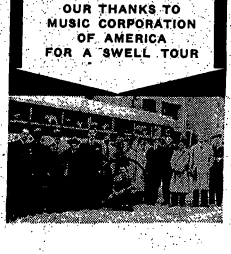
ON TOUR—BEGINNING

April 14—Appleton, Wis.
April 15—Rockford, Ill.
April 16—Decatur, Ill.
April 17—Sheboygan, Wis.
April 18—Milwaukee, Wis.
Apr. 19-20—Chase Hotel, St. Louis.
April 21—Collinsville, Ill.
Apr. 22-28—Chase Hotel, St. Louis, Mo.
April 29—Quincy, Ill.
April 30—Racine, Wis.—Theatre.
May 1—Green Bay, Wis.—Theatre.
May 2—South Bend, Ind.
May 3—Coloma, Mich.
May 4—Waukegan, Ill.
May 5-6—Madison, Wis.—Theatre.
May 7—Mapitowoc, Wis.—Theatre
May 8—Enroute.
May 9-15—Indianapolis, Ind.—Lyric Theatre.
May 16-22—St. Louis, Mo. — Fox Theatre.
May 23-29—Chicago—Chicago Theatre.
May 30-June 5 — Milwaukee, Wis. Riverside Theatre.
June 6-14—One nighters to Calif.
June 15-July 12—Catalina Island, Cal.—Casino.
July 13-27—One nighters to Denver.
July 28-August 7—Denver—Lakeside.
August 8-14—One nighters to Chicago.
August 15-Dec. 1 — Chicago, Ill.—Aragon Ballroom.

★

BEST SELLERS ON OKEH RECORDS

OUR THANKS TO MUSIC CORPORATION OF AMERICA FOR A SWELL TOUR



Marks on Stand in His Suit Against Vogel Co.

Edward B. Marks will be examined before trial April 16 in N. Y. federal court in connection with a suit being brought by Edward B. Marks Music Corp. against Jerry Vogel Music Co., Inc. On Thursday (10), Vogel filed a general denial to the suit which charges infringement and asked for a dismissal.

Marks Music claims that its president wrote a song called 'December and May' in November, 1893, and renewed the copyright in November, 1920. Since April, 1933, Jerry Vogel is accused of infringing via a song with a similar title and most of the same lyrics and words. An injunction, accounting of profits and damages are sought.

SONG INFRINGEMENT SUIT

Jewel Music Publishing Co. has filed suit in N. Y. federal court against Leo Feist, Inc., charging infringement of the music of 'Carnival in Cotton Town' by Feist's 'Drummer Boy.' Plaintiff's song was written in 1935 by Jules Lanon and Louis Ricca.

An injunction, accounting of profits and damages are sought.

Power of Suggestion

Lincoln, April 15.

Larry Herman, leader at the Pla-Mor this weekend, was being ribbed about his recent marriage to Merijeanne Masten, publicist for the Vic Schroder (his booker) office in Omaha.

Ballroom crowd is convinced she got to believing the stuff she wrote about him.

BMI Asks That Mutual Shorten Its Plug Rule For Hourly Repetition

Broadcast Music, Inc., has asked the Mutual Network to suspend its rule barring the playing of the same tune within less than two-hour intervals. BMI would like to have this interval cut down to an hour.

Both NBC and Columbia suspended this rule shortly before the break with ASCAP, for the apparent reason that BMI's limited supply of dance music made this necessary. No move has been made by either network to reinstate the rule.

Mario Merin rhumba band opened indef engagement at El Chico, Pittsburgh, Saturday (12).

Com-Catching Possibilities

Three more recordings of 'Intermezzo' come along this week, all on Columbia release. Of the three, Marie Greene's (36007) *sopranoing, supported by chorus and orchestra, is the best. Singer handles it in a manner that gets the utmost out of the melody, and the chorus and musical bridges enhance its value. Xavier Cugat pops up with version* (36016) *in beguine tempo. It's a listenable cutting, but the tune drops a bit of its punch at this speed. His is colorfully arranged, however, for flutes, violins, etc., with intermittent choral efforts. Charlie Spivak's cutting is comparatively lifeless. Too much concentration on his muted horn neglects the accompaniment, a fault to be found on some of his past recordings. 'Carnation' backs Miss Greene's record, a lively bit. Cugat couples his to 'Rendezvous in Rio,' an average bolero vocalled by Lena Romay. 'Sympatica' backs Spivak's. 'It's a dull and worthless tune, surprisingly so because Rodgers and Hart authored it, but its intrinsic lack of distinction explains why this filmusical excerpt wound up on the cutting room floor. Gary Stevens vocals.*

Vaughn Monroe 'Thumbs Up'—'Clam Chowder' (Bluebird 11103)

Followup to Irving Berlin's 'When That Man Is Dead and Gone' was to be expected. 'Thumbs Up' is similar, telling the story of a guy, a date, the bombs and bomb shelters. It's in jump tempo, an okay machine bit. 'Clam Chowder' is an apt title for the reverse. It's a monotonous bit of brass work in arranger Johnny Watson's usual style.

Claude Thornhill 'O Sole Mio'—'Traumiere' (Okeh 6124)

Two fine examples of Thornhill arrangements. Sparkling freshness in his stuff, and the clean playing of them by the band mark this pair as out of the ordinary waxings. Writings are above average appeal, but still commercial enough to get machine attention. Either side is rich, 'Sole Mio' a shade faster and better. No vocals.

Gene Krupa 'Georgia on My Mind'—'Airect' (Okeh 6118)

Under wraps for a change, Gene Krupa's group does nicely on 'Georgia.' Cutting has a smooth hop under clear and muted brass. It's okay for

(Continued on page 42)

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by the major coin-machine distributors from coast to coast, to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1 Amapola	Jimmy Dorsey	Decca... (5) Marks	
2 There'll Be Changes Made	Ted Weems Vaughn Monroe	Decca... Bluebird	(7) Marks
3 I Understand	Jimmy Dorsey	Decca... (3) Feist	
4 Dolores	Bing Crosby Tommy Dorsey	Decca... Victor...	(2) Paramount
5 One I Love	Tommy Dorsey Ella Fitzgerald	Victor... Decca...	(7) Forster
6 May I Never Love Again	Ted Weems Bob Chester	Decca... Bluebird	(6) BMI
7 Memory of a Rose	Sammy Kaye Jimmy Dorsey	Victor... Decca...	(6) S-B
8 Band Played On	Guy Lombardo	Decca... (2) P.D.	
9 Oh Look At Me Now	Tommy Dorsey Woody Herman	Victor... Decca...	(1) Embassy
10 Perfidia	Jimmy Dorsey Benny Goodman	Decca... Columbia	(1) Southern

DISKS GAINING FAVOR

(These recordings are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Hello Ma, I Done It Again	Ella Fitzgerald Mitchell Ayres	Decca...Robbins Bluebird
Sorrento	Woody Herman	Decca...Southern
Music Makers	Harry James	Columbia...Paramount
Wise Old Owl	Dick Robertson Al Donahue	Decca Okeh...BMI
My Sister and I	Jimmy Dorsey Benny Goodman Bob Chester	Decca Columbia...BMI Bluebird

Inside Stuff—Orchestras

Arrangements were completed at Washington, D. C., during the week to allow the Eddy Duchin band to fulfill its June 20 date at the Copacabana nitery, Rio de Janeiro. All but two of Duchin's musicians are eligible for the draft. Sonny Werblin, Music Corp. of America exec, went to the capital to arrange for special passports for the band and also to arrange for temporary deferment, if any of the men happen to be called for induction into the army while they are out of the country.

Rio booking marks the first time that an American name band has invaded S. A. Duchin is booked for eight weeks at $5,000 per.

Because of the ASCAP situation, Fred Waring some months ago was flirting with the idea of making a couple of record albums, strictly for home use, and specifically restricting the radio rights as an interpretative artist. This is in line with Waring's pet battle on behalf of the National Ass'n of Performing Artists to keep commercials from using disks on the radio. However, nothing came of it.

Two of Dol Brissette's sax players are attempting to cram in a college education at the same time: Leo Thayer at Holy Cross and Bernard Mintz at Clark University, both institutions being in Worcester, Mass.

Lombardo Regrets ASCAPers' Attitude

But Wonders at Their Short Memories—Band Never on the Chiz for Arrangements, Cut-Ins, Etc.

Although not a little vexed with the attitude of some Tin Pan Alleyites, Guy Lombardo is inclined to give the brushoff to any reaction that he's 'pro-BMI.' "If they want to think that way,' says the maestro, 'nothing I can say or do will matter much.

'But it's a pity that they can brush aside 15 or 20 years of close associations and just because I happened to be realistic, and told some of them that the ASCAP-radio fight was not going to be settled as fast as some wishful thinkers hoped, they started getting the hammer out for me.

'I've even heard them say that I pick the tunes for BMI. Which is not only ridiculous, but it's as ridic as their short memories. They know that the Lombardos, in lean years or big, never chiseled on special arrangements, cut-ins, costs for radio wires, etc. But I suppose it would have pleased them if I'd gotten off the air with my Lady Esther program. Well, that may have convinced some, but I'm sure, in view of the axing I'm getting in certain quarters, that they'd find something else to gripe about.

'I'm not against the ASCAP publishers, writers and pluggers, and I'd be a chump to be against radio, or against anybody for that matter, if our job as a dance band is to please the public.'

Heidt's Bow to Robbins

In line with this maestro vs. ASCAP situation, music men recall an incident recently at the Hotel Biltmore, N. Y., when Horace Heidt, then incumbent (and not doing well) virtually declaimed, so sincere was his acknowledgement, that 'your right, Jack, we can't do without the tunes.'

This occurred when publisher Jack Robbins was in the room. He and Heidt hadn't clicked for years, predicated principally on a then popular Heidt impression that 'the band makes the tunes, not the tune makes the band.'

Whether because of the poor biz in the Biltmore's Bowman Room (where, however, there are no ASCAP restrictions) or because he (Heidt) had been radio-restricted, via the sustainings from the hotel, the maestro in a somewhat disgusted mood conceded to the music publisher that the bands need those hit tunes.

Wallace Downey, Inc.

Wallace Downey, Inc., has been formed in New York to handle talent, and ties in with Downey's South American film, music and radio interests. The American, recently returned from Rio de Janeiro, will headquarter in New York for a time, and have his Rio and Buenos Aires agents represent him.

Albert Byington, Jr., just in from Rio, and due to clipper back to Brazil April 17, will rep Downey along with Belba Branca, his present agent.

Downey, meantime, has set Albert Dominguez, Mexican composer of 'Perfidia' and 'Frenesi,' to record for Decca.

Riley's on Saratoga Lake, Saratoga, N. Y., has opened for the season, with Francis Haggerty's orchestra furnishing the music.

Campus Best Sellers

(U. OF ROCHESTER)

Rochester, N. Y., April 15.

Six best record sellers on this campus:

1. *Amapola (Jimmy Dorsey).*
2. *Yours (Jimmy Dorsey).*
3. *Oh Look at Me Now (Tommy Dorsey).*
4. *I Dreamt I Dwelt in Harlem (Glenn Miller).*
5. *William Tell Overture (Alvino Rey).*
6. *Paradiddle Joe (Tony Pastor).*

Eastwood Gardens Feeds Music To Nearby Picnics

Detroit, April 15.

After hanging up more than 1,000,000 attendance last season, Eastwood Park has booked into its outdoor garden for this season the heaviest array of advance bookings it has ever attempted with several dates still left to be filled. As an additional fillip this year, with the idea of attracting heavily to its outdoor dancery, the park has installed a huge picnic grounds where canned music will be used daytimes and nighttimes the music will be piped in from the adjacent Eastwood Gardens. Park has lined up plenty of the huge automobile locals here for picnics and the gag of giving them free music from the nearby Gardens is expected to bring over to the dance spot thousands of the evening picnickers.

Park also is giving a class tone to its dance business by lining up with the colleges and numerous local sororities. For example, University of Detroit Student Union will hold its annual summer dance on Bob Chester (local boy's) music on May 29. Park believes that the collegians set the vogue and has been making special overtures to the fraternities and sororities on the premise that where this group heads the others follow.

The present line-up on bands has Chester opening the Gardens on May 28, followed by Charlie Barnet on June 6; Alvino Rey and King Sisters, June 13; Woody Herman, June 20; Benny Goodman, June 27; Glenn Miller, July 15, and Orrin Tucker, Aug. 1, still leaving plenty of open dates for which name bands will be sought. Prices will continue this season at 50c nightly except on Saturday, when it vaults to 75c, tax included on the latter.

Boom in Wedding Music

Boston, April 15.

The Army draft is driving many to marriage, reports Billy Kroner, who leads a Ruby Newman unit that specializes in weddings. Last year, he averaged one a week.

This year from April 20 to June 30 alone, he has already been signed for 34 wedding parties and more coming in.

SAYS MUSICIANS ARE DEPRIVED OF LEGAL RIGHTS THROUGH REDTAPE, CONFUSION

Boston Tax Consultant, Himself a Musician, Organizes a Secret Security League for Action on Unemployment Tax

Boston, April 15.

A non-profit Musicians Security League, with secret membership, is in process of formation here under the guidance of Gene Mack, whilom guitarist with Jacques Renard, Lee Shelley and other orchestras. By day under his proper name of Joseph B. McGillicuddy the guitarist is a tax consultant and accountant and he sees his fellow musicians as the victims of redtape, contradictory interpretations and their own fears with the result that musicians are shut off from unemployment insurance benefits when needed.

For the past four years, he has been studying this situation where musicians have applied for unemployment compensation when out of a job, only to find that no tax had been paid for them.

'Orchestra leaders have consulted the local Musicians' Union and were informed that they were not to pay any taxes as employers, according to Mack. Furthermore, these leaders were warned by the union that they would be fined if they paid the taxes. The national office has passed the ruling down to the local office after the union attorneys had conferred with the Social Security Board and obtained this Internal Revenue Ruling which only added to the confusion.

'However, many orchestra leaders since then have been declared subject employers and been forced to pay back-taxes amounting to thousands of dollars. Some of these leaders were almost forced into bankruptcy to meet these payments. . . . When a leader appeals to his local union for assistance in this matter he is merely referred to the National Union's attorneys Washington. The leader receives no satisfaction from the attorney and still has to pay the government's demand. . . . One of the evils resulting from the present confused situation is that musicians are afraid to assert their rights by inquiring from the leader or music purchaser if the tax is being paid for them. These musicians fear they may lose their jobs if they make an issue of this matter. If no tax is paid for them on current engagements, it is necessary for them to go through months of delay and red tape in order to obtain unemployment compensation. Many become discouraged and cancel their claims before the case reaches settlement. Sometimes the musician is forced to withdraw his claim under duress.

'Membership in the proposed Musicians' Security League is strictly confidential to prevent possible loss of employment by members from employers who do not wish to accept their responsibilities. No member becomes involved in any manner. Membership is open to all musicians and dues are only $2 per year. Says Mack:

'The Musicians' Security League intends to correct existing faults from two angles: first. Current Engagements will be given immediate attention and steps taken to assure the payment of current social security taxes by either the leader or the music purchaser, which might be the hotel, nightclub, restaurant, or ballroom. This will result in prompt settlement of unemployment compensation claims if any musician becomes unemployed at the termination of his engagement. Secondly, we will strive for the correction of the underlying faults that have caused these difficulties. It is urgent that this be done immediately before government wage records are destroyed.

'Individual claims for adjustment of old age social security benefits will be handled at a nominal cost. This involves obtaining a complete wage record from the individual musician and preparation of necessary government forms, together with proper follow-up of this adjustment, which may take several months.

'Individual unemployment compensation claims will also be handled at a nominal cost, payable when benefit checks are received,' Mack concluded.

PREAKNESS BALL

Held for Variety Club Charity Fund This Year

Baltimore, April 15.

The Preakness Ball staged on the night of that famous race, May 10, will be sponsored by the Variety Club here this year for its charity fund. Dance scaled at $1 for general admission and a $2 tap for 'club house' seating at tables, will take place in the Fifth Regiment Armory. Raymond Scott and Vincent Lopez will hold down the bandstand with show interpolations figured throughout the evening.

Bill Hicks is chief barker of the local Variety Tent. The committee in charge of the ball is headed by Howard A. Burman, and is composed of J. Louis Rome, I. M. Rappaport, Bernie Seaman, Bill Saxton, Joe Grant, Barry Goldman, Ed Sherwod, Lou Garman, Nick Weems, Eddie Perotka, J. Lawrence Schanberger and Leonard 'Chum' McLaughlin.

Juke Films Give Lesser Bands Break Not Often Found Via Wax Boxes

Bands listed below the top 15 or so in popul[illegible]ngs look upon the jukebox films as a great break for them. Leaders of such outfits that have made reels, as have big name crews, figure that now they're going to get a play where they never got it before.

Most of the lower rated outfits make conventional platter recordings, but except in cases of outstanding records they don't get much play in coin machines because they're crowded out by the top bands. Most operators don't bother stocking machines with recorded examples of their stuff because nickel droppers nearly always confine spending to the Dorsey's, etc.

Makers of juke reels can't afford to film an eight clip reel with top bands alone, because of the prohibitive price, which gives the non-rated groups the break they talk about.

They're included in the films because they are not too expensive and operators of the boxes and the people who pay to see them have no choice of selection. Once a reel is made up it remains in one piece. And when a coin is paid to set it in motion the band that comes up goes through its routine regardless of who likes it.

BAND VOCALISTS GUEST ON WNEW PROGRAM

Name band vocalists are the basis of a 8:30-9 p.m. program which began on WNEW, New York, last night (Tuesday). Station is guesting a different chirper each week, backed by Merle Pitt's studio band.

Helen Forrest, with Benny Goodman, was the first. Series will continue till band list is exhausted.

Nay, Mary Ann McCall

Charli Barnet and Tommy Reynolds came to mild grips last week over vocalist Mary Ann McCall. Latter, who had been with Barnet and then shifted to Reynolds, was on the verge of returning to Barnet as the focal point of a new quartet when Reynolds served notice that she was under contract to him.

Barnet was asked $2,500 for her contract. She returned to Reynolds soon after.

Will Osborne and his new crew go into the L.A. Paramount theatre for two weeks, during the run of 'Caught in the Draft.' Ray Noble's orchestra opens a month's run on Catalina Island May 17, and Slim and Slam start at the Swanee Inn, L. I., April 29.

Old Orchard Opens May 3

Boston, April 15.

Old Orchard Pier, at Old Orchard Beach, Me., opens May 3 for season, while Riverside Park, Springfield, Mass., unshutters on May 2.

Ray Galvin's Eastern Orchestra Service, Boston, has exclusive bookings on both spots.

Congarhumba No Lure in Cleveland For the Spenders

Cleveland, April 15.

Jules Duke's crew is returning home to Cleveland after two years' absence, to start summer policy in Statler Hotel's cocktail lounge about April 28.

Hostelry may abandon the Latin atmosphere 'Jose Morand installed last fall. Although pushed heavily by Jack Hennessey, v.p. of Statler chain, the conga-rhumba stuff never quite jelled here. Attracted the young set from the social register, but not the spenders.

Doris Weston was brought in Monday (14) with Carlton and Juliette, ballroom terpers, for what probably will be the room's swan song-show for the season.

FENTON BROTHERS GO SEPARATE WAYS

Boston, April 15.

Fenton Brothers orchestra will split after Saturday (19) with George Fenton retaining the present band and Joe Fenton moving out to form his own band. Joe will have arranging assistance of Glenn Taft, formerly with Charlie Barnet; Joe Haymes and Claude Thornhill.

Both bands will operate under their own names in the New England territory, although George has plans to move to another section.

BRADLEY CAN TRAVEL

After First Month Silver Programs Okay Outside New York

Contract for the Will Bradley band's 23 weeks on 'Silver Theatre of the Air' allows Bradley to do the show from the road after the first four or six weeks, which will come from New York.

Columnist Ed Sullivan and the band replace the current dramatic series April 27.

Madison Dancery

Continued from page 37

when so many young people will be the mainstay of the patronage.

Bands will be changed every two weeks. Only one session nightly, 8 p.m. to 2 a.m., with matinees on Saturday and Sunday. The 66c flat for male or female; other hooferies cut for the femmes usually.

Other Bids

With the deal consummated it develops that Mike Todd wanted it for a Cabaret-Theatre counterpart of his Chicago venture; Billy Rose for an indoor Aquacade (voted impractical constructionally by Stanton Griffis, Col. John Reed Kilpatrick and others of the Garden); and Louis J. Brecker (Roseland ballroom) for a hoofery which Brecker had in mind last year of somewhat similar pattern. It was to be called a Quartercade (25c parity for all items).

An automobile giveaway every week will be another feature. With Walter P. Chrysler, Jr. on the Garden board, that may be the auto make although not set yet.

Radio-Music Settlement Indef

Continued from page 1

held a similar conference at ASCAP headquarters last Friday (11).

Affiliates Dominate

A significant feature about the NBC and Columbia meetings is that present at each was somebody representing the particular network's affiliates. CBS had Ike Lounsberry, of WGR-WKBW, Buffalo, and NBC's affiliate attendants were Paul Morency, of WTIC, Hartford, and Sam Rosenbaum, WFIL, Philadelphia. By the device of including affiliates in such delegates NBC and Columbia have indicated that any deal they make with ASCAP will have to be subject to the approval of their affiliated stations.

Pointed intimations have come from these affiliate ranks that, unless NBC and CBS get themselves in a vulnerable spot as the result of the FCC's monopoly report, these networks will not be able to make a deal until the affiliates find out what ASCAP music will cost them locally. In any event the odds are that the real bargaining between NBC and CBS and ASCAP for a settlement of their differences will not start until after the close of the convention of the National Association of Broadcasters in St. Louis, May 12 to 15, inclusive.

Stall for Good Deal

Strategy which still actuates the rank and file of broadcasters, and which attitude presages a distant settlement on the part of NBC and Columbia, is that the longer radio holds out the better will be the deal it will obtain from ASCAP. Only thing that can happen which will precipitate NBC and Columbia into closing with ASCAP any sooner than its affiliates dictate a deal between the Society and Mutual. The networks, affiliates themselves point out, have nothing to fear from Washington so long as they show a disposition to talk with ASCAP. The same affiliates feel certain that NBC and Columbia will not signature any contracts with ASCAP minus the approval of their associated stations because they (the networks) would risk not collecting anything on the payments made ASCAP from the associated outlets.

These affiliate sources warn that if ASCAP is thinking in terms of 1940 as far as income from local stations is concerned it will find itself quite disappointed after the N.A.B. convention has acted on the formula which ASCAP proposes for local stations. If, say these sources, the ASCAP proposals aren't close enough to what the local stations think they should pay, the temper of the convention, they predict, may delay settlement of the local music angle for several months. ASCAP so far has not developed any local station formula based on her program payment, figuring that this angle can be taken up after something has been worked out with the networks. On the other hand there is a strong sentiment within ASCAP which favors passing up contracts altogether with local stations and confining the use of ASCAP music, if possible, to network hookups, on the theory that the ASCAP would have less chance of being overplugged and a greater sale of sheet music might ensue. These pubs and writers would prefer to sacrifice some of their performance money for an increased income from sheet sales.

Contract Longevity

Indications have already been given that one of the major points of haggling between the networks and ASCAP will be the longevity of the contracts. ASCAP, it is understood, will put no limit on the length of a contract calling for a percentage on all commercial programs, but it is inclined to limit the term of a per program arrangement because of its new and untried angle. Another point that may raise much argument during negotiations has to do with some broadcasters' insistence that the contract include provision that any renewal, unless the new contract runs for 10 years, be subject to arbitration. The future of Broadcast Music, Inc., these broadcasters point out, will be determined by the longevity of the new contract with ASCAP. If the latter is termed for 10 years the inclination will be to shelve BMI, whereas, a much shorter period would find the stockholders to keep it going as a bargain instrument in dealing with ASCAP in the future. BMI, according to one of its directors, cost the radio industry somewhat less than $2,000,000 during the past year. Obligations outstanding figure about $1,750,000 more.

If Mutual's copyright committee feels satisfied with ASCAP's alternate terms at today's meeting in Chicago, the next move will be to submit it to the network's board of directors and stockholders. Latter meeting would be called for the latter part of next week. If the Mutual board votes to recommend an agreement covering the use of ASCAP music on broadcast programs, the network's affiliates will be summoned to a third meeting to be held during the first week in May.

'Store Clerk Composer' Jibe Irks BMI

Even while ASCAP and the networks are talking peace the bombardment of propaganda continues from ASCAP and BMI quarters. Latest exchange between the publicity departments of ASCAP and BMI concerns an ASCAP pamphlet, recently issued, which outlines the history and functions of ASCAP and includes excerpts from newspaper articles and editorials on the ASCAP-radio fight.

BMI's press agents last week took a blast at the pamphlet, apparently on the basis of a quoted editorial which read, 'The radio monsters . . . have put the songwriters to work as store clerks and the store clerks to work writing songs. It's like Russia.' BMI admits that among its writers are a few store clerks but explains that it didn't fancy the belittling tone of the quotation.

The blast was captioned 'ASCAP friendship' and the introductory paragraph read: 'There has been talk about ASCAP's new goodwill policy toward the broadcasters. ASCAP has recently put out a new pamphlet which gives an illustration of the way ASCAP gets affectionate. Headlines set out prominently in the middle of one page read, 'Radio Wants Free Music' and 'Radio Hits Writers' Earnings.'

ASCAP members themselves were surprised by the sudden release of the pamphlet. They had been under the impression that these tactics had ended with the elimination of the extensive publicity staff headed by A. P. Waxman. Since then all authority over publicity has been reinvested in E. C. Mills, who brought in his own p.a., Richard Murray.

ASCAP Rates Mutual as Unique

Any deal made with the Mutual Network by ASCAP will be basically different from the contracts eventually consummated with NBC and Columbia. ASCAP is proceeding on the theory that Mutual differs from the other two networks in three ways:

1. Mutual is not operated for a corporate profit, whereas NBC and Columbia are privately owned and operated for a corporate profit.

2. Mutual does not detract 16 hours in compensating an affiliate for commercial services as the other two networks do, and, unlike NBC and Columbia, makes no charge for sustaining services.

3. Mutual deducts 15% as a sales and service fee from the revenue collected for time from commercials and turns the remaining 85% over to its affiliated stations, whereas the other two networks base their affiliated station compensation on a scale which starts at around 20% and works up to 37½%.

Isidore Witmark Dies; In 1886 He and Bros. Became Music Publishers

Isidore Witmark, 71, a founder of M. Witmark & Sons, died April 9 of pneumonia in Polyclinic hospital, N. Y., after a brief illness. He was president of the Witmark publishing firm when it was acquired by Warner Bros. as part of an $8,000,000 music publishing deal.

With his brothers Jay and Julius P., Isadore Witmark in 1886 turned their small printing plant to publishing popular songs. Isidore had meanwhile done some songwriting for brother Julius, a boy soprano, and the first of these he had published was 'A Mother's a Mother After All.' His later tunes included 'President Cleveland's Wedding March,' 'To Who, You Know' and 'He Was a Pal of Mine.'

Witmark firm itself moved into important ranking in 1898 with the acquisition of Victor Herbert's comic opera, 'The Fortune Teller,' and such of the latter's tunes as 'Ah! Sweet Mystery of Life,' 'Kiss Me Again' and 'I'm Falling in Love with Someone.' Among the firm's publications were 'Sweet Adeline,' 'When You Were Sweet Sixteen,' 'My Wild Irish Rose,' 'Tammany,' 'Absence Makes the Heart Grow Fonder,' 'Where the River Shannon Flows' and such Sigmund Romberg scores as 'The Student Prince,' 'New Moon' and 'Desert Song.' As to royalty collections from ASCAP Witmark has always ranked among the top in the publisher group.

Surviving are two daughters, two brothers, Jay and Frank Witmark, and a sister. Julius P. Witmark, Jr., who is with Broadcast Music, Inc., is a nephew.

NEBRASKA 1937 LAW ECHOES APRIL 28

Lincoln, April 15.

Last chance bid for recognition is to be made by the proponents of Nebraska's anti-ASCAP law, passed in 1937, when it comes up for U. S. Supreme Court review on Monday (28). Attorney general's office has indicated the bulk of the argumentative job will be saddled on William J. Hotz, an Omaha attorney who, as special prosecutor, handled the case when the law was called 'in-operative' by a U. S. District Court, three-judge session here in 1939.

Since the District Court judgment wasn't a complete slapdown, there is some optimism on the anti-ASCAP side that reversal might be gained. In any event, a decision which might illuminate the way to state legislative control of ASCAP's business methods, would be acceptable.

Nebraska's law is the first of many state bills to survive vote of solons and win governors' signatures and get a trial on its merits. As such, and with all the arguments which would fit all the cases, the high court is taking care of them all in one swoop.

The U. S. District Court felt that the law, as framed by the Nebraska law-makers, was too hefty a measure, going outside bounds to assume powers hitherto delegated only to congress. Some of the bill was thought to be okay, but the judges said each part of the bill indicated its dependence so strongly on the other parts that it was evident that the legislature wanted the whole bill to go through.

When it came time to appeal, Hotz filed 22 affidavits from that many of the 43 members of the legislature who passed it, saying their intention was to crack the monopoly without taking away the rights of copyright holders. Decision said, too, that it was not proper for individual members of the society to combine for the purpose of price fixing, and on those two premises the appeal was granted.

Hotz may be accompanied by Walter Johnson, the attorney general, who finds he's in an odd position. Johnson was a member of that 1937 legislature, but didn't vote for the measure, because he felt it was unconstitutional. After it passed and the legislature was over, he ran for the a.g. office, won it, and with it the duty of fighting to the last ditch for the legislation he couldn't see as a solon.

Network Plugs, 8 A.M. to 1 A.M.

Following is a totalization of the combined plugs of current tunes NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (April 7-13). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. [Dropped for some months, persistent trade demand prompted resumption of the plug's breakdown even though ASCAP tunes obviously can't be logged.]

TITLE	PUBLISHER	GRAND TOTAL
Amapola	Marks	28
Wise Old Owl	BMI	27
It All Comes Back to Me Now	BMI	25
Do I Worry	Southern	24
High on a Windy Hill	BMI	21
Number 10 Lullaby Lane	Warren	21
Walkin' by the River	BMI	21
I Hear a Rhapsody	BMI	19
Two Hearts That Pass in the Night	Marks	19
Here's My Heart	BMI	17
Song of the Islands	Marks	17
You Walk By	BMI	17
Georgia on My Mind	Southern	16
Things I Love	Campbell	16
Because of You	BMI	15
I Do, Do You?	Stevens	15
My Sister and I	BMI	14
Perfidia	Southern	14
So You're the One	BMI	14
There'll Be Some Changes Made	Marks	14
With a Twist of the Wrist	BMI	14
Keep an Eye on Your Heart	BMI	12
Maria Elena	Southern	12
Let's Dream This One Out	BMI	12
Oh Look at Me Now	Embassy	12
In the Hush of the Night	Beacon	11
You Should Be Set to Music	BMI	11
G'bye Now	BMI	10
Ida, Sweet as Apple Cider	Marks	10

Coin-Catching Possibilities

(Continued from page 40)

nickels. Anita O'Day's vocal, however, is not satisfying. 'Alreet' other of those things. Too noisy and aimless. Miss O'Day vocals.

Kay Kyser 'Alexander the Swoose'—'Why Cry, Baby' (Columbia 36040)

'Swoose' is one of those 'Three Fishies' novelties that find easy favor on any turntable. Almost all vocal by Harry Babbitt, Ginny Simms and Jack and Max, the tune is lightly arranged and liftingly played. Lyrics are cute. Reverse is also okay. Sully Mason vocals.

Tony Pastor 'Confessin'—'I Close My Eyes' (Bluebird 11105)

Pastor maintains his average with the first side. Standard is burnished by a slowly-played arrangement and set solidly by Pastor's vocal and tenor break. Coupling is an average pop, lyriced by Dorsey Anderson.

King Sisters 'Perspicacity'—'Where Mountains Meet Moon' (Bluebird 11099)

Kings do a neat job on these two. First is a rhythm piece from the past, with good lyrics, ably backed by a segment from the Alvino Rey band. It lifts. Backing is a listenable piece of ballad material under smooth treatment. Sides are liberally sprinkled with Rey's guitar.

Jimmy Dorsey 'In Hush of Night'—'My Sister and I' (Decca 3710)

Both sides machine items. First is good example of band's method of using vocalists Bob Eberly and Helen O'Connell; former at ballad pace and latter in rhythm. It's good. 'Sister' loses a lot of its possibilities via a tempo that carries Bob Eberly's excellent lyricing at too fast a speed. It'll get plenty of play, however. Accompaniment is neat.

Mitchell Ayres 'Band Played On'—'South North Carolina' (Bluebird 11101)

There are tasty arrangements of this tune on the counters; Ayres arrangement can drop right into line with them. He colors it neatly and uses Mary Ann Mercer and Tommy Taylor separately on vocals. Tempo is proper 'Gay 90's.' Miss Mercer's vocalling stands out on the reverse.

Barry Wood 'Things I Love'—'Talking to Wind' (Victor 27369)

Wood turns in a nice job on the first, a capable tune with good lyric. Background is commendable. Reverse is listenable also, but not as good material. It convinces only in flashes.

Leo Reisman 'My Sister and I'—'Fairy Tales' (Victor 27375)

Reisman's arrangement of 'Sister' is the poorest of all so far. He plays it lightly and at advanced tempo, but succeeds in doing nothing out of the very ordinary. Melody is almost completely lost in the final chorus, following an Anita Boyer vocal which can be labelled one of her worst. 'Fairy Tales' is better, but it's an innocuous number.

PRO-ALLY GROUP

Puts Up $600 In Prizes for a Theme Song

Woman's Division of Committee to Defend America by Aiding the Allies has started a nationwide contest to find an original popular song to use as a theme to attract attention to the club's purpose. Total of $600 in prizes has been earmarked for winners $300 going to the best tune submitted.

Flock of names from all sorts of activity and all parts of the country are listed on the advisory committee which will select the winners in the competition.

R. M. Cooper Off FCC

Washington, April 15.

Robert M. Cooper, former Justice Department lawyer, quit the Federal Communications Commission last week after two years of special service. While entering private practice, he will continue handling special assignments from the D. of J., probably involving radio.

Before joining the FCC legal staff, Cooper did considerable pick-and-shovel work readying the attack on ASCAP.

BMI Stops 'Cathedral'

Catalog department of Broadcast Music, Inc., has issued a desist warning to its subscribers in connection with the airing of 'Cathedral in Rio,' a Southern Music publication. This stop order, listed by BMI as 'Vital Changes No. 35,' follows a complaint made by Witmark, an ASCAP affiliate, that the melody of 'Cathedral' is an infringement of 'Lullaby on Broadway, which Witmark copyrighted in January, 1935.

The Southern tune was formerly tagged 'Ahora Seremos Felices' and copyrighted in 1938. Harry Warren wrote the melody of 'Lullaby' and Rafel Hernandez did the music of 'Ahora' which Southern converted into 'Cathedral in Rio.' Witmark proposes to file suits later against Southern and the BMI subscribers that used the disputed melody.

Lew Porter and Johnny Lange sold four tunes to Producers Releasing Corp. for use in 'The Lone Rider Gallops to Glory.' They are 'Sweet Suzannah,' 'Under Prairie Skies,' 'In Old Spring Valley' and 'Old Cactus Joe.'

15 Best Sheet Music Sellers

(Week ending April 12, 1941)

Amapola	Marks
Wise Old Owl	BMI
Walkin' by the River	BMI
Oh Look at Me Now	Embassy
Number 10 Lullaby Lane	Warren
Do I Worry	Southern
I Understand	Feist
My Sister and I	BMI
San Antonio Rose	Berlin
Intermezzo	Schuberth
Georgia on My Mind	Southern
I'll Be With You in Apple Blossom Time	Broadway
Java Jive	Advanced
You Walked By	BMI
There'll Be Some Changes Made	Marks

ASCAP-Radio Peace Will Cool Off The Amateur Songwriters Fast

Boston, April 15.

Since the break between ASCAP and the radio interests (Jan. 1) there has been a steady increase in the number of advertisements carried by Boston newspapers from music sharks. 'The music war,' these ads invariably declare, 'has created a great demand for new songs,' and the sharks, who describe themselves as service outfits, ask for 'song poems' which they offer to set to music.

This offer has now been extended to include a phonograph recording of the completed song at prices which start at $7.

No Need for Songsharks

New York music publishers, who often serve as checking sources for Better Business Bureaus and others on song shark inquiries, declare that they have not been apprised of any particular spread of the songshark thing throughout the country in recent months. They think that the amateur songwriters have had available too many legitimate outlets such as the Song Hit Guild, BMI and various radio programs to make it profitable for the songshark.

These pubs also predict that peace between radio and ASCAP may produce the most pronounced cooling-off period among amateur writers that this country has ever seen. The percentage of click tunes made available by amateurs since the advent of BMI has been so negligible that established publishers will give the product of such sources a long and complete brushoff. People, they say, will listen to the output of amateurs when there is nothing else available but when these ams have to compete with professionals it will be an altogether different story.

NO COLUMBIA RECORD SETTLEMENT AS YET

Hollywood, April 15.

A second meeting to settle the strike at the Columbia Recording plant here was broken up this morning when the committee representing the struck United Electrical Radio and Machine Workers of America bolted negotiations.

Columbia Recording officials offered to increase pay under all classifications by 1.7c per hour but this proposal was rejected as ridiculous. Edward Fitzgerald, U.S. labor conciliator, has another meeting scheduled for Wednesday (16).

Walkout has been in effect since last Friday. Repeated attempts to reopen the plant have been balked by refusal of the clerical workers to cross the picket line.

The union demands raising of the minimum ceiling from 55c to 75c per hour with an increase of approximately 10c per hour in the higher classifications. Columbia plant has 85 employees, all of whom are affected. Company services the recording business in 11 western states and also handles a voluminous transcription trade.

The union negotiated a new wage deal with Allied Phonograph & Record Manufacturing Co. and has announced that neither Allied nor RCA-Victor would handle any Columbia business for the duration of the strike. Union officials said today that a mass demonstration would be staged in front of the CBS studios Saturday night.

You Zig It

Tops in screwy song titles seems to have been scored last week by Columbia Pictures. It registered with the Hays office, as the label of a tune in a forthcoming picture:

'Zig Me Baby With a Gentle Zag,' by Eddie Cherkose and Jacques Press.

DOUGLAS TO PROTEST FOR M.P.P.A.

Board of directors of the Music Publishers Protective Association in a meeting last week instructed its chairman, Walter G. Douglas, to attend the U. S. senate's hearings on the international copyright convention and lodge its opposition to this country's adherence to the pact. Hearings opened yesterday (Tuesday) before a sub-committee of the Senate Foreign Relations Committee, of which Senator Elbert Thomas is chairman. Curious sidelight on the senate bill in so far as the music industry is concerned was the decision of the ASCAP board last week not to have a representative at this hearing. ASCAP's publishers are opposed to the terms of the international convention, whereas the writers think favorably of the project, so that the only logical thing the ASCAP board could do was take a standoff position.

The MPPA board holds to the viewpoint that it would be hazardoue for American copyright owners if the Berne convention were to become the law of the United States without Congress first revising this country's copyright law so as to make the terms of the latter consistent with the provisions in the Berne convention. If the convention were adopted before the U.S. copyright law were revamped, the American publishers, as the MPPAites see it, would be faced with a deluge of infringement suits. Numbers that for years had been treated as part of the public domain would suddenly become valid U.S. copyrights and millions of dollars spent on publishing special arrangements of such compositions would have been wasted.

Most of the foreign copyright laws give the creator or his assignee protection for life plus 50 years thereafter. Under the American law protection is limited to 28 years plus another 28 years if properly renewed. Another factor that makes the publishers hostile to entry into the convention at this time is the unstable world condition. With new boundaries and alliances being established at quick intervals the pubs can't understand why the state department should be so anxious to became part of an international convention and imperil the status of American copyright owners.

Ray Whitley clefted three songs for RKO's 'Cyclone on Horseback.' Ditties are 'Blue Nightfall,' 'Tumbleweed Cowboy' and 'Bangtail.'

Peer Scorns Idea Of Cuban Writers' Group

Havana, April 15.

Ralph S. Peer, head of Southern Music and Peer International Music Corp., when here on the first lap of an extensive South American trip, embracing every country, to line up songs and songwriters, gave the brushoff to Jack Robbins' scheme of a Union of Cuban Composers and Authors. Robbins, in a previous news account, stated that UCCA was being organized by him, via his local rep, Silvia Suarez, in collaboration with Miguel Gabriel, head of the large radio station here, CMQ.

Peer's attitude is that there are already four local songwriters' societies in existence in Cuba, and almost every name songsmith is already affiliated with any of these four combines, or with E. B. Marks (who has Ernesto Lecuona, for example), or with Southern Music (Peer). Exceptions are Tousett, Julio Brito and Osvaldo Estevill, the Hotel Nacional's maestro-composer, and they have been writing for Robbins.

Latter plans a National Music Co. of Cuba, as a further exploitation gag to emphasize the nationalistic aspects—Robbins, naturally, to be the sales agent.

Actually, Robbins and Miguel Gabriel are still talking the situation over. Gabriel and his CMQ have vital advertising and merchandizing affiliations with the Crucellas Co., as the local Colgate-Palmolive-Peet company is called, which plugs its toiletries over CMQ.

Although Gabriel admits that Robbins approached him with a mutual profit scheme, the former is said to have agreed only with reservations, and requested that the idea be put into tangible form on paper so that the CMQ lawyers might go over it. Gabriel never saw Robbins after that interview, nor was any plan submitted to him.

Both Arsenio Rodriguez, blind guitarist and composer, and Margarita Lecuona, cousin to Ernesto Lecuona, are under contract to Peer at the present writing and will remain so for the next six months. Where they will go at the termination of their contracts, and what promises they have made to Robbins are conjectural, says Peer.

Inside Stuff—Music

Joseph Abend, assistant to Sam Manus of Alfred Music, turned tune detective while watching a performance of 'Meet the People,' and spotted eight bars from 'Waiting For the Robert E. Lee,' controlled by Manus, in one of the skits. Controversy which followed was settled with payment of a nominal sum by the Hollywood Theatre Alliance, backers of 'Meet the People.' Manus got an okay from L. Wolfe Gilbert, who collaborated on 'Lee' with Lewis F. Muir, to arange an easy settlement with the revue management.

Manus has just completed compilation of musical works of Lewis F. Muir, composer of 'Robert E. Lee' and 'Take Me to That Swanee Shore,' who died in 1916 at the age of 32.

Muir wrote 85 songs, mostly based on American historical events, in collaboration with Lew Brown, Edgar Leslie and L. Wolfe Gilbert among others.

It cost Irwin Dash Music Co., Ltd., of London some six pounds ($24 U.S.) to clipper over a recording of its newest, 'The King Is Still in London,' to New York, only to reach Dash, who is now in N.Y., completely shattered. The waxing was an off-the-air recording of a London gala. 'King Is Still in London' is by Roma Campbell Hunter and Hughie Charles, the latter co-author with Ross Parker of 'There'll Always Be An England,' also a Dash music hit. Dash, meantime, through his new Dash-(Reg) Connelly Co., in N.Y., is exploiting 'King in London' for the American market.

'England,' of course, has now assumed stature as a war song, akin to 'Tipperary' in 1917, and like every great song it has its sidelights. One of these, a most vexing one to the patriotic British, came from Scotland where, as a sop to that country's nationalistic pride, a special edition had to go out reading, 'As long as Scotland's there.' This is a switch on the original phrase, 'There'll always be an England, while there's a country lane.'

Mills Music, Inc., which for many years has been associated with tunes of the 'Sweet Mama, Papa's Gettin' Mad' and 'Truckin' genre, finds itself this week in an envied niche in an entirely alien field, an important festival of classical music. A Mills publication, 'Cimarron,' by Roy Harris, has been chosen for the closing of the Tri-State musical festival at Enid, Oklahoma, and it will be played by hundreds of instrumentalists gathered into a single group from the many bands representing universities, colleges and high schools at the event. The festival opens today (Wednesday) and closes Saturday (19).

Delegations from the Mills organization which left for Enid last weekend comprised Jack Mills, Mack Stark and Morton Gould. Harris, who was born in Lincoln county, Okla., was also in the party. It will mark the first time that 'Cimarron' has been performed in public.

Harry Fox, as agent and trustee, reported last week that his office has already collected several thousand dollars in advance royalties from producers of film for coin-operated machines. He has already licensed over 50 musical compositions to this new adjunct to the film business even though there are a limited few of the film type of jukebox on location.

Among the producers that he has been licensing on this score are Monoco, Cameo and Soundies.

Nine years ago Fred Auger and Jack Fay, respectively New England reps for Bregman, Vocco, Conn and Santly-Joy, together with Mickey Alpert, maestro at Boston's Cocoanut Grove, discovered that the three celebrated their birthdays on the same day, April 9, and so each year since they have met for a joint party.

Broadcaster Tells State Legislators Law Would Collect $9,000 Tax But Needs $50,000 Copyright Bureau

Makes a Difference

Philadelphia, April 15.

Bert Lemisch's orchestra, playing in a North Philly nitery is hounded by song pluggers. In the past Lemisch had trouble getting music from them, now he's the most sought-after bandleader in town.

Reason: Lemisch's crew has a remote over WDAS, one of the few stations with an ASCAP license.

Boston, April 15.

Massachusetts would receive $9,000 yearly by taxing the American Society of Composers, Authors and Publishers 3% on the $300,000 it collects within the State, but it would cost the State $50,000 to conduct a copyright bureau, it was pointed out (9) to the Legislature's constitutional law committee by Harold E. Fellows, general manager of WEEI and chairman of the Massachusetts State Broadcasters Committee.

'This bill would affect Broadcast Music, Inc., also?' Senator W. M. Bowers asked Fellows, who answered in the affirmative.

Fellows explained that taxing copyrights would not only be a burden to the State, but would in turn be passed on to the consumers, 'as is usual whenever any product is taxed.'

'Although broadcasters have suffered from abuses of copyright combinations,' said Fellows, 'they do not oppose rightful returns to authors and composers, nor wish to see the letter circumscribed by unnecessary State restrictions under the guise of anti-monopoly.

'The two bills aimed against ASCAP apply criminal penalties to users as well as owners of performing rights, permitting prosecution of users even for good faith infringement. One of these bills would make it criminal for the unauthorized rendition of copyrighted works by church groups, amateurs, etc., so long as the performance was for profit. Broadcasters would need a staff of lawyers to determine whether the owner of each work licensed had complied with the provisions of the bill.

'Above all, these bills are unconstitutional. And by taxing performing licenses either decreases the return to authors, and hence defeats the purpose of the copyright act, or adds additional burdens to the disseminator of music to the public.

'No legislation by States is necessary, for the problem of supply and demand will solve it.'

Fellows admitted that the policing and supervising of clearances in the present battle between ASCAP and broadcasters have been costly to his station, as well as the others.

POLISH MUSIC TOPS FOREIGN BMI CATALOG

Preference for Polish music leads all other foreign tunes, according to breakdown of requests of member stations reaching foreign language groups throughout the country, as compiled by Broadcast Music, Inc.

Italian was the second most popular foreign music, according to the BMI survey, with Cuban and Latin-American, Scandinavian and Hungarian following in that order.

Questionnaire covering listener preferences was mailed to the 670 BMI stations, with only approximately 57 outlets catering to foreign language audiences responding to the foreign music query.

BMI is negotiating for acquisition of several foreign catalogs, notably Polish. The latest BMI catalog lists music of some 33 nationalities.

ASCAP NUMBER 7TH ON LIST

List of sheet best sellers for the week ending April 11 and as carried in this week's issue credits ASCAP publishers with more numbers than it has had since the break with radio (Jan. 1). The outstanding development in this regard is the advent of 'I Understand' (Feist) in seventh place. Jobbers are of the opinion that this number which has been plugged practically only through the sale of phonograph records is slated for top position.

Other ASCAP-affiliated numbers in this list are 'I'll Be with You in Apple Blossom Time' (Broadway), 'San Antonio Rose' (Berlin) and 'Java Jive' (Advanced).

Dash-Connelly Firm Asks For ASCAP Membership

The recently formed Irwin Dash-Reg Connelly Music Co. is applying for ASCAP membership after waiting a couple of months until the radio music squabble rights itself. New firm, however, has decided not to wait, their sympathies being entirely with the Society.

Paradoxically, Reg Connelly's London firm, Campbell-Connelly, in the meantime has closed a deal to act as British agent for Broadcast Music, Inc., but merely regarding BMI songs as just another catalog, and ignoring any anti-ASCAP sympathies which, in turn, must affect the British Performing Rights Society. The BPRS is ASCAP's rep in England, by treaty.

Connelly, of course, will have to make a separate deal for BMI song usages with the British Broadcasting Corp, and other licenses, separate and apart from BPRS.

Saranac Lake

By HAPPY BENWAY

Saranac Lake, April 15.

Joe Bishop got a thrill when he tuned in and got 'We the People' and his old boss, Woody Herman, and orchestra spent a few moments saying, 'Get Well Joe.' Since that broadcast, Bishop has received an 'up and exercise o.k. His frau is here and bedsides him daily.

Arthur Shelton, ex-critic of the Baltimore Evening Sun, is packing a mess of good comebacks at the local Trudeau sanatorium. Manages a downtown twice-a-week visit.

Barry Kelly is doing well at Trudeau.

Bows and salutations to A. B. ('Tony') Anderson, manager of Schine's Pontiac. Never misses a chance to take time out to visit the many who are marking time and manages to give them many of their wants.

This office is seeking the address and whereabouts of Leroy ('Lasses') White, minstrelman, who headed his own show for years. It's important.

The Chet Kniffins, professionally known as 'The Dells,' took time out while en route from Ottawa to New York City to mitt and ogle the Colony.

Colin Tracey, a Brooklyn product and formerly connected with Columbia pictures, is a newcomer at the Will Rogers.

John Eaton, legiter, who has been fighting a bed routine for so long, is now allowed up for the talkers at the lodge.

Bob Cosgrove just received a report from his medico that nearly makes him fit for army service. A rest comeback.

Rome Bliss (and Calahan) is a new arrival.

Dorothy Maxwell, dancer of other days, just licked a mess of hospital routine and is back in circulation.

The Loney Drews are now a foursome. It's a girl this time.

Bryce Lavign, who used to baton the local Hotel Saranac orch, is now selling radios.

Grace Moore came in to o.o. her husband, Valentin Parera, then was off to Worcester, Mass., for a concert. Parera is packing a mess of good reports.

Harold Rodner, the big boss of the Will Rogers, greeted the gang with a lot of good cheer and nice things that help the ozoning rou ine.

Jimmy Marshall, ex-N.V.A.-ite, who ozoned on Rainbow lake, is now airing in Gabriel, N. Y.

Jack Norworth greets the Actors Colony from the Lamb. Club.

Tudor Cameron (and Flanagan) can now be reached care of Joe Erber, Ambassador Theatre Bldg., St. Louis. He is promoting new possibilities for radio. Cameron did the trick up here in 18 months.

'Spring is here'—storm windows are being packed away, tame fish for Ruth Morris' are being let loose in Lake Colby and eggs are being readied for Camp Intermission, which denotes the anticipated arrival of Mrs. William (Mother) Morris, the one big thrill of the Actors Colony.

Percy Wenrich, who wrote 'Put on Your Old Grey Bonnet,' 'Moonlight Bay' and many other song hits, accompanied by his frau, Dolly Connolly, registered at the Hotel Saranac, and will vacash here. Dr. George Wilson is o.o.ing Percy for a bad throat.

After one month of this ozone, Al Brandt has added 10 pounds, and received report that he was not troubled with this' kind of illness. Is that boy cutting capers.

Betty Schefer, professionally known as Betty Jackson, a former George White chorister, is getting good reports.

Tommy Vicks (and Lawrence), who commuted between Union, N. H., and Boston, due here for his annual summer vacash and check-up.

So many cures have been made and so many patients going home that the Will Rogers hospital looks as deserted as a local undertaker's parlor. Bows for Dr. George Wilson and the can's home-like atmosphere.

Harry Martin asked Ben Schaffer what he thought about the ASCAP music war. Ben snapped back 'Who B.M.I. to talk about my song writing friends?'

Write to those who are ill.

Dario's La Martinique To Jersey for Summer

La Martinique-in-Jersey will probably be sited this season at the old Vivian Johnson roadhouse at Monmouth Beach, N. J. Boniface Dario of La Martinique is dickering for the summer spot and will shutter his West 57th street nitery, a signal success since Danny Kaye's incumbency, as soon as the hot weather asserts itself.

Meantime, April Ames, from 'Louisiana Purchase,' and the Eddy Oliver band moved in last night (Tues.), the latter replacing D'Artega.

ELEPHANTS FORGET

Bridgeport, April 15.

Singer's Midgets opened at Majestic (10) without elephants. Train carrying act's hay-eaters didn't stop in Bridgeport with rest of troupe and couldn't be found until too late for first day's show.

Elephants were located back in N. Y. and arrived at Majestic next day.

NORMAN
HARRIS
and
SYLVIA
SHORE
NOW IN 17TH WEEK
GEORGE WHITE'S
GAY WHITE WAY, N. Y.
Management: WM. KENT
1776 Broadway New York



Meltzer 2d P.A. Turning Talent Salesman for CBS

Al Meltzer, formerly handling press relations for CBS Artists Bureau in N. Y., is being segued into the talent-selling end and will specialize in picture talent under Herb Rosenthal, head of the bureau, and Jack Bertell.

Another ex-p.a., Lou Mindling, recently joining CBS, is aide to both Rosenthal and Bertell on film, radio and nitery talent. Mindling brought in Adelaide Moffett, who will be agented by CBS in conjunction with Mark Hanna, her personal rep.

VAUDER SETTLES BASH ON CONK FOR $6,000

Los Angeles, April 15.

Eddie Medley, vaude actor, accepted $6,000 as an out-of-court settlement of a $50,000 personal damage suit against Louis and Anna Kaplan, operators of the Yost theatre in Santa Ana.

A member of the Medley and Duprey team, performing last New Years' Eve, Medley was struck on the head by a counterweight while waiting for his turn. He recovered from his injuries.

Marden's Riviera Bow Depends on Weather

Bill Kent has not yet fully set the opening show for Ben Marden's Riviera, just across the George Washington Bridge in New Jersey, but the top roadhouse will open May 8 or 15, dependent on the warmness of the weather around that time.

Kent is booking the spot without taking a commission from acts, Marden paying him a fee for the service.

Only acts set thus far are Gower and Jeanne, current at Loew's State on Broadway; Sarah Ann McCabe, singer, and Betty Bruce, hoofer, with two to fill. According to plans, no names are contemplated for the opening show at least, which is in contrast to the Riviera's policy last season, when it played Sophie Tucker, Harry Richman and Joe E. Lewis all at one time. There will be a ballet chorus of 16, plus eight showgirls, with Chester Hale producing.

Pancho's, the second orch at the Riviera last year, will be the first band this coming season, but augmented in size. Second band has not been set.

Asks Singer to Apt., Then Has Her Held for Theft

Pittsburgh, April 15.

Christine Osborne, 22, nitery singer and dancer, was arrested here last week and held for further investigation when Don Washburn, entertainer and m.c. at the Club Petite here, accused her of taking $400 worth of his wife's dresses from his apartment. Washburn told Magistrate William D. McClelland in Morals Court that he met Miss Osborne at the Petite. She said she told him she wanted to be an adagio dancer and that he then took her to his apartment.

Gal testified she tried on a dance costume, but couldn't find her own dress when she got ready to leave. Then, she said, she took a gown belonging to Washburn's wife, an entertainer in Uniontown, Pa. She denied taking any other articles. Washburn accused her of taking two Chinese gowns worth $200, four evening dresses worth $100, and six street dresses.

M. C. as Nitery Op

Boston, April 15.

Larry Thornton, singer and m.c. here, is opening up Dreamwold in Scituate, Mass., next weekend as host and manager. Spot will be operated as daytime eatery and night time club.

Dreamwold was formerly home of late Thomas W. Lawson.

Frances Faye's Buff. Date

Buffalo, April 15.

Harry Altman has set Frances Faye, singer, to open his Glen Park Barn in suburban Williamsville Friday (18). Barn is nitery amusement park which unshutters Decoration Day.

Also starting spring season Friday will be Altman's dancery, at other end of park, playing Bernie Sandler's crew.

N. Y. Nitery Follow-Up

Xavier Cugat with his sock Latin rhythms is back at the Waldorf-Astoria's Sert Room and continues until he shifts into the hotel's Starlight Roof. Meantime the Waldorf's Empire Room has called it a season; there Leighton Noble did quite well for a relatively modest-budgeted band. He wound up his run a day earlier, in order to make train connections, which resulted in Joseph Sudy pinch-hitting for the final (Saturday) night, the same time that Cugat preemed at the Sert Room.

Rosario and Antonio, 'the kids from Seville,' who clicked here with their extraordinary Spanish dances, are back with a new repertoire and an even more inspired performance, presumably aided by the authentic Latin baton of Senor Cugat. The dancers left this spot for Hollywood to do scenes in Metro's 'Ziegfeld Girl' and 'Sing Another Chorus.'

Prominent with Cugat is Miguelito Valdes, the Afro-Cuban imported warbler who out-Arnazes Desi with that style of bongo-banging and singing, and a brunet looker, Evelyn Tyner, featured vocalist. *Abel.*

Det. Police Again Nix License for Sofferin

Detroit, April 15.

For the second consecutive year the Detroit police department has refused to approve Sammy Sofferin's license for his downtown nitery, the Wonder Bar. However, likelihood is that the Michigan Liquor Control Commission will approve his license anyway, which won't promote any more amity between Sofferin and the local gendarmes.

Police a year ago refused his license on the grounds he had broken the law at his famed Powatan Club by allowing gambling and overtime drinking, but the Liquor Commission overruled them in granting a license for his new spot.

Recently Sofferin fell afoul the local police again through the employment of a 17-year-old girl to sell ciggies. He was haled into court and convicted, but then acquitted in another court.

Donovan, Ex-Arbiter Of VMPA, Now Brig. Gen'l

Former Major J. O. Donovan, once closely associated with Pat Casey and arbiter with the now defunct Variety Managers Protective Assn., now ranks as a brigadier-general in the U. S. Army, plus being adjutant-general of the State of California.

General Donovan was administrator on the Coast of the NRA's motion picture code. He campaigned vigorously for the election of California's Governor Culbert Olsen, which resulted in his appointment as adjutant-general.

Cris Cross Appeals

Cris Cross, ventriloquist, who lost once before has appealed to the joint arbitration board of the American Guild of Variety Artists and the Artists Representatives Assn., for a rehearing of his contract dispute with agent Charles H. Allen.

The joint board originally ruled that Allen's pact with Cross was valid and that the agent was entitled to commissions, including 50% of the collections of Music Corp. of America to Cross for agenting him.

Cole's L'ville Bow

Louisville, April 15.

Cole Bros. Circus, wintering in Louisville, will open season here April 25 for a three-day engagement.

Show has been completely vamped.

REOPENING OHIO VILLA WITHOUT THE CASINO

Cleveland, April 15.

Ohio Villa, swank casino which folded three months ago at the height of city's anti-gambling crusade, emerges next month from the doldrums to become a straight deluxe nitery operated by Freddy Myers.

Myers, who also runs a hot spot in the downtown sector tagged Freddie' Cafe, is whitewashing the Villa's reputation by tearing out its old gambling room and enlarging the dining room.

With a gate tax of 50c and an 850 capacity, Ohio Villa will reopen with large production units and name acts booked by Frank Sennes, who angling to get Harry Richman or Sophie Tucker for preem.

New Act in Nitery

CORDAN AND SAWYER
Comedy, Songs, Dances
Villa Madrid, Pittsburgh

Femme teams are pretty rare these days but Cordan and Sawyer are rare in more than just that one respect. They're a two-act with plenty on the ball and should definitely go places. Rose Cordan is the clown half, who resembles a good-looking edition of Fannie Brice, and very funny. Myra Sawyer is the straight, and is oomphish with a figger that pops the eyes of the ringsiders.

Gals have some first-rate special song material and, while Myra is doing it straight, Rosie gives it the comic works. She's a slick mugger who knows what to do and when. Contrast is effective and laughs spill continuously. Most of the time they're on together, but in couple of spots Miss Sawyer comes out for a legit bit of legmania in a sexy outfit and then her partner follows in a genuinely riotous burlesque version.

Best audible number is 'Sex Is Here to Stay,' with Rosie getting the punch lines and doubling ordinary returns with quick ad libs to the audience. She's a crack comedienne and an effective foil for her visually okay partner. At Villa Madrid they've been tying the show in knots and look like real comers. *Cohen.*

Paul Whiteman opened Monday (14) for four-day stand at Paramount theatre Atlanta, which normally is straight pic house. 'Play Girl' is coupled with Whiteman's show.

N.Y. Strand Saving Time On 'Lie'-J. Dorsey Combo

Figuring that the Bette Davis starrer, 'The Great Lie,' and Jimmy Dorsey's band are enough of a draw, and also as a means of holding down the overall running time of the entire show, the Strand theatre, New York, has bought only one act, Tip, Tap and Toe, to go into its stage show with Dorsey. Layout opens this Friday (11).

'Lie' consumes 107 minutes and the stage show has been allotted 45 minutes. With the exception of the dancing trio, Dorsey will fill the entire stage portion. Combination is set for at least four weeks and may go six.

—*From* VARIETY, *issue Apr. 9, 1941.*

TIP, TAP AND TOE
Wish to thank Jimmy Dorsey and Harry Mayer for choosing us as THE act.
Personal Manager — EDDIE SMITH
22 West 48th Street, N. Y.

TEN-SHUN!!
WELDON BARR
BOOKED SOLID ONE YEAR
After Sensational Two Weeks at Roxy, New York
Address Mail
U. S. Army, Camp Meade, Maryland
Direction: MARK LEDDY

DEFENSE WORK UPS VAUDE

'Tink' Humphrey, 64, Dies on Coast; Booking Exec With Butterfield, Keith's

Claude S. (Tink) Humphrey, one of the most colorful of vaudeville showmen when booking the Butterfield (Michigan) and B. F. Keith western time, died Saturday night (12) in Van Nuys, Calif., following a heart attack. He was 64 and had been in virtual retirement for the past five years because of a cardiac ailment.

Humphrey's last connection was with Harry Sherman, whom he backed in the production of film westerns, chiefly the first 'Hopalong Cassidy' series. Humphrey acted as production aide to Sherman, now releasing through Paramount but then operating independently, finally being forced to quit because of ill health.

Chicago knew Humphrey best, as it was there that he 'grew up' with Colonel W. S. Butterfield's theatres. Humphrey started in 1905 as a singer of illustrated songs in Lansing, Mich., his home town, and was engaged by Col. Butterfield to manage his theatre there, the first in the Butterfield chain. When the latter grew to around five theatres, Humphrey was moved to Chicago to open a booking office, which at its peak was booking four and a half weeks of splitweek Butterfield time entirely in the state of Michigan.

Booking Offices Combined

When J. J. Murdock, then operating the Masonic Temple Roof in Chicago; Herman Fehr, Martin Beck, Charles Kohl and Mort H. Singer, formed the Western Vaudeville Managers Assn., the major vaude circuits combined their booking offices. Singer headed the Western Vaudevill and Junior Orpheum time west of Chicago, while Humphrey was made head booker of the combined Butterfield and B. F. Keith Western Time, all of it east of Chicago. At this time he came into conflict with Sam ('Cut') Kahl, head booker of the western end of the combine, because of Kahl's tactics in slicing acts' salaries 25-35% after they came out of Humphrey's houses. One of the major burnups in the trade and for Humphrey was Kahl's eight-day week, Sunday to Sunday, at seven-day salaries, plus Kahl's insistence that they play 'showing' houses in Chi at a fraction of their regular salaries.

The Humphrey-Kahl feud lasted for years and up until Humphrey was moved into New York, as was virtually all the western vaude time when Joseph P. Kennedy took over Keith-Albee-Orpheum and merged the FBO and Pathe film companies.

Humphrey was made manager of the Fifth Floor (family time), succeeding Mae Woods, who was close to E. F. Albee, while Kahl was dismissed by Ben Piazza, who, with George Godfrey, then headed the entire K-A-O vaude booking office in the Palace theatre building. Humphrey lasted in N. Y. for only a few months, when Godfrey and Charles Bierbauer, also a booking office exec, dismissed him. Not long after that Godfrey and Piazza also went out, as RCA moved in and the circuit became RKO, with Hiram S. Brown as president and Charles J. Freeman as booking manager.

Humphrey Broke

When let out, Humphrey was virtually broke, despite the fact that he got a $125,000 bonus in the K-A-O reorganization. Of that 125G, Humphrey lost $100,000 when he bought the Twin City Golf Course between Benton Harbor and St. Joseph, Michigan, on the promise from Scarface Al Capone that the latter would be a 50% partner. The golf course was a twin-city municipal white elephant, but heavily patronized by the Chicago mobsters, with most of whom Humphrey was familiar. Capone wasn't kidding about putting up $50,000 for the golf course, but he became embroiled with the Government on an income tax rap and a prison sentence took him out of circulation for a long time. Humphrey, stuck with an expensive golf course at the height of the depression, finally had to let it go and kissed the $100,000 goodbye.

Humphrey, when booking the Butterfield houses, was the first to play tabloid shows, now called units. William B. Friedlander and Joe Sullivan produced for him 'Naughty Princess,' which was the first vaude house tab, and followed with 'The Suffragette Revue,' 'Devil's Ball' and 'Four Husbands.' Humphrey, extremely well-liked and personable, was also responsible for bringing into vaude several men who became top-notchers in the trade, among them the late Harry Weber, Marty Forkins and Billy Jackson.

The booker was the type of person who couldn't say 'no' and, in referring to Humphrey's good nature, it was often said, 'they threw the mould away after he was made.' He was always a soft touch.

Humphrey's wife, Mattie, died two years ago. He is survived by two daughters, Claudia and Audrey, both married and living on the Coast.

Funeral services were held yesterday (Tuesday) in Van Nuys, followed by burial in Forest Lawn Cemetery.

CHI AGVA WILL RAISE CAFE SCALES

Chicago, April 15.

Entirely new setup for minimum price levels for chorus girls and performers in the Chicago cafes is being readied by the local board of the American Guild of Variety Artists.

Board held a special meeting last week, with nine of the 13 members in attendance, and it was resolved that the local AGVA would make no move to obtain new or extensions on current contracts with the niteries. Instead, it will wait until all current contracts, setting minimum wages, expire and then make deals for new agreements calling for an upped set of minimum wages.

Cafes are to be ranked in classifications from A to D, and the wage minimum requirements will probably be as follows:

Class A: chorus, $37.50; principals, $75.

Class B: chorus, $32.50; principals, $60.

Class C: chorus, $30; principals, $50.

Class D: chorus, $25; principals, $35.

DANCER RECOVERING AFTER SUICIDE TRY

Detroit, April 15.

After two attempts, Toby Lee, 28, dancer, is recovering from her latest suicide attempt in Receiving hospital here. Her latest attempt—induced 'because I'm terribly sick of show business but don't know any other way to make living'—provoked an extensive police search when she registered at a hotel after getting professional rates and then slashed her wrists and took heavily of sleeping powders.

Police had checked on her professional name, figuring it an alias, to learn she was born Olive Cochran in Philadelphia. Later, she recovered sufficiently to explain Toby Lee was her working tag. She said she was twice married and divorced, but didn't place the blame for her act on marital difficulties saying she was just disgusted with show business.

Only lucky break she got in dancing, she said, was a full season in Kelly's Ritz, Panama.

CHANCES SEEN BEST IN DECADE

Many Spots That Ordinarily Shutter, or Curtail Bookings, for Summer Will Maintain Schedules—Detroit, Cleveland on Upswing

BEST IN MIDWEST

The American defense program, which has boomed amusement business throughout the country, suggests greater vaudeville possibilities this year than at any time during the past decade. As a result many spots throughout the country that ordinarily shutter, or curtail their bookings, during the summer, will maintain their full-season schedules, particularly in those locales where defense projects are in full swing.

The midwest seems to be experiencing most of this vaudeville boom, particularly since most of the defense work is going on in that sector. Detroit and Cleveland are notable cities where stage shows are being kept on, and in many cases added in situations where there had been none or little vaudeville heretofore.

Cleve. Show Biz Booms

Cleveland, April 15.

Between rising industrial payrolls and tremendous expansion programs of this burg's key defense tool-making plants, theatre biz in general is climbing so encouragingly that the Palace intends continuing its vaude policy through the dog-days, instead of going into a straight film policy around June 1 as it has done in previous seasons.

Decision is not yet official, but survey report of local conditions made by Nat Holt, RKO division manager here, indicated such a definite theatrical boom is on the way that there's little doubt of the experiment getting a green light from New York.

Unemployment figures are being wiped out rapidly by building of new Thompson airplane-parts factory; a new aeronautical laboratory, and the Ravenna Powder Plant, which are bringing a wave of heavy coin into nearby bistros such as they haven't seen since prohibition days. Even the smallest cafes are copping a good piece of it, with operators raiding each other for talent due to local scarcity of nitery acts.

Detroit Vaude Upswing

Detroit, April 15.

While downtown Detroit still continues weak on vaudeville—stage shows come along on the average of about one every three weeks—this town's nabes are showing increased evidence of riding into the growing war boom with variety entertainment.

Michigan and Fox, two big downtown houses, after two years of being dark to stage shows, used them infrequently last fall. While business has run strong with vaudeville, the two big houses—4,000 and 5,000 seats—are taking no chance on weakening their draw by making them regular affairs, idea being to take the strong pull on double-features with the occasional hypo of a big stage attraction.

Meanwhile, just off the downtown fringe, the Colonial has continued to roll along with acts. Further up the main street and out of the heavy center, the Town theatre, ex-Orchestra Hall, has edged in with stage material. Most significant here is the fact that the Harper, big nabe operated by Wisper & Wetsman, has grown from infrequent vaudeville to a regular diet of it since last fall.

Other Vaudes

Business has been so good at the house that recently United Detroit, which also operates the downtown

(Continued on page 52)

AGVA Locals, Defaulting Payments Of 40% Gross Income, Face Loss Of Charters, 4 A's Committee Warns

Bowes' Deal With AGVA Puts Ams in Union

Major Bowes 'amateurs' become union-card holders, following signaturing of contract between American Guild of Variety Artists and Bowes some time this week.

Minimum wage scale of $50 for singles or two-acts, and $45 per person for groups of four or over. Goes into effect on all Bowes' units. Whether the $45 or $50 rate will apply to three-acts has not yet been agreed upon.

AGVA agreement allows for maximum of 30 shows weekly. From 60 to 70 'amateurs' will be affected.

HOTEL BOWS TO ARMY IN ROW ON SERVICE

Washington, April 15.

Threatened military boycott of local hotels apparently has been averted with apology of Hotel 2400—swanky Embassy Row institution—for refusal of one of its waiters to serve a man in khaki. Incident received much attention from the daily press, with service people—who descend on the city in droves for the weekend — declaring they would withhold patronage unless more appreciation was shown.

Note of regret was sent Maj. Gen. Milton A. Reckord, commanding the 29th Division at nearby Fort Meade, after humiliating page-one fuss that was provoked by denial of service to a staff sergeant and a woman companion a couple of Saturday nights ago. Written squawk from the noncom to his commanding officer brought 'representations' about discrimination against the country's defenders, with the brass hats serving notice their men would be forbidden to spend their leave in the National Capital if hostelries had policy of 'insulting men in uniform by refusing them service.'

The local hotel men's association winced at the ultimatum, although with boomtown patronage there are few empty tables at this season of the year in the stiff-shirt dine and dance places. Richard S. Butler, manager of Hotel 2400, saw fit to make amends, explaining that the reason the sergeant and his friend were ousted was lack of tables, not bias against the military.

'Such a policy on our part does not exist,' Butler wrote Gen. Reckord in repudiating the explanation of the waiter that there was a house rule against admitting uniformed men to the cocktail lounge. 'Our policy is to treat everyone alike, whether commissioned or non-commissioned officers, privates or civilians. Our only rule is that our patrons conduct themselves as ladies and gentlemen.'

Bonifaces sighed gratefully at word from Fort Meade that 'the incident is closed.'

Rogers-Fine Produce 'Army' Vaude Unit

Chicago, April 15.

'You're in the Army Now,' new unit produced jointly by Harry Rogers and Jack Fine, has been set into the Balaban & Katz State-Lake for week of April 25.

Breaks in on the Illinois-Iowa time, playing Decatur, Peoria and Cedar Rapids first.

Johnny Burke and Joe Besser have the top spots.

The Associated Actors and Artistes of America's executive committee supervising the affairs of the American Guild of Variety Artists has served notice on all AGVA locals that those who continue delinquent in paying the national office 40% of their gross income face revocation of charters. Gerald Griffin, administrative chairman pro tem of AGVA, has sent a warning to the locals that they must comply with the rules.

Griffin stated that the locals frequently criticise the national office, often without cause, but that the latter more rightly can criticise the locals, especially regards to how they handle their financial obligations. The rules require that besides sending the national office 40% the locals must also account for the 60% of the gross income they retain for local administrative expenses. It has also been pointed out by Griffin that those locals which are not paid up by July 1 will not be able to participate in the coming election, or have any representation on the national board. Failure to pay up would take the entire membership of locals out of 'good standing' status with the national organization.

Griffin, as per the executive committee's order, also told the locals that both the Four A's and national AGVA office reserve the right at any time to examine the books of any local. It was pointed out that any local member or official found responsible for any deviation from the financial rules faces disciplinary action and possible expulsion from AGVA and every other branch of the Four A's.

All the local treasuries have been warned that income was to be used only for administrative expenses and that loans to individuals, or monies earmarked for any other purpose, would be considered violation of the rules.

FAAC Drive Opens

Los Angeles, April 15.

The Federated Amusement and Allied Crafts has started a drive to force all theatrical agents in Southern California to line up under the American Guild of Variety Artists franchise code. The Federation has announced appointment of a policy committee composed of Federation Secretary C. J. Hyans, of the AGVA; Thomas Meehan, of the Los Angeles Bartenders; Eddie Pratt, of Musicians Local 47, and Carl Cooper, of the Stage Employes Local 33, to work in cooperation with Federation crafts with whom agents have franchises and to prosecute bookers who are on the unfair list of the Central Labor Council.

Hyans is sending a letter to all agents advising them that under the AGVA code they must:

'Secure employment for and book only AGVA members in good standing, and must see that the performers remain in good standing during the term of their employment. That they must file written reports daily to AGVA headquarters listing all bookings or employment deals, giving the names of the artists, the places of employment, and a copy of the contract. The agent also will be advised that he will be held personally responsible for the contract and payment of the actor for his services.'

Hamid's Pier's Facelift

George Hamid's Million Dollar Pier, Atlantic City, is getting at least $50,000 worth of renovations this season, Philip Morris Cigarets spending that much on building a new front for the spot to house its concession.

Ciggie company will show the public how the smokes are made.

PARAMOUNT, N.Y.

Benny Goodman's Orch with Helen Forrest, Charles Christian, Georgie Auld, Cootie Williams, Johnny Guarnieri, Billy Butterfield; Gil Lamb with Tommy Sanford, Copacabana Revue with Bernice Parks, Lyda Sue, Fernando Alvarez, Samba Sirens (6); 'Road to Zanzibar' (Par), reviewed in VARIETY, March 12.

The Paramount has some hot b.o. names on its marquee—the film's Bob Hope and Bing Crosby plus the stage's Benny Goodman and the Copacabana Revue, latter having the current South American rhythm craze to back up the Monte Proser nitery's rep as a customer lure. All this spells big money. Holy Week notwithstanding, plus the Par's innovation of a production show on the narrow pit platform.

There are two other 'firsts' attached to the current live entertainment: it's the first time the Par is billing a nitery entrepreneur (by courtesy of 'Monte Proser'), in conjunction with the Copa's portion; it's also the first time that the Par is playing a line of girls since it instituted the pit policy. The girls (6), two of them doubling from the nitery and the remainders newly trained, are beauts and costumed nittily for their samba routines.

With the exception of clever and personable Bernice Parks three tunes, 'Chi-Chi-Castenango,' 'I Hear a Rhapsody' and 'Ba Ba Lu,' the Copa's contribution is just a colorful brevity in the pit-like setup. Fernando Alvarez does one Latin song backed up by the girls, with Lyda Sue's expert acrobatics, chiefly turnovers without the use of hands, segueing into the same vocal. There are two costume changes by the line, second coming in the routine behind Miss Parks' final song, and all this represents a cost of over $2,500 per week to the Par, an expensively nice touch to break up the monotony of the line of male musicians.

However, Miss Parks, Lyda Sue and the Samba Sirens give the pit platform a wealth of s.a. and, as something different for the early matinee jitterbugs and evening adults, it's probably well worth the price and puts the Par on a strong footing for opposition to WB's Strand, where the strong combination of Bette Davis' 'The Great Lie' and Jimmy Dorsey's orch opened Friday (11).

Goodman's crackerjack crew and the comedy of Gil Lamb, with harmonica-playing stooge Tommy Sanford, are the mainstays of the entertainment. Aside from the fact that Goodman at this catching didn't include a single sweet song to break up the succession of live arrangements, he's still a very potent factor in front of an audience. His own virtuosity on the clarinet; colored Charles Christian's electric guitar; George Auld's tenor sax and Cootie Williams's exceptional trumpet; Johnny Guarnieri's ivory-tickling, and Billy Butterfield, also on the trumpet, can't help but meld into expertly played music. And with them, of course, is Helen Forrest, one of the better band vocalists delivering 'It All Comes Back to Me,' 'I Can't Get Nobody' and 'Yes, My Darling Daughter.'

The musical crew's 'Swing Low, Sweet Chariot,' 'One o'Clock Jump,' 'Rollin'," etc., some of the numbers played in the quartet and sextet combinations, all got over.

Lamb, in his session, is a forthright comedy click, his impersonation of a jitterbug being especially strong. The combo's pit hold down, his eccentric dancing, but that isn't missed in the melange of zanyism and Sanford's fine work on the harmonica, which also serves, incidentally, for Lamb's good closing comedy bit.

Biz was excellent Thursday, though it was the eve of Good Friday. *Scho.*

CHICAGO, CHI

Chicago, April 12.

Sterner Sisters (2), Briants (2), Gene Sheldon & Co. (2), Eddy Howard, Rosemary Deering, Dorothy Hild Ballet (16); 'Road to Zanzibar' (Par).

Designed for Easter Week theatregoers, this week's bill shapes up as highly satisfactory, and well balanced.

Show gets under way with the theatre ballet in a semi-modern number, with the dancing Sterner Sisters (2) joining for a bit of acrobatic tapping. Both attractive blondes, they make for good appearance, but routines could be stronger.

Then the Briants, standard act, who score well with their pantomime portrayal of two souses and the attempts of one to get a chair under his more inebriated friend.

Ballet comes back, this time on a darkened stage, illuminated only by the lighting in their dresses. They create a nice picture and form a perfect setting for the splendid toe dancing of Rosemary Deering. She displays plenty of class and ability, being well received.

Gene Sheldon, of the baggy trousers and little boy manner is on for a brief bit with his banjo and grabs plenty of laughs. Then coming back with a straight woman, he does an encore bit, making some funny faces, and using a couple of well-worn pieces of business, which, however, are still effective. Sheldon is an improved performer since his last date here, and had no trouble dragging applause from an otherwise fairly cold audience.

Eddy Howard, local air favorite, is on for songs, which reveal a good set of pipes and a nice, sincere, delivery. 'Careless,' which Howard authored, went especially big, showing that his femme following was represented in the house. By virtue of his youth and good looks, Howard rates as a comer.

As an introduction to the finale, Rosemary Deering comes back for a short terp effort, and then the curtain is part to reveal Howard, clad in vestment robes and posed beside an organ, singing 'The Rosary.' Heated at miniature organs are the girls of the ballet, who play 'Ave Maria,' and join with Howard in singing and playing 'Morn of Beauty.' They present a striking and beautiful picture, and get some good musical results. Dorothy Hild produces, rates an orchid for this one.

Business good at third show Friday. *Gold.*

KEITH'S BOSTON

Boston, April 10.

Milt Britton's orch (11) with Tommy Rafferty and Tito; Helen Pammer, Marian Belett and English Brothers; Ann Rockefeord, Nan Rae and Mrs. Waterfall (Maude Davis); 'Mr. Dynamite' (U).

With Nane Rae and Mrs. Waterfall (Maude Davis) added, 'Crazy Show of 1941,' as this unit is called, follows the title accurately. Mainstay is the smooth, suave and dizzy comedy of the Milt Britton outfit, which seems to enjoy themselves through it all. When caught, a light matinee (second show) mob was taking it stolidly. Britton himself is so deadpan in his announcements that it catches customers off-balance since they're completely out of proportion with the rest of the layout.

While the boys have added a few tricks to the 'Poet and Peasant' finale since last exploded here, their fans will be slightly disappointed that they're breaking up less furniture and fixtures at the blowoff. Featured in the amalgam of horseplay are Tommy Rafferty and Tito. Rafferty donates some okay eccentric hoofing and reliable miscellaneous stooging, Tito is spotted with his accordion, and shows up best in a richly hoked-up arrangement of 'Dark Eyes.' Also has a bit as a femme pianist, with over-blue embellishments. Helen Pammer comes on early for a session of straight taps.

Marian Belett and the English Brothers work hard in their slapstick acro routine and finally got flattering attention from a sleepy house. Trio shows superior precision and timing as they flirt with hospitalization in sensational tumbling tricks.

Nan Rae and Mrs. Waterfall had their plaudits than usual for their familiar, but still socko, interview comedy skit that has played here before. Al Gordon's well-trained group is spotted in a comedy routine of gummed-up tricks. Finale of five pups spinning on a revolving platform gets the hand.

Entire show in for a week and playing four-a-day, indicating a preconceived drawing power not in evidence on opening day. House is ordinarily split-week. *Fox.*

20TH CENTURY, BUFF

Buffalo, April 11.

'Vanities' with Bert Wheeler, Hank Ladd with Francetta Malloy, Bilotonyettes, Jackson, Red Dust and Bob Williams; Reginald Craig, Beryl Cameron; 'Play Girl' (RKO).

After a hiatus in stage shows hereabouts for the past couple of months, this highly lavish gal-and-gam exhibit arrives just in time to bring 'em back alive for the Easter trade. As undraped here, this abbreviated edition of Earl Carroll's original stager is a traditional nitery show, routined on the now familiar pic-house presentation pattern, somewhat stale in dressing and decor, but achieving a certain class rating through emphasis on the Carroll nomenclature, atmosphere and the excellence of its added talent.

Bert Wheeler carries the chief comedy and emcee assignments and thanks seasoned showmanship is due most of the effectiveness of the entertainment. Working solo and with Hank Ladd and Francetta Malloy, his deadpan delivery clicks long, loud and favorably with the customers. Bob Williams and Red Dust present an informal and somewhat different trained dog act and Frakson's dexterous pedestalistics, particularly his manipulation of lighted cigarets, were welcome to the patrons.

Vocalizations allotted to Beryl Cameron and Reginald Craig are indifferent except the latter's 'One Look At You.' The tumbling and rope-skipping acrobatics of the Biltmorettes (three girls) are effectively spotted and earn them a deservedly fine reception.

House orch under company conductor works the show creditably. Biz fairly sturdy when caught Good Friday. *Burton.*

STRAND, N.Y.

Jimmy Dorsey Orch. (15) with Bob Eberly, Helen O'Connell, Buddy Schutz; Tip, Tap and Toe, Hector and His Pals; 'The Great Lie,' (WB), reviewed in VARIETY, April 9.

Hottest of the top bands at the moment due to a string of best-selling records since last fall, Jimmy Dorsey's orchestra and the tearful Bette Davis film, 'The Great Lie,' should churn up a strong total at the b.o. during stay here. Dorsey's group and the two outside turns provide a swiftly moving stage session to back up the Davis-George Brent-Mary Astor combo, which on the whole drew n.s.g. notices from N. Y. daily critics, putting much of the responsibility for business on the band.

Opposition at the nearby Paramount, the Strand's direct opposition, is a highly regarded combination of the Bing Crosby-Bob Hope-Dorothy Lamour film, 'Road to Zanzibar,' and Benny Goodman's band heading the stage show. What with Easter Week and its visiting crowds, the tills of the two houses should work overtime, along with the rest of Broadway. Circus at Madison Square Garden, however, is strong competition.

Strand began the week with only one act in addition to Dorsey, but it was found that additional laugh-getting routine was needed in view of the dramatic film fare; Hector and His Pals, dog turn, were inserted the second (12) morning, but was pulled a show or two to quicken the turnover. Addition helps the bill to even better returns.

Dorsey's crack combination, six brass, four sax, four rhythm, hits hard from the opening 'John Silver' all the way through the closing 'Almapola,' one of its current high-selling recorded arrangements. It easily handles the major portion of the 50-minute stage allotment with straight band numbers and judicious juggling of the singers who, in all, come up with seven vocals singly and as a duo. Band has class written all over it from any angle. Its playing is clean and sure and perfectly attuned to the arrangements by Toots Camarata. Singers are strikingly good-looking, solid sellers and last, but not least, Dorsey himself has assumed a more poised and likable stage presence, something which he always lacked. He's forever smiling now despite the fact that he and the band are going through a tough schedule of doubling between the theatre and Pennsylvania hotel date. Latter is on for this week, however. Band was optioned by the Strand for a six-week stay, but will only go four due to adverse notices on the film.

Easily the best of the straight band numbers done is 'La Rosita.' Drummer Buddy Schutz gets an opportunity on another, the worn 'Man and His Drums,' but youngsters go for it and it shacks up the show for a reason. As a replacement for the frayed 'Flight of the Bumblebee,' Dorsey has a new tune to highlight a display of his ability on sax and clarinet, the jagged 'Interbuster' and easily fulfills its purpose.

Helen O'Connell's dimpled song contributions are solidly sold in various eye-filling gowns, doing an Ina Ray Hutton in her changes. From 'Alreet,' with band chorus, she cuts into a comparative weakie, 'Minnie from Trinidad,' but puts it over with room to spare. She's back later with Bob Eberly.

Eberly's lopdrawer baritoning is wrapped around 'I Hear a Rhapsody' and the solid melody of 'I Understand' for a starter. Former is bit aged, but heretofore BMI tunes have not been played at the Strand. This show marks the first time the new pro-ASCAP rule was broken. Eberly then hooks up with Miss O'Connell for boy and girl stuff on 'Oh Look At Me Now' and 'I Don't Want Nothing At All,' the pair oozing the tete-a-tete stuff across the footlights in gobs of mugging salesmanship. 'Amapola' finishes strong, the two singers, Eberly ballading and the girl for a rhythm version, coming to mikes set up on each side of the stage. Idea was good, neatly solving a traffic problem.

Tip, Tap and Toe click off few minutes of terps aboard their oval platform. Trio runs through cleverly laidout unison routine, then hops into fast and assorted challenge bits that get 'em off strong. Hector's pups pop up with the needed comedy relief, their well-trained antics and stunts getting good response.

Biz good last show opening day (11), despite Good Friday. *Wood.*

HIPP, BALTO

Baltimore, April 13.

Lane & Ward, Johnny Woods, Gil and Bernie Mason, Salici's Puppets (5), Phil Lampkin House Orch (12); 'The Devil and Miss Jones' (RKO).

Modest layout, held down in playing time to accommodate accompanying film portion, plays smoothly enough and rounds out a nice combo aimed at holiday trade.

Neat opening slot held down by Lane and Ward, youthful mixed hoofing and acro duo. Youngsters sell brace of well-planned dance routines, the first a novel workout in stockinged feet and the closer a fast routine employing some socko tumbling and head spins.

Johnny Woods steps on next for a short session of gagging and an intro of Gil and Bernie Mason in the deuce. Act has added a monkey to its troupe of well-trained canines and has a tricky comedy angle in the tangle of the hounds doing just the opposite of the commands given by Mason. Lazy dog is good for a bundle of laughs and dwarfed comedy dogs have plenty of appeal. Makes for a solid spot on any layout and right in the groove for the holiday juve trade when caught.

Woods back for his act, ties in mimicry of radio and pic personalities with a nicely arranged medley of parodies. Does a good impression of Kate Smith and is still using the line about 'Eleanor, wherever you are, please come home' in the F.D.R. connection. Continuous tenure in office by latter is also leaned on a bit too heavily in these days when it isn't funny anymore. When caught on the second show Saturday (12), he went over in a rather baggy looking suit of collegiate cut and for some mysterious reason eschewed makeup. He could use it. The Salicis close with their refurbished puppet layout, socko throughout though. They put on a continental olio with tricky backgrounds and lighting effects and time the actions of their dolls to an exceptionally well-pointed musical accompaniment. Flash of actual manipulation of the strings is a good touch and a clincher for well-earned bends. *Biz okay. Burm.*

EMBASSY, N. Y

(NEWSREELS)

War on many fronts, defense at home, strikes and other material of a related nature have all the newsreels on the go and, like the daily papers and radio, they aren't finding time for much else. Fighting in the Balkans is still too new for the recls to have gotten anything in from there since the outbreak, but Par talks about it in digging up a previously-shot clip taken in Zagreb, Yugoslavia, as saboteurs has cornered the Yugo ambassador in Washington, and he speaks impressively, albeit somewhat alarmingly, about the situation.

As a follow-up, the show offers the Greek envoy and Par then visits with the Polish premier, who recently arrived on this side. Almost on top of this, Mussolini is heard in his speech from Rome, getting the usual catcalls from the Emb audience. As he mounted the rostrum the Duce took a concerned look straight into the Par cameras.

An exclusive, and very interesting, is the specially-prepared tour of Honolulu arranged by Arthur Mayer, Par ace cameraman, who does the commentary. Supply depots, building of ships, defense forces, guns, etc., were photographed with the permission of the authorities.

Some excellent shots have been recorded of sabotage of ships in South American and Mexican locales, with those of German ships afire being particularly good. Fox comes through with some fine camera work in connection with the visit to Australia of American warships and a parade-celebration on landing of our sailors there. The shots from the air are very impressive.

Under the heading of 'Facts for Americans,' Par furnishes official pictures of Navy equipment, guns, etc., but it's not enough. That may be due to the Government's disinclination to have too much photoed on such days as Navy Day which handled the launching of U. S.' newest battlewagon, the North Carolina, with Secretary of the Navy Knox making a speech on defense. He's a good newsreel subject.

Other war-type clips include the Army 'Day parade in New York; a series of shots at various camps and forts; new planes at Langley Field, Va.; Washington Army Day celebration; soldiers getting through leather-lung exercises; trial of largest tank yet produced; study of captured German Messerschmitt on the Coast; housing project for defense workers in California; civilians in training for home defense; clipper on arrival in N. Y. bound for Britain; air show over Rio; scouring Atlantic waters for missing Navy bomber, not found; Britain's King and Queen at Plymouth, with the King also taking ride in a gun-carrier and the Queen inspecting food trucks; signing in London of agreement releasing bases to the U. S.; arrival of Australian troops in Palestine; manufacture of shell casings and others.

On the labor strike front, Pathe has caught some startling scenes of fighting between pickets and workers at the Ford plant.

The customary Newsreel Memories clip, specially prepared by the Embassy, this week includes the assassination of King Alexander of Yugo several years ago; Nicaraguan earthquake in 1931 and shots of opening baseball games this year.

Miscellaneous material includes an advance of this season's ball teams in training, a couple of rodeos, salmon fishing, a ski meet, spring styles and the $2,000,000 Vargas diamond that is being cut up.

For added war flavor, Emb this week has March of Time's 'Australia at War.' *Kiley.*

STATE, N. Y.

Three Arnolds, Joe E. Lewis, Gower and Jeanine, Peggy Fears, Ruby Zwerling House Orch; 'The Dictator' (UA).

With Charlie Chaplin's superlength 'Dictator' on the screen, the State this week is offering a slightly shortened stageshow, but a potently entertaining one. Consists of four acts, all more or less familiar and all good. Two are definitely socko—Joe E. Lewis and Gower and Jeanine.

Show is opened in traditional fashion by the Three Arnolds, acrobats. Mixing comedy and balancing neatly, the two men and a girl provide about eight minutes of unusual tricks seasoned with amusing sly miscues and mild slapstick. Turn has obviously improved considerably since last caught by this reviewer. Lewis, with his characteristic air of extemporaneity and loafing, is and has two sizable comedy spots. Material is pretty much as before, including the kidding about radio commercials and the spoofing of Ted Lewis, Harry Richman and Lawrence Tibbett. It's all irresistibly funny, as always.

Gower and Jeanne, continuing to show the spectacular improvement that has marked their work the last several years, provide a solid punch with three stunning dance routines. All are imaginative and inventive, have provocative themes and are brilliantly showmanship. They'd probably be striking no matter who danced them, but Gower and Jeanne dance with enormous style, grace and skill, in addition to which they have youthful eagerness, freshness and looks.

Peggy Fears, whose previous New York singing appearances have been mostly in class niteries, depends more on looks, style and personality than on vocal ability for this stage date. She was impressively togged in long, sleek, spangled-gold at dinner show opening day (10), standing rather still and using only slight gestures for emphasis. She makes shrewd use of her limited voice, and by closing with Irving Berlin's 'Little Old Church i: England,' contrives a certain climax to her turn. Seemed somewhat ill at ease.

Ruby Zwerling's house band, usually in pit, is on stage for this bill. Attendance very light at performance caught. *Hobe.*

LYRIC, INDPLS.

Indianapolis, April 11.

Sammy Kaye Orch, Tommy Ryan, Charlie Wilson, Arthur Wright, 3 Kadets, Statler Twins, Walter Dare Wahl, Billy DeWolf, Ann Rector, Maury Cross; 'Shot in Dark' (WB).

When this house inks in a band which has a following through air appearances and on platters it's almost a sure bet that the final tally at the boxoffice will show a profit. This week Sammy Kaye only renders favorite tunes in the pop style of the day, but his finish when he works with the audience on his 'So You Want to Lead a Band' idea is sure enough to give the customers a little more than expected for their money.

At show caught Kaye plucked four youthful jitterbugs from the audience to work with their batons-swers to his questions had the theatre patrons convulsed. The band then follows faithfully the tempo of the baton-waving in the hands of the amateurs for more giggles.

In the music portion of his show Kaye is well equipped with specialists in the vocal department to keep the running time of 68 minutes moving smoothly. Tommy Ryan, no trumpet, two trombones and four saxophone sections do all right with 'Ain't We Got Fun' to open, with vocal by the Kadets, following with 'Almapola.' Ray picks up the clarinet to join his boys on 'Memphis Baby.' Later, the band does a gypsy medley with the help of the Statler Twins, who appear earlier in a tap routine. The band also has a tambourine novelty in gypsy rhythm which is lighted too much for the right effect.

Tommy Ryan scores with 'High on a Windy Hill,' 'Beguine,' with band chorus, and 'My Buddy.' Buddy, heavy mitt winner from the band is Maury Cross, who jitterings 'Five O'Clock Whistle,' 'Beat Me Daddy,' and then plays an assortment of band instruments. Arthur Wright is heard on 'Last Time I Saw Paris.' Kaye joins his men again for last band number with licorice stick rendition of 'Hallelujah.'

Outstanding among the added acts is Billy DeWolf, who has a new approach to gags and imitations. He works smoothly and had the audience with him all the way. Walter Dare Wahl, with the help of a diminutive partner, does his standard acro antics and hand mixups to good effect.

Visitor from radio this week is Ann Rector, winner of the WFBM 'Talent Parade,' who socked with a marimba interpretation of a classical tune.

Kaye has been an annual visitor during past years and always puts on a good show. Good biz at third show Friday (11), opening day, augurs well for a week's profit. *Kiley.*

STATE, HARTFORD

Hartford, April 13.

Eddie Cantor with Olive Major, Dinah Shore, Sid Guffy, Gloria Gilbert, Clyde McCoy Orch with Bennett Sisters (3); Dick Lee, Bob Nelson, Sam Kaplan pact; 'Mr. District Attorney' (Rep).

Topheavy vocal department spoils an otherwise neat and unhackneyed stage presentation. Top-billed, Eddie Cantor carries most of the audience draw inside and outside the b.o.

Bill contains five singing acts. Fortunately, all are different types. Cantor not only vocals, but carries two femme thrushes with him, Dinah Shore and teen-aged Olive Major. Clyde McCoy band carries male canary, Dick Lee, and Bennett Sisters, harmony trio.

Pit band tees off proceedings with short overture, following which the McCoy band themes out from behind closed curtains with the fast paced 'Sugar Blues,' maestro McCoy blowing a palatable, but corny, trumpet. McCoy aggregation plays a number of pop tunes in the jive idiom, with the maestro splitting his time between baton-waving and nifty trumpeting, with emphasis on the latter. Band on boards throughout, fronting outside acts.

Bennett Sisters, standard with the band, do okay warbling for nice returns. Climax their efforts with some passable hoofing. Dick Lee, baritone, does all right with a couple of romantic ballads. Bob Nelson, pianist, is spotlighted for tuneful ivory tickling.

Cantor next takes over. Vet banjo-eyed comedian packs a terrific punch, although at sesh caught he had to spell a warmup spiel before winning over the aud. Following his vocaling of 'Lady's in Love With You,' he had the new purchasers in the palm of his hands. Climaxing the number, he brings on the moppet Olive Major for neat classical singing.

Cantor again takes over for short comical and okay crossfire with Sid Guffy. Next introes Dinah Shore, who easily sells herself with trio of numbers. At this point audience was very receptive and took easily to her. 'It All Comes Back to Me Now,' 'Yes, My Darling Daughter' and a nifty arrangement of 'Listen to the Mocking Bird,' latter arranged by Edgar Fairchild, are her strong points.

Gloria Gilbert next spotted for short snappy interlude or toe dancing that rings the bell. Cantor returns to climax with a nostalgic medley of 'Ida,' 'Margie' and 'Susie.' Last brace brought a terrific audience accolade.

Five shows Sunday were strong, with holdouts all day. Saturday biz was weak. *Eck.*

Majestic, San Antonio

San Antonio, April 12.

Phil Spitalny Orch with Evelyn, Vivian, Mary McLanahan, Three Little Words, June Lorraine, Maxine, Singing Strings; 'Honeymoon for Three' (WB).

From the airlines to the stage of the Majestic theatre this week comes Phil Spitalny and his all-girl orchestra. The 'Hour of Charm' and's countless number of radio friends could be attested to by the standing room only at opening day here. It's a fast moving show, with good music, a bit of comedy, several songs and excellent lighting. Show caught ran 80 minutes.

Theme signature that identifies them on the air opens the stage offering, followed with a band rendition of 'In the Mood' spotlighting various sections and members of the band. Mary McLanahan follows with an original composition on her drums, very well received.

Maxine pleases with her vocal of a new Irving Berlin tune, 'A Little Old Church in England.' Number also highlights the Singing Strings, violin unit, and the girls choir. As an encore, Schubert's 'Ave Maria' is presented to keynote the spirit of the Easter season.

Full orchestra comes back for a nifty rendition of Ravel's 'Bolero,' highlighting the drum beating of Miss McLanahan. Evelyn and her violin are heard in an original arrangement of 'Time Waits for No Man' and with the Singing Strings (5) plays a nice arrangement of 'I'll Never Smile Again.' Comedy relief is handled by the Three Little Words, slightly corny with their singing of 'Tavern in the Town' and an opera medley.

Spitalny's impromptu rehearsal gag goes over, gals doing everything but the right thing. Skit goes over for some nice laughs, with Miss McLanahan again displaying nice talents as a comedienne. June Lorraine is only member of the group with a novelty touch. Does imitations of show biz notables as expressed through their eyes. Does Edward G. Robinson, Gracie Allen and goes over big with her impression of Charles Laughton.

'Hour of Charm' closes with soloist Vivian singing the smash 'Bell Song' from 'Lakme.' She's a shapely, tall blonde with a striking personality and a good voice in the high registers. To the patriotic Berlin tune, 'God Bless America,' sung by the entire group highlighted by a backdrop of Uncle Sam, show is brought to a smash-hero close.

Supper show when caught played to capacity. *Andy.*

EARLE, PHILLY

Philadelphia, April 12.

Will Bradley Orch with Terry Allen, Lynn Gardner, Ray McKinley, Hal LeRoy, Lynn, Royce and Vanya; 'Las Vegas Nights' (Par).

Spotted here this week to snare the college and high school kids home on Easter vacation, Will Bradley's campus favorites are coming through in grand style with a raft of tunes they've been chasers in the jukes. The band is young and has plenty of zip as it rides along in approved swing style.

Opening number, 'Scramble Two,' gives the customers the tipoff of the kind of an evening they're in for. With Terry Allen, personable baritone, and Lynn Gardner, attractive femme canary, handling the vocal assignments, the band sounds off with such faves as 'All Comes Back to Me Now,' 'Celery Stalks at Midnight,' 'Amapola,' 'Look at Me Now,' 'Beat Me Daddy,' 'Mean to Me' and a little concoction titled 'This Little Issue Went to Town.' Bradley on his trombone, gives out with h•old standby, 'Don't Stand a Ghost of a Chance,' while Ray McKinley is socko in several solos at the skins.

Hal LeRoy delivers his usual stellar performance. In his effortless style, he taps out seemingly countless intricate routines without tiring. After 15 minutes of his top-notch terping, he stands by his act by sitting on a chair while his nimble dogs go through some tricky rythmics.

Lynn, Royce and Vanya combine clever ballroom dancing with comedy for excellent effect. Starting off straight, they suddenly change their act to a knockabout act which brings guffaws as the extra male member of the team is pushed all over the lot.

Film, which features Tommy Dorsey's band, is also in keeping with the jive motif of this week's show.

Biz when reviewed (Saturday evening) almost capacity. *Shal.*

TOWER, K. C.

Kansas City, April 12.

'Funzafire' starring Benny Meroff with Louise Shannon, Pann Merryman, Al DeVito, Billy Morosco, Joe Bonell, Abe Shapiro, Ken and Roy Paige, Five Sailorettes; 'Man Betrayed' (Rep).

Not a member of the Tower's regular force of entertainers is on hand this week. Instead, Benny Meroff takes over with his gang of plants, gagsters, comedians, and a sprinkling of straight acts to run off 55 minutes of bowling, zany fun. Everything in the book, including very little music, considerable talent, burlesque, satire, pantomime, most of it good, some of it corny and a bit of it shocking, is doled out and the customers can choose their laughs. It's of the type of 'Hellzapoppin,' which incidentally comes into the Music Hall here end of the month, adapted to picture house consumption. That it's been out for a year and a half and is booked solidly until next September gives some idea of its reception, and the show here is no deviation.

Show is one third along before audience gets to see a straight act—the brace of tap routines by Louise Shannon which are tops. Later in the show Meroff calls on Pann Merryman in a modernized version of the cakewalk, also a clicker. As straight acts, the only others who get the undivided attention of the audience are the Sailorettes, gals who run off an acro routine near opening, and Roy and Ken Paige, in to slapsy comedy interlude near closing. Knockabout work by Roy Paige is nifty comedy and the act is made solid by falling of his partner. Featured bits are offered for additional comedy by Al DeVito, with his satirized symphony tympanist; Billy Morosco, on roller skats; Joe Bonell, saxophone player, and Shapiro with his squeaky clowning. Garnishment for these acts and bits are furnished by Meroff at the mike between and during acts. He banters with dozen or so stooges and plants who are coming up and down the theatre aisles, boxes and orchestra pit. Toward closing there's a slight hint of Meroff's familiar routine of working out on all the band instruments, but in the melee of comedy it doesn't get much chance.

For the Tower, this type of fun unit is a transition from the regular diet of straight vaude and band units, and customers responded pleasantly at this Good Friday night show. Some magnetic credit is also due film, penned by Jack Moffit, film critic of the local Star, and is suggested by his story 'Gangs of Kansas City.' *Quin.*

FLATBUSH, B'KLYN

Charlie Barnet Orch (17) with Bob Carroll, Marie McDonald, Ford Leary, Four Airliners; Frank & Jean Hubert; Henny Youngman, Jerry & Turk; Shorts and Newsreels.

Solid stage entertainment in Charlie Barnet's band plus Henny Youngman and all-comedy supporting acts. With nothing but comic turns backing up band, it is strictly up to Barnet's aggregation to lend variety which it does.

Since Barnet's orchestra was in the N. Y. Paramount two weeks ago, he has practically realigned his repertoire. Also, he has switched femme singers and added a slick quartet, the Airliners. Result is a hefty improvement. Present setup is okay all-round fare for theatres and ideal for borscht'ers.

Barnet's crew is playing 'Sheik of Araby,' 'Scrub Me Mama' and a southland blues number as fresh embellishments. Bob Carroll, male balladist, leads off with 'All Comes Back To Me Now' and is continuing with 'Rhapsody,' both cleanup. Marie McDonald, new looker with the outfit, does 'Frenesi,' original arrangement helping put over familiar tune. Ford Leary solos 'Scrub Me' and is encoring with 'Shadrach,' which he's employed before. Unbilled male from sax section also steps down for 'Always in Love With You.'

The Airliners, three males and a girl, blend voices nicely. Feminine member stands out in looks and vocals. They were forced to beg off after two numbers, both neat arrangements—'Can't It Be True' and 'Fell in Love Again.'

Youngman is splitting the m.c. chore with Barnet. With a sparsely populated house night caught (Good Friday) and several hecklers down front, Youngman wisely adlibbed through many of his routines. Clowned with the Jerry and Turk combo and singers, and finally teamed with four trumpeters from the band on his familiar gag violining. His whacking heights travesty is as funny as ever and clicked despite the tough crowd.

The Huberts, topnotch knockabouts, are doing much the same stuff with which they clicked in 'Streets of Paris' at the N. Y. Fair last year and in vaude. Three encores before crowd here allowed 'em to get away.

Jerry and Turk, who've been attracting increased interest, continue with their screwball antics, emulating Lindy hoppers. Hale still goes deadpan, with the feminine member the sprightly worker. The Rube Goldberg invention is retained, with Youngman and Barnet assisting.

Biz way off. *Wear.*

New Acts in Theatres

HANK LAWSON'S KNIGHTS OF THE ROAD
Hillbilly Band
15 Mins.
State, Hartford

Neatly packaged hillbilly tramp act, but needs more originality in comedy work and less corn. Using accordion, bullfiddle, guitar and fiddle as its basic instruments, quintet does plenty okay, with all hands adept at interchanging.

Fivesome is heard daily over WTIC and five times weekly over NBC Red. Give them some smart patter and they'll come out head and shoulders above the run of the mill in hillbilly outfits. Appear in tramp character. *Eck.*

HI, LOW, JACK AND DAME (4)
Songs
10 Mins.
Fay's, Providence

Apparently pleased with success of tune-up appearances scored by its Singing Powers Models, NBC followed the same procedure with its latest singing troupe. Besides giving members of the new teams a chance to smooth out the rough spots, it also provides valuable audience reaction.

This latest a rhythm group, includes Pete King, baritone who also does the arrangements; Tommy Mitchell, top tenor; Bob Evans, second tenor, and Vera Deane, lead contralto. Quartet harmonizes nicely and prove a crowd pleaser.

Among its numbers are 'There'll Be Some Changes Made,' 'Amapola,' 'Mary Had a Little Lamb,' 'Shoo Fly' and 'Oh, Susannah.' *Malo.*

Albany Spot Reopens

Albany, April 15.

Dinty's Terrace Garden, one of the Albany area's leading night spots, opened refurbished Easter Saturday (12) after two customary closedown since New Year's.

Floor show features Harry Rose and includes the Five Elgins, Harry Day's Debs, De Lisse and Elliott Dwight, Myrta Silva, Los Cucarachos, Wally Wanger Dancers, plus two bands, Art Manse's and ABC Trio (conga)

Night Club Reviews

RAINBOW ROOM, N. Y.

Mili Monti, Chandra Kaly Dancers (Mouni and Devani), Walton & O'Rourke, Matty Malneck Orch (8), Velero Sisters band (7), Dr. Sydney Ross; $1 and $2 cover after 10 p.m., $2.50 minimum dinner check.

You almost won't know the Rainbow Room from now on. The 65th story nitery in the RCA Bldg. is seemingly conscious, at last, that it must blend the best of the class hotel entertainments with a touch of 52d street if it's to compete with the market. Current new show seems the right formula.

Mili Monti is back, more Lucienne Boyer-esque than ever. This Italo-Franco chanteuse now does French songs entirely with a touch of English, and is properly hoydenish with her recalcitrant bobbed red hair. Furthermore she seems to be 'mixing' more than heretofore.

Chandra Kaly with his dancers, Mouni and Devani, click per usual with their Martinique and Brazilian terp styles. Kaly has been with Ben Marden's spots for a couple of seasons, and comes into a room where the Jack Cole Dancers, meantime, established themselves with the same kind of Indic dance and Caribbean character dances. But both are ultra and Kaly is by no means handicapped in following Cole.

Walton and O'Rourke are a neat puppet male team, handling their manikins expertly and with showmanship, exposing the modus operandi, and above all, engaging in intimate dialog with the ringsiders that registers well. They have a funny strip-tease routine, a gay skeleton and wooden counterparts of Tyrone Power and Sonja Henie.

Matty Malneck's zingy dance combo of eight men includes harp, accordion (the comedic Milton DeLugg), trumpet, piano, bass, guitar and himself violin-conducting. Their swing arrangements of 'William Tell' overture and kindred stuff are unusual and their danspation is possessed of excellent verve and lift. Velero Sisters (Band Reviews) outfit is a competent team of seven with the two girls.

The best answer to the Rainbow Room's new show is its strong business from the barrier. *Abel.*

Beachcomber, Balto

Baltimore, April 7.

Consuelo Moreno, Lao and Monsito, Marita Martinez, Pablo Rolando, Beachcomberettes (5), Rafael DeLao Orch (7); 75c to $1.50 minimum.

Spot chosen by Arthur Hausman for his Beachcomber nitery here has had a varied and international background. Originally opened at the height of the yellow peril as a Chinese spot, succession of operations has witnessed Dixie, Russian, Alpine and American motifs. Current angle seems to be the most consistent and profitable venture of all. (Monte Proser, of the Broadway Beachcomber, has no interest here.)

With capacity of 480, spot is equipped to handle a daily lunch and dinner turnover in addition to its nocturnal draught. Modest menu and wine list and shifting scale of minimums should have considerable appeal to the conservative town. Business since opening last week has been capacity.

Decor is in the proper, South Seas motif. Waiters are Filipinos and cuisine Chinese. Featured drinks are the tropical type, with show and music in the South American way.

Paced by Pablo Rolando as emcee, doings feature a line of five hip-weaving lookers who open and close the proceedings in lively style. Specialties include some smart two-way ballroomology by Lao and Monsito; castinet and cape manipulation by Marita Martinez and, as a glitter-ing highlight, flamenco singing by Consuelo Moreno.

Packing a terrific punch and selling native ditties to the very hilt, Miss Moreno takes possession from the minute of her appearance to her final beg-off. Equipped with a sure-fire manner of selling a song and fiery in personality, she gives out with everything to bell-ringing results.

Another potent spot is contribution of Rolando, who handles a harmonica tellingly. Has been around in vaude and employing a similar routine here. Playing of mouth-organ with nostrils while smoking a cigar and sipping beer through a straw are novelties, and finishing stint of a medley produced on 12 vari-sized harmonicas a solid clincher.

Finale, a smart workout of a Cuban worship dance, employs the line and Lao and Monsito for one of the most hectic routines witnessed in these parts in a long time. Encore spot inviting public to join in a conga line is a good touch.

Music for show and dancing is handled capably by Rafael DeLao and a versatile combo of seven that doubles all around for rhumbas, tangos and swing. Latter is handled as well as the more familiar style befitting their native instrumentation.

Good handling of the ropes, a novelty in this town, by Fred Salvador. Frolics are staged at dinner and twice nightly thereafter. *Burm.*

NIXON CAFE, PITT

Pittsburgh, April 12.

Al Marsico Orch (8), Bob Carter, Jean Travers, Neil and Nolan, Tom Ball Girls (6); 50c.

Current show is a little more like it for Tony Conforti's downstair spot. Fast and zippy and a relief from the practically all-hoofing soiree here the last few weeks. Joe Hiller, who books Nixon, is mixing 'em up again for Conforti and should keep things going this way, for present three-quarters of an hour of entertainment can't help but satisfy any type of clientele.

Headlining is Jean Travers, good-looking warbler of light operatie vein who recently closed a season in Miami among such swank spots as Royal Palms, Roney-Plaza and Brook Club. Easy to see why she rated places of that order. Gal has a lot of class, corking pipes and sells well and easily. Repertoire includes several semi-classics in addition to pop ballads, which she does with more flair than usual run of singing singles, and by time she finishes, Miss Travers is firmly enough in good graces of audiences that she has no trouble at all turning a male ringsider to do a waltz with her to 'Alice Blue Gown.'' Over big here.

She isn't only one who goes in for audience participation. Tom Ball Girls, attractive ensemble of six femmes who go under name of Nixon Rockets for their engagement here, wind up with an Irish Jig in native costume and get half dozen fellows away from their tables long enough to put on the act with them. Good showmanship and especially at Nixon, where there's usually a bunch of stags, cafe long having been a hangout for town's industrialists. Rockets also do other numbers nice without being distinctive but gals all have faces and figures to compensate for any short-comings in their legmenia.

Other act in dance team of Noll and Nolan, and ballroom stuff is etched in class. Femme half is a striking looker and their routines are geared for the better spots. There's a couple of versatile kids and click with room to spare. Bob Carter, who also does the vocals with Al Marsico's orch is still doing the m.c.ing and his own song specialty, although unrelated somewhat in layout because songs he does are much the same as the Travers metier. Marsico, now in third year at Nixon Cafe, continues to improve with length of run and practically a fixture who goes with lease by now. *Cohen.*

Minnesota Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, April 12.

Ran Wilde Orch (12), Ruth Petty, Martel Bros. & Mignon (4), Three Clark Sisters, Arthur Murray Dancers (2), week-day minimum, $1; Saturdays, $1.50.

Three new acts at this class spot and they're honies. What may be considered lacking in quantity is more than made up by quality. However, the customers come here principally for dancing.

Ruth Petty, a local fave, is playing a return. She's not only extremely attractive to look at but swipes, tip-top delivery and ace-high personality. Her own arrangements of such numbers as 'Down New Orleans' and 'Mean to Me' are socko, and she scores, too, with a medley of cowboy songs and a bit of hip-swaying rhumba.

The Martel brothers and Mignon, adagio foursome, offer a spectacular act. Their lifting stints warm them a continuous accompaniment of customer gasps and applause.

Young and personable, the Three Clark Sisters, making their professional bow, sing with the band and do a specialty before the mike. Their unsophistication and youth, plus their enthusiasm and pleasing vocalizing, put them over with a bang, and such numbers as 'The Five o'Clock Whistle' evoke merited applause.

The small Ran Wilde orchestra, previously reviewed at this nitery, is adequate for dance music and playing the show. Business mild Good Friday. *Rees.*

READING, PA., VAUDE MAY 1

Warner Bros. turning over the Astor, Reading, Pa., to Lester Stollman for independent operation beginning May 1.

Stollman will book vaude into the Astor.

Variety Bills

WEEK APRIL 18

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (17)
Kanazawa & Fey
Stone & Lee
Sims & Bailey
Denny Murphy
Clyde McCoy Orc

WASHINGTON
Capitol (18)
Rhythm Rockets
Gower & Jeanne
Sara Ann McCabe
Al Bernie
George Church

Paramount

NEW YORK CITY
Paramount (16)
Benny Goodman O
Gil Lamb
Lydia Sue
Copacabana Rev
Parks & Arlene
CHICAGO
Chicago (18)
Eddie Howard
Briants
Sterner Sis
Gene Sheldon
State Lake (18)
Shep Fields Orc
Weed & Paige
Bob Evans

DETROIT
Michigan (18)
Harry James Orc
Eddie Bracken
Mole & Poke
Anita Louise
Isabel Jewell
MIAMI
Olympia (17)
Virginia Austin
Dr Hoffman
Mitzi Green
Hal Sherman
Carroll & Gorman
OMAHA
Orpheum (18)
Wayne King Orc

RKO

BOSTON
Keith (17)
Earl Carroll Show
Bert Wheeler
Hank Ladd
Bob Williams Co
Francetta Malloy
Frakson
3 Biltmorettes
Reginald Craig
Beryl Cameron
Artie Rice
Jatas Revue
Georgio
Virginia Maples
Rosemary Randall
(10)
Crazy Show
Milt Britton Orc
Tommy Rafferty
Trio
Helen Pammer
Shilit & Rae Bros
Al Gordon Co
Nan Rae Co
CLEVELAND
Palace (17)
Screwballs of '41
Don Rice
4 Franks
Ted Lester
Jack Powell
Wilbur Hall
Al Verdi
10 Eve Rose Gls
6 Ambassadors
Case Daley
(11)
Allen & Kent
Douglas & Priscilla
Allen Jons
Irene Harvey
Blackstone

CINCINNATI
Shubert (17)
Ted Weems Orc
Mardoni
Bennett & Dae
Walter Dare Wahl
(11)
Sue Ryan
Gordon S.
Lou Hoffman
Helene Denison
Lee Keison
Betty North
Carter & Holmes
5 Koslof Dancers
DAYTON
Colonial (17)
Honey Fam
W & G Ahearn
Johnny Woods
Lynn, Royce & V
John Boles
(11)
Gautier Co
Nonchalants
Cinda Glenn
Rimacs
SYRACUSE
Strand (18-20)
Bartell & Wms B
Steve Evans
Thurston
(11)
Screwballs of '41
Don Rice
4 Franks
Ted Lester
Jack Powell
Wilbur Hall
Al Verdi
Eve Rose Gls
6 Ambassadors

Warner

NEW YORK CITY
Strand
Jimmy Rogers Orc
Tip-Tap & Toe
Hector Co
PHILADELPHIA
Earle (18)
Abe Lyman Orc
Alan Mowbray
Arren & Broderick
Gleason Co
King & Ariena
(11)
Will Bradley Orc
Lynn, Royce & V
Hal LeRoy
READING
Astor (18-19)
Joe Cook Show
WILMINGTON
Earle (18)
Gae Foster Gls
Hallinsons
Lorraine & Rognan
Ben Yost Co

Independent

NEW YORK CITY
Music Hall (17)
Edwina Eustice
Shayne & Armstrg
Selma Kaye
Loren Hollenback
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (17)
Johnny Howard
2 Pitchmen
Estelle & LeRoy
Mayer & Black
Margery Daye
Paul & Grace
Apollo (18)
Earl Hines Orc
Billy Eckstein
Madeline Green
Pops & Edwards
Avon Long
John Mason
James Basquette
John Vigal
Sandy Burns
Madeline Belt
Vivian Harris
Ritz (17)
Ann Dupont Orc
(Three to fill)
Riviera (17)
Charlie Barnet Orc
Henny Youngman
F & J Kuhn
Jerry & Turk
AKRON
Palace (18-21)
Ritz Bros
Rimacs
Catherine Westfield
BALTIMORE
Hippodrome (17)
Major Bowes Co
Reynd (18)
Fats Waller Orc
Cora Green
Candy & Pepper
Hamtree Harrington
Mad Russian
Bobby Pincus
PATERSON
Majestic (18-21)
7 Fredysons
Dawn Sis
2 Melodians
A & M Havel
Saul Grauman
PHILADELPHIA
Carman (18)
Lane & Ward
Mark Dawson
Nina Tinsilla Co
3 Juggling Jewels
Al Gyle
Pritchard & Lord
J & J McKenna
Chuja Barra Boys
Lois DePre
Willie Solar
Dimples Delight
PITMAN
Broadway (19 only)
Martin & Allen

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Jayne Manners

Beachcomber
Michael Loring Orc
Pancho Orc
Elsa Valladares
Carmen Amaya

Bill Bertolotti's
Don Sylvio Orc
Angelo Orc
Frederica
Laura Dean
Pat Williams
Eleanor Knight
Georgette Daniels
Elisse Cooper

Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Wilson
Harry Donnelly
Bernie Green

Cafe Etoile
Leo Dryer Orc
Adrienne Matzenauer

Cafe Society (Midtown)
John Kirby Orc
Eddie South Orc
Hazel Scott
Golden Gate 4
Jack Gilford

Cafe Society (Uptown)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Ammons & Johnson

Casino Russe
Cornel's Codolban O
Kris Kay Orc
Nina Tarasova
Gypsy Markoff
Dmitri Matvienko
Tanco Borza
Lunia Nesterova
Tina Belova
Georges Stefanescu

Club 15
G Andrews Orc
Peter Perry Orc
Pat Harrington
Frankie Hyers
Irene Kelley

Club Gascho
Don Miguel Orc
Currillo & Coral
Winnie Duncan
Olga Barat
Luis Camacho
Jose Peres

Club Waikiki
Harold Aloma Orc
Lotus Ann

Copacabana
Nat Brandwynne Or
Juanita Juarez
Frank Marti Orc
Juan Arvizu
Estelle & LeRoy
Fernando Alvarez
Bernice Parks
Samba Sirens

Cuban Casino
Consuelo Moreno
Don Casanova
Dimas & Belen
Bifi Dorre

Diamond Horseshoe
Dr. Rockwell
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E. Howard
Ross Wyse, Jr.
June Mann
Dalla Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis

El Chico
Don Alberto Or
Manuela Rio
Alberto Torres
Carlos Montoya
Tvinnita
Rudolph Cueto
Maria Lopez
Charro Girl 3

El Morocco
Ernie Holst Orc
Don Devodi Orc
Reva Reyes
Carla & Fernando

Famous Door
Skeets Tolbert Or.

Gay White Way
Shep Fields Orc
Kay Fenton
Harris & Shore
Bob Shea
Carol Fleet

Hildegarde
Leo Kahn

Hotel Shelton
Johnny Johnson Or

Hotel St. George (Brooklyn)
Dave Martin Orc
Dee Williams
Yank Porter
Dick Fulbright
Bill Dillard

Hotel St. Moritz
Eddie Varzos Orc
Vivian Blaine
Johnny Howard
Claire & Arena

Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Dorothy Lewis
Heasley Twins
Hazel Franklin

Hotel Taft
Frankie Masters Or

Hotel Waldorf-Astoria (Empire Room)
Leighton Noble Orc
Marcha Borr Orc
Adelaide Moffett
Stan Kavanagh

(Sert Room)
Xavier Cugat Orc
Lina Romay
Rosario & Antonio

Ireland Restaurant
Bobby Norris Orc
Manuel Ovando Orc
Alex Hurd
Kenny Williams
St. Clair & Durant
Ford Crane
Marion Kingsley
Winnie Hoveler Gls

Kelly's Stable
Lester Young Orc
Maxine Sullivan
Billy Daniels
Clarence Profit 3

La Conga
Jack Harris Orc
Nora Morales Orc
Josephine Del Mar
Luba Malina

Olga Mendes
Gale 5

Mon Paris
Heywood Powers Or
Dick Wilson Orc
Eleanor French

Monte Carlo
Ted Straeter Orc
Tito Guizar

Place Elegante
Ernest Fraya Orc
Bernice Manning
Bill Farrell
Jos Howard
Vincent de Costa
Art Tuberini
Tino Donelli

Rainbow Grill
Barry Winton Orc
Julian & Marjori
Jean Sablon
Robert Reinhart

Rainbow Room
Matty Malneck Orc
Velvet Six Orc
Chandra Kaly Dance
Mill Monti
Walton & O'Rourke

Rubai Bleu
Mildred Bailey
Brenda Furbes
Delta Rhythm

Russian Kretchma
Nicolas Matthey Or
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavieff
Michel Michon
Mishi Gabrilowitsch
Arjsiak Arafelova

Sawdust Trail
Francis Renault
Martin Shon
June Boyd
Helene Francis
Kay Burke
Julia Gerity
Betty Jane Carleton
Leslie & Rollins

Spivy's Roof
Spivy
Haywood & Allen

Collette & Barry
Hadley Gls

Blackhawk
Ted Flo Rito Orc
Earle Leslie
Grandfa'r's Follies

Blackstone Hotel (Ballmess Rm.)
Dick Rock Orc

Brevoort Hotel (Crystal Room)
Joan Baylor
Mable Scott
Evelyn Lee
Dian Johns
Bob Billings

Broadmont
Jackie Sharp
Gene Stockwell
Phyllis Vaughn
June Spachner
Marlene Dale
Suzanne Propst
Ruth Gans
Herb Rudolphs Orc

Chez Paree
Lou Breese Orc
Morton Downey
Frank Libuse
15 Connaughters
Iola Wallner
Stoner Sis
Evans Orc

Club Alabam
Tonya
Mickey Dunn
Ann Mac
Virginia Lee
Harriet Norris
Allen Roe
Barnie Adler
Effie Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Eddie Roth Orc

Club Minuet
Helene Carol
Rita Rio
Alvira Morton
Ethel Brown
Hillmore Sis-Herman
Art Fischers Orc
Del Estes

Colony Club
Bobby Ramos Orc

Marie Lawlor
Nord Richardson

El Rat
Sid Tomack
Reis Bros
Ruth Wayne
Marshall & Shield
Alphonse Berg
Anita Lane
Carol Dean
Youngster Gil
Eddie Fens Orc

Ivanhoe
Florence Schubert
Al Trace Orc
4 Barbs
Helen Sumner

L'Aiglon
Spiros Stamos Orc
Sunny Rae
Don Anton Orc

Palumbo's
Lavaye Twins
Chick Mullen
Joe & Jean
Jean Simoni
Yvonettes

Roman
Harry McKay
Gottie Winters
Geoffrey Lee
Jennie Van
Eddy Hockney
Rol. Rae Orc

Rendezvous (Hotel Gotham)
Arn Mayer
King Cole Trio
Weaver Prince
Oscar Moore
Debbie Belmont

59th St. Rathskeller
Paulina Paige
Maurino & DeVoll
Joan Corez
Joe Shagerty
Buddy Nogent
Ruth Templeton
Delia Belmont

Silver Fleet Inn
Joe Curley
Reggie Du Val
Marshall Millar
Harry Small
Chick Hunt
Joe Hayes Inn

Paul Kane
Mildred Gibson
Baby Gls
Adelle Russell
4 Octaves
Bill Bailey
Bill Hughes
Alan Wood

Minuet Tavern
4 Tones
Margie Rose March
Tony Caltano
Sissy Ginnie Lotus
Ed McGoldrick, Sr.
Helen Marriot

Open Door Cafe
Ralph Brown
Louise Wright
Shakita
Sunny Rae
Don Anton Orc

Palumbo's
Lavaye Twins
Chick Mullen
Joe & Jean
Jean Simoni
Yvonettes

Roman
Harry McKay
Gottie Winters
Geoffrey Lee
Jennie Van
Eddy Hockney
Rol. Rae Orc

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59th St. Rathskeller
Paulina Paige
Maurino & DeVoll
Joan Corez
Joe Shagerty
Buddy Nogent
Ruth Templeton
Delia Belmont

Silver Fleet Inn
Joe Curley
Reggie Du Val
Marshall Millar
Harry Small
Chick Hunt
Joe Hayes Inn

Silver Lake Inn
Roland & Reid
Geo Reed
Alice Lucey
Frank Hessel Orc
Gloria May French

Stamp's
George Marchetti O
Billy Starr
Garner Trio
3 Loose Nuts
Jelly Beans
Ray D'Day
Margie Drummond
Johnny Welsh

Swan Club
Bill Bailey
Lloyd Allen
Marty Bohn
Marena & Gallo
Lillian Fitzgerald
Toni Sacrel
Nancy Parker
Henry Patrick's Orc

20th Century
Rhythmaniacs
Mills Peters
Men of Rhythm

Warwick, Hotel
Ray Morton Orc

Webster Hall Brau
Camden
Jules Flacco Orc
Dias & Deane
Dally Sisters
Equill & Marcelle
Fen Bannerman
Thos Mahon
Syd Golden
Nathan Riforadians
Jack Smith
Al Goldecker
Marie Antoine
Dave Pierson

Wilson's
Jerry Taps
John Lacyn
Jackie Lee
Dorothy Johnson
Jim Hough
Geo Baquet Orc

Yacht Club
Pat Purcell
Stephanie & Craig
Dotty Brennan
Jacqueline Herman
Mary Navis

CLEVELAND

Alpine Village
C Lambertson
Monroe & Grant
Moriarity & Dell
Bob Copfer
Carl Mueller
Otto Gerdau Orc

El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes

Eddie's Cafe
Gale Parker
Tyna Tamara
Lenore Lime

Gourmet Club
Eddie Robinson Orc
Gayle Gaylord
Jean Marshall

Hotel Carter
Thiele Spencer
Ambassadors Orc

Hotel Cleveland
Lang Thompson O
Margaret English

Hotel Fenway Hall
Johnny Joyce Orc
Mary Wine

Hotel Hollenden
Sammy Watkins O
Chick & Lee
Philharmonic
Vicki Robere
Sloan & Gary

Hotel Statler
Jose Morand Orc
Doris Wuston
Carlton & Juliette

La Conga Club
Ramon Arias Orc

Lindsay's Skybar
Jean Middleton
Pearl de Lucca

Regal Club
Ducky McMahon Orc

Southern Tavern
Lee Allen Orc

3700 Club
Tucker & Tremaine
Art West
Roma Huston
Arlene Daye

DETROIT

Book-Cadillac Hotel (Book Casino)
Manuel Fernandez
Imogene Jones
Morris King
Eddie & Aaron Or
(Motor Bar)
Pete Vera

Bowery
'Midnite in Paris'
Emile Renard
Frank Mazzone
Abbott Dance
Theme Gls
Grischa
Clarissa
Helene Carol
Johnny King
Chas Carlisle
Benny Nelson Orc

Casanova
Vantine & Cazan
Margie Mansell
Glamor Gls
Lee Walter Orc

Corktown Tavern
Beef Trust
Good & Goodie
Prof. Crump
Orbasco
The Weats
Jackie Del Rio
Dick Havilan
Les Arquette Orc

Hund's
3 Old Timers
Manuel Lopez

London Chop House
Tonia Valenti
Ruby Orc

Morocco
Gay Nineties Rev
Buddy Duney
Joe Fader Orc

Nebiolo's
Di Giovanni
Frederick & Collins
Phelps & Cullenbine
4 Vanettes
Leonard Seel Orc

Northwood Inn
Anita Jacobi

Don Hale
Angeline & Winters
Wm Curtis

Olds Wayne Club
Charles Costello Orc
McColl Sis

Palm Beach
Bobby Jones
Barbara Brent
Norma Howard
Ravaye & Margo
Don Pablo Orc

Huck's Redford Inn
Mac McGraw Orc

Club Royale
Harry Stevens
Frances McCoy
Lorraine Cochil
Jennings
Virginia Manch
Stan Morris Orc

Saks Show Bar
Yvonne & Wayne
Lew Parker
Sid Gold
Kay Vernon
Pearl Magley Gls
Pete Vera Orc

Statler Hotel
Gomez Tropical D
Gloria Hart
Orlando
Fausto Curbelo Orc

San Diego
George Presnell
Al Alexander Orc
Dan Fernandez
Don Francisco
Starr & Maxine

Vanne's
Bert Nolan
D'Aboue & Rene
Ann Roth
Harry Collat Orc

Whittier Hotel (Gold Cup Room)
Tony Pastor Orc

Wonder Bar
Sammy Dibert Orc
Mildred Fenton

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Bachelor's Club
Al Turner Orc

Balconades
Phil Alvens Orc

Bill Green's
Clyde Knight O
Janet Lee
Herb Rohrer
Sonny Kreiger
Dan Pontzel
Henry Eberhart

Bough-Wood
Boog Sherman
Maxie Simon
Harry Comorado
Buddy Blaine
Tubby Miller
Chick Williams

Club Petite
Piccolo Pete Orc

Berry Smiley
Art Schamberg
Don Washburn
Fay & Carroll

Cork and Bottle
Jack Davis

El Chico
Mario Merlin Orc
Rodriguez Dancers
Lolita Cordoba

Hotel Fort Pitt
Ken Bailey Orc
Johnny Cantrell
Jessica Wheatley
Harry Walton
Irma Gaffney

Hotel Henry (Silver Grill)
Billy Treacher Orc
Sandy Davidson
Marian McGarrity
(Gay 90's)
Dorothy Nesbitt

Hotel 5th Avenue
Sam Estrada

(Continued on page 55)

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN

1619 BROADWAY NEW YORK COL. 5-0930

Mimi Kellerman
Coley Worth
Marcia Ray
Ann Pennington
Betty Kane Smith

Grawit's Village Inn
Anthony Trino Orc
Roberta Welch
Velyne Hague
Ruth Kidd
Dolly Reckless
Frank McCormick

Havana-Madrid
Froilan Maya Orc
Juanito Sanabria Or
Rosita Ortega
Cesar Tapia
Las Adelitas
Villarino

Hickory House
Baba Russin Orc

Hotel Astor
Dick Kuhn Orc
Sande Williams Orc

Hotel Belmont Plaza
Arthur Ravel Orc
Joe Fatuno Orc
Lucille Johnson
Carole & Sherod
Marcia Jones
Belmont BaNaDeers

Hotel Biltmore
Clyde Lucas Orc
Betty Allen
Doodles Weaver
Betty Kean
Covert & Reed

Hotel Bossert (Brooklyn)
Eddie Lane Orc

Hotel Brevoort
Paula Lawrence
Trana
Paco Sierra
Sam Ray
Hallin & Monk
Norbert Faconi
Margaret Scott

Hotel Edison
Mal Hallett Orc
Madeleine Lucy

Hotel Essex House
Paul Baron Orc
Grace Morgan
Lucille Matthews

Hotel Lexington
Ray Kinney Orc
Aggie Auld
Napua
Leilani Jack
Nani Todd
LeHua Paulson

Hotel Lincoln
Tony Pastor Orc
Lincolnaires

Hotel McAlpin
Johnny Messner Or

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Jose Dominguez Or
Jack Waldron
Dianne Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Sylvia Barry

Hotel Pennsylvania
Jimmy Dorsey Orc
Helen O'Connell
Bob Eberle

Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
De Marcos
Paul Haakon
Josephine Huston

Hotel Roosevelt
Guy Lombardo Orc

Hotel Savoy-Plaza
Ish Grant Orc

Geo Church
Rosita & Pancho

La Martinique
Eddie Oliver Orc
Herbert Curbello O
Danny Kaye
April Ames

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Geo Sterney Orc
Bela Biheller
Eleanor French

Leon & Eddie's
Lou Martin Orc
Eddie Davis
Jackie Gallus
DeMay, Moore & M
Maxine De Shon
Grace Drysdale
Shayne & Armstr'g
Elsie Arden
Shirley Lloyd
Marie McDonald

Frank Shuman
Vera Sanoff

Rio Club
Sonny Kendis Orc
Ray Benson Orc
Gloria Hope

Versailles
M. Bergere Orc
Panchito Orc
Paris
Sheila Barrett
Paul Draper

Village Barn
Col. M Prager Orc
Ann Jones
Cass Franklin
Laura Kellogg
Marian Vinas
Mary & T Atkins
Gay Claire

Whirling Top
Teddy King Orc
Jerry Blanchard
Lilyan Hall
Ginger Wayne
Susan & Christine

LOS ANGELES

Biltmore Bowl
Jimmy Castle
Buddy Hughes
Ambassadorettes
Dorothy Brandon
Shea & Raymond
Everett West
3 Deep
Corinna Mura
Chuck Foster Orc

Cocoanut Grove
Jack Teagarden Or

Coconanut Grove
Mary Parker
Billy Daniel
Mitchell Ahlsen Rev
Freddie Martin Orc

Earl Carroll
Buster Shaver
Olive & George
6 Debonairs
Beryl Wallace
Frankie Conville
Mary Peterbeck
Helen O'Hara
Sunny Dahlin
Barbara O'Drew
Reyes' Rhumba Bd
St. Clair & Day
Rhumba Ore
Slate Bros
Bill Gaffney
Manny Strand Orc

Florentine Garden
NTG Anniversary
Fred Scott
Low, Hite & Stanly
Sugar Geise
David Marshall Orc

Charlie Foy's Club
Charlie Foy
Leonard Sues
Red Stanley
Bob Evans
Jerry Cooper
George Beete
Art Bernard Orc

Grace Hayes Lodge
Mary Healy
Neville Fleeson
Betty Jane Rhodes
Margaret Whiting
Peter Lind Hayes O
Grace Hayes
Rebecca Hayes

House of Murphy
Beth Reynolds
Frankie Gallagher
Jean Neunler
Gordon Bishop
Kathryn DeHaven
Bob Murphy

'It' Cafe
Dave Forrester Orc

CHICAGO

Bismarck Hotel (Walnut Room)
Art Kassel Orc
Marion Holmes

Monchita Orc

Colosimos
Tirza
Lew Parker
Sid Gould
Ray Rogers
Zerby & Wiere
Jack Prince
F Guerrini Orc

Congress Hotel (Glass Hat Rm)
Johnny Banga Orc

(Peacock Rm)
Joe Verne

Edgewater Beach Hotel (Beach Walk)
Wayne King Orc
Consolo & Melba
Walter Donahue
Ivor Dorham Gls
Herb Foote

Franke's Casino
Harriet Ehrlich
Rocky Ellsworth
Billie Webb
Ann Anderson
Dick Conrad
Bob Tinsley Orc

Gruemere Hotel (Glass House Rm)
Lew Story Orc

PHILADELPHIA

Club Bali
Alan Fielding Orc
Bali-lovelies
Carlos Molina
Juanita Sid
Gerardo & Helen

Ben Franklin
Leo Zollo Orc
Ray & Dayton
Mona Wilson
Ralph Eastwood
Patricia King

Donna Darnell
Charlie Game
Grace Coyle
Wayneta Bates
Geo Wagner
Jean Remington
Bobby Vail
Wilbur Rance

Club 16
Harriet Hale
Frankie Lee
Baroness Raudo
Barbara Lee
Shandor & Mar
Margie & Baba
Rose Vernell

Cusano's
Lou Ferlano
Kay Trotter
Mickie Fiori
Earl Wilt
Lou Martin

Dante's
Marie Fitzpat
Mary Snyder
Jimmy Evans
Marnie
Joe Wayne
Vera Lavayne
Eddie King Or

Embassy
Geo Clifford
Lois Fortner
Lynn Janice
Marquita Rivera
Nanette Sanders
Los Cucaracha
Dolores Del Carlo
Carlos Reyes Orc
Curt Weller Orc

Evergreen Casino
Warren Phillips
Linda Lee
Doris Elliott
Pat Sheylla Orc
Helene Sindiah

1523 Locust
Elaine Black
Marian Frost
Rose Pepper

Paul Monteyne
Bubbles Shelby
Grace O'Hara
Keller Sis
Kay Laverly
King's Swing Orc

Gay 90's Cafe
Phil Wood Orc
Bruce Hannah
Nat Wilson
May Joy
Ann Fisher

(Il Walton Roof)
Glamour Gls
Helen Heath
Bob Powell
Vera Neva
Anibal Carrion
Grace Carwin
Michael Sandina
Peppino & Carmen
Nell Pinnaine Orc
Mata & Hari
Wanda Stevenson
Manuel Ovando Orc

Hotel Philadelphia (Philadelphia Rm)
Carlotta Dale
Instrumental 4
Vocal Trio
Ashburne
Dick Martin Orc

Jam Session
Geo Lutz
Joe Hooker
Michie House
Billy Kretchmer

Hopkins' Rathskeller
Jimmy Venuti Orc
Jerry Johnson
Niles & Joan
Helen Wilson
Black Eyed Peas
Agnes Barry

Little Rathskeller
Chatte Rogue
DeLloyd McKay
Peter Sis
Victor Hugo's Or
Count Boris
Ed Kinley

Manon Inn
Jack Hutchinson
Smythe & Delore
Geo & Lilly Gord
Nancy Newell
Gracie Steel
Edythe Sallade
Frank Cuneo Orc

Mayo's
Gus Johnson Orc
Lenny Ross
Dottie Winters

Blanchards
Elaine Shore
Rex Owens
(Two to fill)

HARTFORD
State (18-20)
Will Bradley Orc
Block & Sully
Alan Jones
Stuart Morgan Co.
Bob Hope

NEWARK
Adams (18-20)
Dick Rogers Orc
Dinah Shore
Geo Tapps
Olcott Olcott

Catholic Groups' Pressure Results In Mpls. Mayor's Nix of 'DuBarry'

Minneapolis, April 15.

Heeding Catholic organizations' protests that the show is indecent and an affront to womanhood and the marriage institution, Mayor George E. Leach banned 'Du Barry Was a Lady,' which had been scheduled to open a four-day engagement at the Lyceum last Sunday (13). Previously, St. Paul city authorities had forbidden the musical there, forcing cancelation of a one-day (12) booking.

Mayor Leach took action following public hearing at which the show was denounced and defended. The fact that he is up for re-election at the primaries next month put him on a hot spot.

'Du Barry' is the first show to be prohibited here since 'Crazy Quilt' nine years ago. That show immediately moved over to St. Paul and did turnaway business for the entire week. The mayor who banned it was defeated at the next election. During the past several seasons St. Paul has refused 'Tobacco Road' a permit to be presented there.

After the mayor's edict forbidding the local engagement, the show's sponsors considered legal action to circumvent the order. However, following a telephone conference with A. L. Berman, New York attorney representing producer B. G. De Sylva, it was announced by John Leffler, company manager, that the local engagement would be abandoned and that the show would open in Milwaukee Sunday (13), playing the four days intended for Minneapolis along with the three originally booked.

The advance sale here was approximately $10,000, Manager Leo Murray of the Lyceum stated. The money was refunded.

Before departing with the company, laying off here Holy Week, Leffler issued a vitriolic statement to the press, lambasting the mayor and Minneapolis moral conditions.

'We are being crucified by your mayor because of political greed,' Leffler said. 'The mayor never saw the show. He was playing politics.

'Besides, the mayor apparently is no one to judge as to whether something is indecent. He should start on his own town before he tells us what to do. I went to a burlesque show at the Alvin last night and there were things in that show that wouldn't be permitted in 'Du Barry.' Then we went to six 'joints' and they were doing everything. All-night unlicensed liquor establishments were running wide open with every kind of gambling device and game.

'Those people who appeared at the hearing and asked to have the show stopped never had seen it. I predict that the banning of 'Du Barry' will prevent many other Broadway

(Continued on page 52)

Actor-Draftees On Road Get Return Fares

There are no known instances of the army draft having forced the withdrawal of actors in touring shows, but, foreseeing the possibility, Equity has adopted a rule protecting members on transportation costs, should they be called. As effective April 8, should a member in a road company be drafted, the manager shall pay the member the amount of the return fare and the member shall not be required to pay the fare of his successor.

Equity contends it is not a change of rules, which its pact with the managers prohibits, but merely an interpretation of the rule. In standard contracts there is a clause which reads: 'The manager agrees to abide by the determination of Equity as to whether the foregoing clauses apply to any given situation and such determination may be final.' In other words Equity's counsel has the right to decide whether a member leaves a show for a valid reason, which obviates penalization.

Otherwise, if an actor leaves a touring show at his own behest he must pay his return fare and that of his successor. Equity takes the viewpoint that managers will accept the ruling as a patriotic duty and it is also a hint to producers to exercise care in casting, so that actors subject to call by the army will not be engaged in road shows.

Gransky, Ill, Informs Theatres He'll Pay Off

Joe Gransky whose Arrow Ticket agency was well known on Broadway, has advised theatre managements that he is ill and may be indisposed indefinitely. Purpose of communications were to tell the box-offices that whatever money is owed them will be paid off. It appears that the broker, who has an agency at Delmonico's, gave out several checks for which there were insufficient funds. Most of that paper has been picked up.

Understood that the hotel agency, which continues to operate, does not owe the theatres more than $500. Usually brokers settle with box offices on each Monday for tickets obtained during the previous week.

'DuBarry' to Go In to Cleve. Aud To End Squabble

Cleveland, April 15.

Instead of playing the Hanna as it was first skedded, 'Du Barry Was a Lady' is being routed into civic auditorium's Music Hall April 29 for five days to settle a squabble that is agitating local theatrical circles.

Bert Lahr musical was one of 20 shows which the Hanna guaranteed to Cleveland Playgoers, Inc., civic drama-supporting organization, in its subscription series. Date had been tentatively set about four times, but it was shelved when winter legit season was cut short five weeks ago to permit opening of 'Fantasia.'

Both subscribers who put up money for advance tickets and newspaper critics let out loud yowls. William F. McDermott, drama ed of Plain Dealer, morning sheet, editorially ripped into sponsoring group as well as the theatre for not keeping their promises. Critic accused them of short-changing the town by passing up or failing to get good plays available. Pointed out only 16 shows were booked into the Hanna this year, compared to 18 in 1939-40, when business wasn't so hot.

When prez of Playgoers, Inc., retorted in a printed protest that the drop was caused by a scarcity of plays, the veteran reviewer quoted VARIETY's recently published figures proving that 31 New York shows went on tour this year. Cleveland didn't get as many important plays, he declared, as Detroit and Pittsburgh, which are smaller cities.

To satisfy squawking subscribers the drama-sponsoring committee, backed by Chamber of Commerce, decided to rent part of civic auditorium and bring in 'Du Barry' on their own hook. Since mayors of St. Paul and Minneapolis barred it on grounds of indecency, the local angels are getting a bit jittery as to whether it will get a go-sign from Cleveland's mayor.

Although the Hanna plans to run 'Fantasia' up to June at least, there's a possibility of a summer stock company being installed in it by Elmer Weiner, concert booker.

SWAMPED BY CUFFOS

Saroyan's 'Invitation' to 'People' Preview Gets 4,000 Replies

William Saroyan's offer to give away tickets to see a preview of his 'The Beautiful People, at the Lyceum, N. Y., tonight (16) met with unlooked for response. Stipulation was that applicants must write in their requests. More than 4,000 letters were received, about four times the capacity of the theatre. Author, now turned manager, gave orders that all who applied be sent replies and those not taken care of may be placed upon the free list after the play opens.

There will be six previews during the week, three being paid-for parties. 'People' makes its debut next Monday (21).

Strawhat on B'way?

Reversing the usual order, summer stock may be tried on Broadway. Idea is being considered by Helen Warren, who first planned a rural outfit.

Miss Warren, who recently arrived from the Coast, also aims trying out new scripts.

N. Y. Critics, With Off Week, Plan Circle Changes

This being a bye week on Broadway in respect to new shows, several Critics Circle members are formulating proposals to be made at the annual get-together next week that would pep up the organization. Circle started as a compact group limited to drama reviewers on the dailies, but has become so elastic almost anybody can get in. Some of the charter people think it's about time they met the new members.

A change in the form of the annual best play award is deemed a good idea. Instead of a small plaque, a scroll which could be displayed in the theatre lobby may go to the winner. Another idea is to have a dinner which the public could attend, net proceeds to go to charity.

Critics are doing plenty of mulling over their choice of the season's best play and the voting will be probably more hectic than last year, when William Saroyan's 'Time of Your Life' finally won out. Then the Pulitzer committee named the same play and the critics burned. Seems that the reviewers still have a weather eye on Saroyan, whose 'The Beautiful People' opens at the Lyceum next Monday (21). Because of that the Circle has postponed its award session until the next night.

It is not expected that there will be uniformity in considering 'Watch on the Rhine,' newest dramatic hit (Beck), and that also applies to 'Native Son' (St. James). 'Claudia' (Booth), 'Flight to the West' and 'Arsenic and Old Lace' (Fulton) are regarded as in the running, while some critics are known to favor 'Lady in the Dark' (Alvin).

SEE B'WAY B.O. UPBEAT

Last season Holy Week was better along Broadway than Easter Week, a phenomena, but the situation now is reversed. Although Monday (14) night attendance was under expectations, advance sales indicate a comeback from the flock of new low gross marks that were registered last week. However, first dash of summer temperature that ushered in the week did not calculate to help the boxoffices. Monday, when the baseball season opened, it was the first time memory that the weather was really mild for that event.

Noted by showmen, too, that the climax of Lent was not the only theatre deterrent. On the days that the Allied reverses in the Balkans were in the headlines the b.o.'s sagged further. Similar reaction came last season, when news from the war front was especially discouraging.

'The Night Before Christmas,' Morosco, was the only new show last week and it was a disappointment. No premieres this week. 'The Beautiful People,' Lyceum, is the solo debut next week and indications are for sporadic arrivals during the balance of spring.

Jack Hurdle, director of the 'Kate Hopkins' radio program, has set Frank Craven to direct and play the lead in Carl Allensworth's new play, 'Village Green,' which he hopes to put into rehearsal soon.

Equity Nixes 2-a-Night Army Camp Legit Shows Unless There's Extra Pay

Equity turned down the proposal that concessions be granted for the number of weekly performances by proposed legit shows in army camps, a project claimed to have the backing of industrialists. Those mentioned as financing the shows are E. B. Hall, Jr., and W. R. McIntyre, with offices in the Graybar building, N. Y., with H. E. Booker, former European showman, as variety unit producer.

In a letter to the council, before which body he appeared last week, Alex Yokel, who is expected to produce 'Three Men On a Horse' for the Hall-McIntyre setup, asked for okay to play twice nightly, first performance to go on about 6:45 and the other around 8:30. Although it was stated that camp commandants wanted shows twice nightly, Equity thinks otherwise. Felt that it would mean too much hardship to actors. Ruled that the shows could go on only if the casts be paid one-eighth extra pay for all over eight performances. If the shows played 14 times, as proposed, the lowest pay would be $100 weekly, double the minimum ($50).

Yokel later said that the ruling would not prevent the camp project from going through. He revised the schedule for 10 performances weekly, shows to go on twice on Saturday and Sunday, which would call for two-eighths extra, or about $56.26 weekly minimum. When the shows are to start is not definite, but the original plan of putting on 24 plays in the camps during the year still stands. However, vaude revues are planned also and such shows would not come within Equity rules.

$2,500 Budget

Plan as outlined to Equity fixed the weekly budget at $2,500, that sum to cover actors' salaries, transportation, company manager and advance agent, latter to arrange for living quarters. In the case of musicals, budget of the same total would cover musicians. Some doubt was expressed that the budget would cover the expenditures. First report that net proceeds would go to various camp service funds was revised, it being explained that a percentage of the net would be so applied.

Council, in rejecting the plan as set forth, felt that if actors played twice nightly their performances would not be satisfactory, especially because the casts would be required to journey back and forth to hotels in the towns. Claimed that the nearest towns to some camps are from 30 to 40 miles distant. If most of the players received minimum pay, it was figured they would have little remaining after paying living expenses.

Charles Allen is talent agent for Hall-McIntyre and brought Yokel into the picture. Agents are not permitted to be interested in shows, according to Equity's agency rules. Claimed, however, that Allen's job was to attend to getting talent for the camp shows. He is currently touring the 'All American Revue,' vaude type of musical which Booker produced and which is said to have grossed $1,000 nightly at Camp Meade last week.

Wilmer & Vincent Press Shubert-'Maritza' Suit

An application to examine John F. Walters, comptroller of the Shubert Theatres Corp., before trial was made yesterday (Tuesday) in N.Y. supreme court by Sidney Wilmer and Walter Vincent, who are suing the Shuberts and Select Theatres Corp. for $25,000 damages. Plaintiffs claim failure to pay the 10% royalties allegedly due on the operetta, 'Countess Maritza.'

Wilmer & Vincent acquired the American rights to the operetta in 1925, and gave them to the Shuberts for 10% of the profits which are estimated at $250,000. Select took over the Shubert contract in 1933.

3d 'Arsenic' Co. For Hub; Angels Get 12G Profits

A third company of 'Arsenic and Old Lace' is being considered, plan being to anchor it in Boston, Hub outfit, however, will not be formed until the booking is consumated.

Lindsay and Crouse previously declared that they would not play the stand if the ticket allotments were dictated by Herrick's agency there, latter agency being allegedly controlled by the Shuberts. Shows playing the Colonial, an Erlanger house, are not dominated by Herrick's, while the Repertory is an independent house, where 'Life With Father' made its run and declined to permit the agency to handle its tickets. 'Arsenic' will play either of those theatres.

First profit checks to the numerous (21) backers were sent out last week, amount disbursed being $12,000. Highest individual remittance was around $900, that representing a 7½% interest. Also there is around $40,000 in reserve. That surplus remains after the New York (Fulton) and Chicago productions had been paid off, and the 'angels' were refunded their investments in entirety. It is proposed to play all the territory possible within the next 18 months, since the film version will be released in 1943 and repeat dates are contemplated.

From Chicago, where the second company opened at the Grand last week, Charles Washburn, who is agenting, avers that a bonding company sought to restrain any announcement of the advance sale because of a possible boxoffice holdup. He had, however, claimed the advance was $30,000 and three dailies printed it, the insurance people being quite upset.

Treasurers' Benefit Ball at Hotel Clicks

For the first time the Treasurers' Club staged its annual benefit for its sick and burial fund at the Waldorf-Astoria, N. Y., Sunday (13) evening. Instead of a straight show within a theatre, there was dancing in the ballroom before and after the performance, latter running about an hour and a half.

Event was excellently attended, but the principal proceeds were derived from the program, in which advertising approximating $8,500 was carried. Net from the 'book' and the dance-show has not been figured.

Elissa Landi, Guester

Kansas City, April 15.

Elisa Landi, film and legit player, came in Monday (14) to begin rehearsals in 'Romance,' to be presented at the Resident theatre for a two-week run beginning April 28. She will have the role of the Italian opera singer in the Edward Sheldon play.

Signing of Miss Landi by the Resident theatre carries out the yearly policy of having a Broadway or film name as guest star once or twice during season.

Guarantors Assure L.A. Season of Light Opera

Los Angeles, April 15.

Four sponsors of the Los Angeles Civic Light Opera association have pledged $5,000 apiece to underwrite any losses for the 1941 season at the Philharmonic Auditorium. Company ran $16,000 into the red last year and $12,000 the year before.

Season opens May 19 with a light opera still to be selected. Windup of the schedule will be 'Cabin in the Sky,' to be brought from the east intact.

BEERS QUITS BATCHELOR

Nate Beers has resigned from the Walter Batchelor agency, N. Y., for which he has been handling legit casting for the last two years. He has tentative production plans for the immediate future.

Before joining the Batchelor office, Beers was for several years with the Louis Shurr agency.

Public-Financed Concerts Called Good For Morale; Spurn Economy Appeals

Milwaukee, April 15.

Notwithstanding pleas for recreational economies in view of the national emergency, Milwaukee again will spend $30,000 on its 'Music Under the Stars' series of eight summer concerts in Washington Park in the belief that the money will be well spent as a morale builder upper. A similar series last summer attracted an attendance of 267,000, of which approximately one-fourth were paid admissions at modest fees, and the lineup for the coming season is expected to be an even greater draw.

Don Griffin, county recreational director, has signed contracts for this list of talent:

Jessica Dragonette opening the series on June 24, to be followed July 1 by Jacques Fray and Mario Braggiotti, duo pianists, with Lucille Manners, radio soprano; July 8 by Dennis Morgan, picture and radio singer; July 22 by Kirsten Flagstad, with Edwin McArthur conducting the orchestra; July 29 by Marian Claire, coloratura; Michael Bartlett, tenor, and Henry Weber, conductor, of the Chicago Civic Opera company, presenting an operetta in concert form; Aug. 5 by Helen Jepson, assisted by the Milwaukee Sinfonietta in a Johann Strauss program; Aug. 12 by John Charles Thomas, and Aug. 19 by James Melton and Francia White in a program dedicated to Emil Blatz, the retired brewer who presented the city with the huge bandshell in which all the concerts are held.

The Wisconsin WPA Symphony orchestra, with Dr. Sigfrid Prager conducting, unless guest conductors are appearing, will appear with the artists, who themselves will collect more than half of the appropriation for the concerts. Kirsted Flagstad and John Charles Thomas are the top money individual stars of the series, each of them signed for $2,500 for their evening's work.

There will be a total of 11,000 reserved seats, the sale of which opens May 1, at prices ranging from 20c to 75c, with a few box seats at $1.

Flippen, Felton Sub In 'Hellz' for O. & J., En Route to Pic Chore

Jay C. Flippen and Happy Felton will replace Olsen and Johnson when the latter leave 'Hellzapopin,' Winter Garden, N. Y., next week for Coast to make a film which will carry the revue's title. Felton took over for Johnson on Sunday (13), while Flippen went in for Olsen Monday.

Plans call for playing 'Hellz' at the Garden through the summer, show being booked to tour with Flippen and Felton in the fall. Road show with Eddie Garr and Billy House, which has been topping the original by a wide margin, is slated to stay on the road indefinitely, too.

Olsen and Johnson expect to return to N. Y. in July for 'Crazy House,' due on Broadway in the fall with Carmen Miranda.

Apoppin at U in June

Hollywood, April 15.

H. C. Potter gets the directing job on Mayfair's film version of 'Hellzapoppin,' slated for an early June start at Universal.

Olsen and Johnson are leaving the stage show next Monday (21) for a vacation before reporting for work at the studio.

One Long Laugh For Summering Pasadenans

Pasadena, April 15.

Laughter is the main idea in the seventh annual midsummer schedule of Pasadena Community Playhouse, June 23 to Aug. 16. Program is labeled a Festival of Modern American Comedy and consists of eight plays, written variously by George S. Kaufman, Edna Ferber, Moss Hart and Marc Connelly.

Plays are 'The Beggar On Horseback,' June 23-28; 'George Washington Slept Here,' June 30-July 5; 'Dinner At Eight,' July 7-12; 'Minick,' July 14-19; 'Once in a Lifetime,' July 21-26; 'You Can't Take It With You,' July 28-Aug. 2; 'The Royal Family,' Aug. 4-9, and 'The Men Who Came to Dinner,' Aug. 11-16.

Shows in Rehearsal

'Women Aren't Angels'—Lee Ephriam.

'The Happy Days'—Raphael Hakim.

'The Beautiful People'—William Saroyan.

'The Last Round'—Theatre Guild.

'Rose Marie (road)—Shuberts.

'Steps Leading Up'—Experimental.

'Not in Our Stars'—Experimental.

Dubinsky Predicts New 'Pins' for B'way; Asks Walker to Write Sketch

A new 'Pins and Needles' will be among the autumn Broadway shows, according to plans of Labor Stage, sponsored by the International Ladies Garment Workers Union. Latter is quite proud of the record piled up by the unionist revue, which has won a uniformly favorable press in New York and on tour. David Dubinsky, head of ILGWU so implied at a luncheon tendered the 'Pins' company at the Astor hotel, N.Y., Thursday (10). Dubinsky complimented the outfit, though he said the boxoffice could have been better.

Dubinsky jovially chatted with the talent from the cloak and suit industry and asked the girls whether they would prefer going back to their sewing machines, the answer being a lusty 'no.' Jimmy Walker, impartial arbiter of the industry, was a guest, Dubinsky suggesting that he write one of the numbers for next season's 'Pins.' Walker laughed when Dubinsky inferred that not too many of his decisions favored the union. Former mayor said that because vaude and other talent sources had disappeared, he expected that Labor Stage would supply actors in the future. Walker concluded by saying he had to return to his job as buttonhole referee. Louis Schaffer, executive director of Labor Stage, arranged the get-together and named Dubinsky to act as chairman.

'Pins' laid off last week after scoring a goodly run in Chicago. Revue is again on tour, having reopened Monday (14) and will again play the Coast during summer. Repeat date in Hollywood was booked because so many interpolations have been made to the revue that it is virtually a new show compared to that seen there last sason. Same goes for other dates.

TMA'S TAP BURNS UP EXPERIMENTAL THEATRE

Experimental Theatre, which started last week with 'The Trojan Women,' at the Cort, N. Y., playing a special matinee early last week and repeated Sunday (13) night as a benefit for the Stage Relief Fund, ran into more expense items than anticipated. Theatrical Managers & Agents union ruled that the ET shows must have company managers and press agents. Because it is a non-profit venture, Experimental people burned over the TMA demand.

It was claimed that when the TMA office was queried about the matter previously, ET was assured that company heads would not be required. Officers of the union said that no one with authority had made such a statement. ET, however, was rated in a special classification ad it was agreed that one press agent could handle its three shows at $75 per week. Company managers are payable on a per-day basis, receiving $16.75 for each experiemntal performance.

'Women' goes on Sunday (20) supposedly for the third and last time, in aid of the Actors Fund. 'Steps Leading,' second experimental play, will be seen Friday afternoon (18) at the Cort, while the third play, 'Not in Our Stars,' is slated for the Biltmore the afternoon of April 25. Both the latter are to be for one time.

An Actress' Lament

By CAROLINE BERGH

Simple Simon met a pieman
Why can't I meet Dwight Deere Wiman?

I'd be beholden
To John Golden.

I'd be a killer-diller
For Mr. Gilbert Miller.

I'd set 'em howling
For Eddie Dowling.

I'd clown funnily
For Marc Connelly.

My stumps I'd stir
For Courtney Burr.

To the very pernt of berlin'
I would work for Oscar Serlin.

I'd pray to the heavens
To meet Maurice Evans.

Would I be cunning
For Philip Dunning?

I'd put my talents on the line
If I could work for Hammerstein.

I could be so nice
For Elmer Rice.

The Shubert Brothers
Are there any others?

My performances would be silky
If I could work for Stanley Gilkey.

I'd drink Sheffield or Borden
To act for Max Gordon.

I'd be the rage
For Crosby Gaige.

We'd all be Hedys
For Norman Bel Geddes.

Oh, Laurence Schwab
Give me a job!

Oh Mr. Hart
Give me a part!

I would rush like Old Niagara
To work for Alfred de Liagre.

For Arthur Hopkins
I'd be the topkins.

I'd place my bets
On E. Ray Goetz.

As hard as ever I am able
I would work for Martin Gabel.

How I'd emote
For Edward Choate.

My talents I've offered
To Cheryl Crawford.

Peak of desires
Aldrich and Myers.

I'm not so dumb
Where's Gustav Blum?

With ardor I'm filled
For the Theatre Guild.

I'd ingenue sweetly
For Vinton Freedley.

In my technique there'd be no fumblin'
If I could work for Herman Shumlin.

I'd play a gamin or a lady
In any play of William Brady.

As gay as old pre-Nazi Paris
I could act for Sam H. Harris.

To fight for Otto Preminger
I'd even carry a derringer.

What a lovely habit
To act for George Abbott.

And I'm not kiddin'.

No Howard Award

Among the several annual awards is that in memory of the late Sidney Howard by his colleagues in the Playwrights Co., prize being $1,500 to a new American playwright. However, it was announced this week that they were unable to agree on an outstanding writer, so the money will be turned over the Authors League fund for needy young playwrights. Award is designed not in recognition of the best play of the season, but to encourage fresh talent. Last year, first for the award, Robert Ardrey was the recipient for his 'Thunder Rock,' which-falled here but was highly regarded in London.

Engagements

Wesley Addy, Art Smith, Arlene Francis, Robert B. Harris, Varvara Thery, William Nunn, Alexander Knox, Flora Campbell, Kathryn Givney, Clay Clement, Jerome Thor, 'The Last Round.'

Inside Stuff—Legit

Charles G. Stewart, general manager for Laurence Rivers, Inc. (Rowland Stebbins), which is currently inactive, is taking bows on an 800-word letter which he wrote to the N. Y. Times, detailing why $1 theatre is a virtual impossibility on Broadway. It was a reply to a story by Elmer Rice, which previously appeared in the Times, the author-manager several times espousing the idea of pop price admissions. It happened that Rice's yarn appeared about the time when 'Flight to the West,' after not doing well at $3.30, changed hands, and is being played at the Royale, N. Y., at $1.10 top, those now interested saying the showing is not for profit.

Stewart signed the latter with his middle name Giles spelled out and some and Broadway didn't know it was the same fellow. However, he received a number of managerial responses. One thing he pointed out was the number of shows in which authors are financially interested in other than royalties.

Russell Crouse, in Chicago last week for the opening of his 'Arsenic and Old Lace' road company engagement at the Grand theatre there, played a bit part of one of the convicts in 'The Man Who Came to Dinner' for the opening performance at the Erlanger. He did it as a gag, at the urging of Alexander Woollcott, star of the show. According to Crouse, it was the finest stage portrayal thus far in his distinguished acting career.

Playwright-producer's last previous stage appearance was about a year ago, when he went on in a bit part of one of the doctors in 'Life with Father,' at the Empire, N. Y. His only regular acting stint was some years ago in 'Gentlemen of the Press.' He and Howard Lindsay are co-authors of 'Father' and co-producers of 'Arsenic,' in addition, Lindsay plays the lead in the Broadway company of 'Father.'

Programs for 'Native Son,' at the St. James, N. Y., are not distributed until after the performance because producer-director Orson Welles wanted to forestall the lighting of matches by audiences trying to follow the play's 10 scenes. Drama is played without intermission and most of its scenes end in blackouts, with the house and spotlights dimmed during changes of scenery. Programs were distributed at the first preview and a number of spectators lit matches during the brief intervals between scenes, causing Welles to fear a serious accident might result. At subsequent previews and all regular performances since then the programs have been withheld until after the show.

First community theatre production of 'Green Pastures' at Pittsburgh Playhouse was forced to insert one white actor (in blackface) in the cast last week when Howard Watson, who plays Ham, one of Noah's sons, was severely injured in an auto accident, and had to be rushed to a hospital. Replacement was John Johns, local actor who had been serving as show's stage manager.

Pitt Playhouse's experiment has been widely praised and date was extended for three extra performances beyond regular three-week run. AP sent a glowing account of local 'Pastures' all over the country for general release last Thursday afternoon (10).

Item that the Theatrical Managers and Agents union intended to strike against the Palmer Park theatre, Detroit, and the Midwest chain, was stated to be an error by TMA. Latter office states that it does not operate outside of New York.

Houses involved are picture theatres. There is a union of such front-of-the-house employees in Michigan, confined to that state. Such organizations have so-called federal charters.

Planned road company of 'Claudia,' which is playing at the Booth, N. Y., may be set back until fall, although Rose Franken, who wrote and staged the comedy, interviewed any number of young actresses with the idea of selecting one for the name part out of town.

A Coast company is contemplated for late spring, but whether the cast will be engaged out there or in New York has not been decided.

George Jean Nathan was chided by fellow-critic John Anderson for omitting 'Plough and the Stars' from an anthology of 'Five Great Irish Plays' which Nathan edited for Random House. 'Juno and the Paycock' was included instead, but this pick was really Random House president Bennett Cerf's and not Nathan's. Latter, in fact, favored 'Plough' for the book, but was overruled by the publisher.

EQUITY COULDN'T STOP ACTOR'S 'PEACE' TALK

When an actor makes a gratuitous address outside the theatre it is not a violation of the exclusive service clause, which is under fire and which a representative group within Equity want deleted from standard contracts. Instance arose in Chicago last week, when a player in 'Life With Father' (Blackstone) proposed making a speech at a 'America First' meeting. Harry Kline, company manager, claimed the actor, O. Z. Whitehead, should have asked permission and complained to Frank Dare, Equity officer there. Dare communicated with Equity headquarters in New York and the ruling was made.

Matter attracted the attention of the Chicago Tribune, which protested against interference by the management. Daily was interested because of its isolationist policy and contacted Oscar Serlin by telephone. Manager stated he had no objection to extraneous activities of the actor, though he may not agree with the viewpoint expressed. Equity stated that while it could not prevent an actor making speeches outside the theatre, any action by a member that might affect the popularity of a show was decried.

Tribune appears to have been the only Chicago paper that touched on the incident. Because of its policy the Trib gave scant if any publicity to 'Three Shall Be No Night' when the Lunts appeared in the Robert E. Sherwood drama there. A review of the play was carried, but the opinion was none too favorable and different from reviews in the other dailies.

TMA SESSION STORMY ON TREASURY SURPLUS

Theatrical Managers & Agents held a lively meeting last Thursday (10), when the matter of the treasury was discussed long and loudly. For some time members have proudly commented on the fact that the union is financially sound, quite a reverse from the first two years, when TMA (then TMAT) was agitating for a basic contract with the managers. Instead of being in the red, it was announced at the meeting that there was $5,000 in reserve.

Most of the discussion over the coin was to determine whether to publicize the fact that TMA is in the black. The ayes seemed to have it, but no announcement was sent out. High cost of initiations accounts for the surplus. New members must pay $500 to join, plus the first six months dues, which are $18. Reported that TMA proposes to tilt the initiation ente to $750.

Previously officers had scrutinized the expenditures and it was evident that most of the money was paid to legal counsel. It was decided to dispense with an attorney on an annual basis and that it would be more logical to engege counsel if and when needed. Gustav A. Gerber was formerly counsel for TMA.

Saul Abraham, president; Louis F. Werba, secretary-treasurer, and Joseph Grossman, business agent, were nominated for re-election. Oliver M. Sayler, v.p., and Charles Mulligan, business agent, were also named. All will be voted in unless opposition suddenly arises. Election is dated for June 9 at the Claridge hotel.

'Arsenic,' $13,000, New Chi Click; 'Father' 10½G; 'Dinner' 7G, Tumble

Chicago, April 15.

New leader of the Chicago legit procession is 'Arsenic and Old Lace.' Drew rave notices following a fine advance sale and came up with a near-capacity take despite Holy Week. It looks to stay through the summer.

Rest of the town dived sharply in the worst week in show business. 'Man Who Came to Dinner' returned to town, this time with Alexander Woollcott, and the results were far from happy. Will skip right out again after quick fortnight.

Estimates for Last Week

'Arsenic and Old Lace,' Grand (1st week) (1,200; $2.75). Big money show of the town from all indications. Got great reports from the critics. Despite Lent, clicked sharply at $13,000 for initial week.

'Boys and Girls Together,' Selwyn (2nd week) (1,000; $3.30). It's a tough price in this town and particularly tough with this capacity, which demands sellout trade for any real results. Fell off to $12,000; means red ink.

'Life With Father,' Blackstone (59th week) (1,200; $2.75). This veteran is beginning to show the pressure of time and looks to finish Chi run on May 24. Dipped again last week, $10,700.

'Man Who Came to Dinner,' Erlanger (1st week) (1,300; $2.75). Show was here previously with Clifton Webb. Alexander Woollcott this time proves harsh disappointment following great expectations. With Wednesday matinee cancelled show limped in with possible $7,000.

'My Sister Eileen,' Harris (8th week) (1,000; $2.75). Took a slide last week along with the rest of town, taking $12,000. Should perk immediately with Easter.

'See My Lawyer,' Studebaker (3d Chi week) (1,200; $2.75). After two weeks in the Selwyn, moved here after week layoff and, bucking Holy Week, struggled to $4,500.

Dante 12½G in Canada

Toronto, April 15.

Back for an additional half-week at the Royal Alexandra here on top of his socko holdover earlier in March, Dante crashed through for estimated big $9,200. He also got approximately $3,100 for his two-day engagement at the Grand in nearby London (7-8). In his earlier Toronto engagement the magician grossed smash $22,000 in two weeks.

EDDIE GARR
CO-STARRING
IN RECORD BREAKING
"HELLZ-A-POPPIN"
ON TOUR
Mgt.: WM. KENT
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ROSALIND IVAN
in "THE CORN IS GREEN"
NATIONAL THEATRE, N. Y.

'HARVEST' FINE $18,000 IN 1ST OF 2 HUB W'KS

Boston, April 15.

'Hope for a Harvest,' starring Fredric March and Florence Eldridge, off to a very good start last week with around $18,000 for the first of two weeks' tryout here. Sponsored by the Theatre Guild, the subscription list expects no apologies for this one. Advance sale indicates bigger money for the current stanza.

'Rose Marie' opened at the Shubert Monday (14) for two weeks at least and return of 'Tobacco Road,' with John Barton starred, also came in Monday for two weeks at the Plymouth. Only new entry in the offing is 'Women Aren't Angels,' comedy by Vernon Sylvaine, starring Bobby Clark and Melville Cooper. This is slated for the Plymouth May 12 with Harry Wagstaff Gribble directing.

'Father' Good $17,000 In Philly; 'Road', 10G

Philadelphia, April 15.

Holy Week passed by highly successfully in the two legit houses that were lighted. 'Life With Father' slipped a trifle at the Walnut, but racked up better than $17,000. 'Tobacco Road,' in its third and final week at the Locust, got satisfactory $10,000.

Last night (Monday) the Lunts opened two-week engagement at Forrest in 'There Shall Be No Night.'

Estimates for Last Week

'Life With Father,' Walnut (6th week) (1,400; $2.85). Off a trifle but rated $17,400, which was plenty good for Holy Week and length of stay.

'Tobacco Road,' Locust (3d week) (1,500; $1.50). Wound up third week of eighth engagement here with close to $10,000, which made everybody plenty happy.

'Cabin' Fine $14,500 In Det.; 32G in 2 Weeks

Detroit, April 15.

Tacking estimated $14,500 on to the $17,500 for the first week, 'Cabin in the Sky' emerged with an approximate $32,000 for the two weeks of Lent at the Cass, pretty fair considering Ford strike and other factors. It was priced at $3.30.

House has full lineup, following the current 'Twelfth Night,' with 'Student Prince' April 20, including local find, Barbara Scully, in lead, and 'Treat Her Gently' coming April 28.

'Rose Marie', $4,000, 'Gaslight' Stops in L. A.

Los Angeles, April 15.

Holy Week takes at the several legit houses were quite satisfactory and biz is headed for an upward bound on the current Easter stanza. 'Rose Marie,' being presented at motion picture prices at the Mason Opera House, garnered estimated satisfactory $4,000, and operetta holds for a third week, to be followed (23) by 'The Merry Widow.'

'Gas Light,' which was supposed to turn a small profit at the Hollywood Playhouse, at a $3,000 gait, winds up this week.

Biltmore reopened (14) with 'The Time of Your Life,' in for two weeks. Figure includes two extra performances on Easter Sunday.

Current is Cornelia Otis Skinner in new Somerset Maugham-Guy Bolton play, 'Theatre,' offered to local A.T.S. subscribers as cut-rate dividend. Next week brings Frederic March and Florence Eldridge in 'Hope for a Harvest,' winding up regular subscription season.

'Blossom' 14G in Wash.

Washington, April 15.

'Blossom Time,' with Everett Marshall, paid first visit here in five years, coinciding with Cherry Blossom festival, to collect approximately $14,000 at $2.20 top. Figure includes two extra performances on Easter Sunday.

Current is Cornelia Otis Skinner in new Somerset Maugham-Guy Bolton play, 'Theatre,' offered to local A.T.S. subscribers as cut-rate dividend. Next week brings Frederic March and Florence Eldridge in 'Hope for a Harvest,' winding up regular subscription season.

'Prince' $11,000 in Pitt

Pittsburgh, April 15.

The estimated $11,000 that 'Student Prince' picked up last week at Nixon was like found money for both show and house. 'Prince' had originally intended to lay off during Holy Week and Nixon expected to remain dark, as usual, but everybody concerned decided to take a chance and things worked out more than satisfactorily. There was little call downstairs for the $2.75 seats, but balcony and gallery got a big play and went clean at several performances.

Nixon has 'Cabin in Sky' current, and winds up season with Pitt Cap and Gown show 'Hope for Harvest' and 'DuBarry Was a Lady' in that order.

Play on Broadway

Night Before Christmas

Comedy in three acts presented at the Morosco, N. Y., April 10, '41, by Courtney Burr; written by Laura and S. J. Perelman; staged by Ronney Brent; setting by Boris Aronson; $3.30 top.

Madame Rochelle	Ruth Weston
Bigelow	John Ravold
Endicott	St. Clair Bayfield
Sam Bachrach	Louis Sorin
Denny Costello	Phyllis Brooks
Flora	Shelley Winter
Byron Schofield	Herbert Nelson
Fred Finch	George Petrie
Otis D. Fance	Christian Forrest Orr
Ruby	George Mathews
A Window Shopper	Ellen Hall
A Casualty	Frank Kreigenhofer, Jr.
A Fuss-Budget	John Junior
A Sophomore	Cheri Gose
Smitty	Owen Martin
Gentleman Black	Charles Purcolowe
	Marion Woodford
Policemen	Charles Holden
Victor Immature	Dean Norton
A Paranoiac	Vivian Norwood
A Moviegoer	Muriel Campbell
Angelo	William Dawld
Truckman	Pete Cusanelli
Leo	Harry Gratsburg
The Shield	Donald Foster Mitchell
Sergeant	Lew Eckles

A disappointment. Out-of-town reports were fair to middling, and expectation was that here would be a comedy spring tonic to the Broadway list. Paramount financed it.

Title implies merriment, and there is some in the proceedings, but not nearly enough. On the night before Christmas, two yeggs who have bought out a Sixth avenue (N.Y.) luggage shop start drilling through the cellar wall with the idea of reaching the vault of a store next door. There is a difference between the pair, one a suave fellow and the other a loutish youth. Latter wants to blow a hole through the wall whereas the elder thief is opposed to the use of 'soup.'

Anyhow, the younger one has his way. But instead of reaching the bank's basement, they blast their way into the cellar of a delicatessen store and emerge with links of sausage and potato salad on their hands to prove it. At that rate, they could have done better for just before they blasted the wall, a man from the bank offered 'em 10 grand for the lease, but that was too legit for them.

Their scheme is punctuated, too, by the appearance of a pal, escaped from stir. With rod in hand, he's plenty tough declaiming himself in, the others being sissies by comparison, even though the third guy is small and wears horn-rimmed cheaters. The latter character seems more like the real thing and he ends up with a cop's bracelet around his wrist.

Other characters are in and outers. Comely Phyllis Brooks is in on the comedy relief as the moll of ex-gunmoll beloved by a chap who works in a drug store. She left the cast of 'Panama Hattie' for the new play, and it looks like a wrong guess on her part. Ruth Weston appears with blonde hair, playing the operator of a nearby beauty shop. She has performed to better effect.

Harry Bratsburg is the rough yegg and quite good. Christian Forrest, as the sappy one, totes the program name of Ruby, Forrest Orr being the more careful member of the gang. Louis Sorin, as the jeweler on the street, helps.

One bit, that of a picture star, is among those which do not seem to fit. Character has the role of Victor Immature. *Ibee.*

Plays Out of Town

THEATRE

Wilmington, Del., April 12.

Drama by Somerset Maughnm and Guy Bolton, from Maugham's novel of the same name; presented by John Golden; stars Cornelia Otis Skinner; features Arthur Margetson, Reginald Masham-ond, Reginald Mason and Viola Roache. Staged by Robert Milton; settings, Donald Oenslager. Opened at Playhouse, Wilmington, April 12, '41; $3.30 top.

Nurseymaid	Wendy Atkin
Constable	Robert Burton
Clerk	Jack Merivale
Artisan	Leslie Austen
Julia Lambert	Cornelia Otis Skinner
Lord Charles Tempesty	Reginald Mason
Evie	Viola Roache
Michael Gosselyn	Arthur Margetson
Roger	Frederick Bradlee
Tom Fennell	Carl Harbord
Jevons	Ralph Bunker
Dolly de Vries	Margaret Bannerman
Avice Crichton	Joan Wetmore
Sergeant	Stanley Harrison

John Golden has a potential hit on his hands and Cornelia Otis Skinner can boast of a new star in her acting crown. The Somerset Maugham novel has been skillfully dramatized by the author and Guy Bolton, with sparkling dialog that's lighting a series of situations ranging from the ludicrous to near-

(Continued on page 52)

Only 'Lady,' $31,500, 'Rhine,' $18,000, Hold Up in Holy Week On B'way; 'Hattie,' 28G, 'Corn,' 14G, Off

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (14th week) (C-938; $3.30). Business away off during Holy Week with new lows for the season for most shows; standees are out for this hit, a rear of house has glass partitions; $16,600 quoted, about all house will hold.

'Claudia,' Booth (9th week) (C-712; $3.30). Rated a candidate for annual prize awards; business lusty right along; claimed better than $12,000 last week; previous week quoted over $13,000.

'Crazy with the Heat,' 44th St. (R-1,325; $3.30). Final and 12th week; revue had been doing fairly well, but dropped lately and slipped to around $8,000 last week; being converted into vaudeville unit.

'Flight to the West,' Royle (15th week) (D-1,047; $1.10). Continues to get press plaudits; since admission scale was dropped attendance fairly good and should continue with theatre party help; paced around $6,000 lately, but dipped last week.

'Helzapoppin,' Winter Garden (134th week) (R-1,671; $3.30). Intention is to play through summer, although comedian leads will be changed; continues to garner excellent profits here and via road shows; claimed over $20,000; strong Sunday a factor.

'It Happens on Ice,' Center (2d week) (R-3,087; $2.75). Figuring on drawing students on Easter holiday, six matinees being played this week; revised rink revue disappointed first full week of resumed engagement; under $20,000.

'Johnny Belinda,' Longacre (30th week) (D-1,018; $3.30). Keeps on playing, but mostly modest grosses; climbed for a time; still indefinite; $6,000 estimated.

'Lady in the Dark,' Alvin (12th week) (M-1,375; $4.40). While most shows were skidding this standout held great pace, with business well over $31,500; standees all performances.

'Life with Father,' Empire (74th week) (C-1,005; $3.30). Natural for long-stayers to drop during slump periods more than cherry holdover quoted around $15,000; plenty.

'Louisiana Purchase,' Imperial (46th week) (C-1,450; $4.40). Attendance dropped, but still among covered musicals and should come back this week; estimated around $21,000.

'Man Who Came to Dinner,' Music Box (78th week) (C-1,013; $3.30). Another holdover that was bumped; rated around $8,000, about lowest figure since opening; should snap back.

'Meet the People,' Mansfield (16th week) (R-1,000; $3.30). Hit the skids, too, with takings approximating $8,000; with salary cut arrangement, may have broken even.

'My Sister Eileen,' Biltmore (16th week) (C-991; $3.30). Not much affected and right up with best money shows this season; estimated around $15,500.

'Mr. and Mrs. North,' Belasco (13th week) (C-1,000; $3.30). Has done fair business right along, but not figured among summer possibilities; off last week with an estimated $8,000.

'My Fair Ladies,' Hudson (3d week) (C-1,094; $3.30). One of spring's light weights; using cut rates to operate, and looks doubtful of making grade; $4,000.

'Native Son,' St. James (3d week) (D-1,530; $3.30). Has joined the Sunday show list, with moderate-price audiences aimed for; not capacity, but good business for heavy drama; topped $13,500 last week.

'Night Before Christmas,' Morosco (1st week) (C-939; $3.30). Entered last midweek; drew adverse press and chances distinctly doubtful; will play at least three weeks for picture rights.

'Old Acquaintance,' Broadhurst (15th week) (C-1,142; $3.30). Expected to last out season; business moderate, but to some profit right along; slipped under $6,000.

'Out of the Frying Pan,' Windsor (9th week) (C-893; $3.30). Will make coin in summer theatres, but present engagement continues mild; $4,000 last week; can break even at that figure.

'Pal Joey,' Barrymore (16th week) (M-1,104; $4.40). Felt the offish going last week, when takings were about $18,500; low for engagement; should bounce back this week and stick into summer.

'Panama Hattie,' 46th St. (24th week) (M-1,347; $4.40). Around $28,-000; low gross for engagement, but topped list into winter and comparatively not much under the former pace of better than $31,000.

'Separate Rooms,' Plymouth (55th week) (C-1,107; $3.30). Talking of staying into summer; summer is well out in front and that is possible; round $6,500 last week, but should pick up; moderate cost show.

'The Corn Is Green,' National (20th week) (D-1,162; 3.30). Among the successes which registered low marks last week; bit over $14,000, but should promptly pick up to better money this week.

'Tobacco Road,' Forrest (262d week) (C-1,107; $1.10). The unpredictable stayer; rarely runs into a red week and generally turns some profit; under $5,000 last week.

'Watch on the Rhine,' Beck (2d week) (D-1,214; $3.30). While the field slumped, newest drama click surged upward: in first full week the gross was $18,000, which approaches capacity.

Revivals

'The Doctor's Dilemma,' Shubert (5th week) (C-1,405; $3.30). Attendance was somewhat affected, but dip in gross not material with the count around $20,000; still best money among straight plays.

'Charley's Aunt,' Cort (26th week) (C-1,064; $3.30). Counting on drawing students this week, so four matinees being played; dinped to around $7,000, and should materially improve this week.

Added

'The Trojan Women,' Cort. Reviews did not indicate this experimental play has commercial possibilities; special matinee played, also last Sunday night, with final showing next Sunday (20).

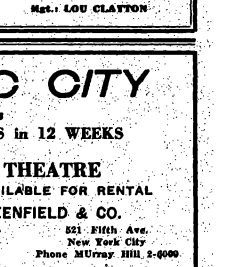
'Steps Leading Up,' Cort; also presented by Experimental Theatre; one matinee scheduled Friday (18).

'HELLZ' BIG $27,500 IN ST. L. DESPITE HOLY WK.

St. Louis, April 15.

Holy Week, which usually sounds a death knell for entertainment enterprises in this heavily populated Catholic community, didn't even dent the American, where 'Hellzapoppin' closed the first of a two week stand Saturday (12) and rang up the banner take of the season. With the house scaled to $3.30 the mob of customers forced Manager Paul Beisman to open the third gallery and place chairs in the aisles. It was SRO for every performance.

Eight performances grossed an estimated $27,500, topping the previous high of the current season, registered by 'DuBarry Was A Lady,' by $15,000.


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Literati

This Is London

Edward R. Murrow, chief of CBS European staff and author of the recently published 'This Is London,' in a transatlantic from London on 'Of Men and Books,' conducted by John T. Frederick and originating in the network's Chicago studios, reported that books about London being able to 'take it' have no market there. They are designed for American consumption, Murrow stated. One such book, by an Englishman, did sell, but that quenched Londoners' thirst, according to Murrow.

Among the highlights of Murrow's terse but comprehensive picture of the literary situation in present-day England were declarations that: a chapter titled 'Digging for Mrs. Miller,' in John Strachey's 'Post R,' is 'probably the best thing produced in this war'; pamphlets are 'an astonishing development in literature of this war,' that Britishers' chief tastes are for 'escape' literature and for a reading or rereading of the classics; a London publishing house has not sold a copy of Hitler's 'Mein Kampf' in months; books on military history and tactics are in demand, as are 'popular' ones on religion; poetry is not in great demand, and there is little time for philosophical writing.

In speaking of the young English writers, Murrow said many of them are in service, and those who had gone to America to continue their authoring had produced little of importance (the sounded sarcastic or contemptuous of latter group).

Chileans See U. S.

Seven Chilean newspapermen brought to the United States two months ago to work on sheets here wound up that phase of their visit last weekend and set off on a tour of the country. They will be gone until May 6, when they arrive in New York prior to return to South America.

They will visit 27 cities on the trip, including Detroit, Chicago, St. Louis, Kansas City, Denver, Spokane, Seattle, San Francisco, Los Angeles, San Antonio, New Orleans, Atlanta, Richmond and Washington. They're being conducted by Edward C. Johnston, v.p. of Western Newspaper Union and director of Publishers' Reciprocal Program, sponsors of the U. S. visit.

Court Slaps B. A. Publisher

Criminal Court in Buenos Aires has condemned Junius J. Rugeroni, publisher of the Buenos Aires Herald, largest English-language newspaper in South America, for contempt of court in criticizing Argentine justice. Publisher had been filling in for a columnist when he wrote of the imprisonment of an Englishman held 32 months on an insurance fraud charge before being released as completely innocent.

Counsel for Rugeroni asked for nullity which was denied. Because of publisher's standing, sentence of one year does not have to be served but is added to any future term. Defendant immediately appealed to the upper court.

Texas' Journalism Day

Corwin Riddell, WOAI, San Antonio, newscaster, will be one of seven speakers on discussion panels of Journalism Day, to be held at the University of Texas on April 24.

Other speakers: H. R. Knickerbocker; Felix R. McKnight, sports writer; Holland McCombes, of Time, Inc.; Harold Hough, of Fort Worth Star Telegram; James E. Crown, of New Orleans; Houston Harte, San Angelo publisher; and Franz Zelske, Bellville newspaper editor.

R. H. Newman's Deferment

R. H. Newman, whose novel, 'Far From Home,' was published about a month ago, has been given a deferment of 90 days by his draft board in Massachusetts to complete work on a second book.

Newman returned to the United States about six months ago from Finland and France, where he served as an ambulance driver. Both novels use his experiences in the European war as background.

News Photog As 'Artist'

Pennsylvania Academy of Fine Arts, Philadelphia, the oldest fine arts museum in America, is currently holding a one-man exhibition of the photographs of Martin J. Hyman, a news photographer of the Philadelphia Record. It's understood to be the first time a major art museum has thus recognized the work of a newspaper photog.

Show continues through April 20.

LITERATI OBITS

Marcel Prevost, 78, French novelist and playwright who wrote almost exclusively of women, died April 8 at his home near Vianne, France.

Mrs. Mildred W. Farwell, retired newspaperwoman who covered the Balkan campaigns of World War I for the Chicago Tribune, died of a heart attack April 5 at a New York hotel.

James L. Burnham, 69, retired telegraph editor of the Biddeford (Me.) Journal, died April 9 after a long illness in Saco, Me.

Edward J. Clode, 73, long a New York book publisher and at one time associated with Brentano's, died April 11 in Williamsville, N. Y.

Walter J. Duncan, 60, book and magazine illustrator who contributed to such magazines as Harper's, Scribner's and McClure's, died in the Columbus Hospital, N. Y., April 11 after he was taken ill at his studio the previous Saturday.

George F. Downer, 66, former sports writer for the Milwaukee Sentinel and the Milwaukee Journal, died April 13 in Madison, Wisc. For the past 10 years he had been director of sports publicity at the University of Wisconsin.

Fred H. Crook, 64, who retired as managing editor of the Cortland (N. Y.) Standard last year due to a stroke, died April 12 in that city.

Negley D. Cochran, 77, former editor of the defunct (Toledo (O.) News-Bee and long a member of the Scripps-Howard editorial board, died April 13 in Toledo after a long illness. Survived by three sons and four daughters.

Henry O. Taylor, 84, author, historian and philosopher who last November succeeded to the chair of the late Sidney Howard in the American Academy of Arts and Letters, died of pneumonia April 13 at his home in New York.

CHATTER

Michael Wilson finished his first novel, 'Beggars in Velvet,' for publication by Lippincott.

Mary Barnsfey Hale joined the Associated Press staff in Los Angeles, as a writer on fashions and femme features.

Glamour Magazine hes dropped its old method of printing ratings and reviews of motion pictures before they are completed.

'Court of Missing Heirs,' Ironized Yeast program aired over CBS, will appear in book form late in the spring. Jim Waters, author, producer and director of the radio show, is completing the book.

Walker Joynes MacFarland, Raleigh, N. C., bureau manager of the Associated Press since 1929, has been transferred to the Washington, D. C., bureau. He is succeeded by Frank Stiteath who had been MacFarland's night editor for five years, at Raleigh.

Clarence Buddington Kelland has turned in to Satevepost an untitled serial with a trucking background. Film interest in it.

Jerome Odlum, who authored 'Each Dawn I Die,' has completed a new novel, 'Onee I Saw the Sun.'

Hearst-'Kane'

Continued from page 3

doing and not the Legion's. Latter's principal objection, he stated, was to Columbia and it dated back to the network's giving time to Communist leader Earl Browder for a broadcast some time ago.

Free Company came in for the Legion's whipping, Hunter explained, because 'some of its members belong to other organizations which have been approved by the Daily Worker.' He said the Legion has veterans in hospitals constantly reading the Worker, New York Communist daily, to watch for Red trends and spot names of people and groups endorsed by the sheet. Its endorsement is apparently the kiss of death as far as the Legion is concerned. Among Legionnaires' comments quoted in the J-A was: 'The name Free Company itself sounds suspiciously communistic.'

J-A's m.e. told VARIETY that the squawks from the Legion were coming in entirely spontaneously. When queried on how come they started so suddenly and why was it no other papers carried them, he didn't 'know what was happening outside.'

Hearst campaign against Welles results from 'Citizen Kane,' film which the publisher is said to allege too closely follows the story of his own life. Anti-Welles beefs from the Legion started on the Coast and were picked up by other Hearst papers, which stirred up local A.L. groups on the Free Company broadcasts.

'Kane' at Palace, N. Y.

RKO has abandoned the idea of a dual preem for 'Kane' in New York and will open the picture on May 1 or within a few days of that date at the Palace on Broadway. It will be a roadshow engagement, two-a-day and reserved seats at a probable top of $2.20.

Original intention of opening the pic simultaneously in two theatres, one two-a-day and the other continuous, will be carried out in other cities. Difficulty of getting a satisfactory house as a running mate to the Palace resulted in the nix on the plan in New York. Dual theatre openings in Chicago and Los Angeles will take place shortly after the Broadway debut.

Welles' Suspicion

Hollywood, April 14.

Orson Welles has told Hollywood pals that 'mysterious efforts' have been made to 'invade his privacy,' as result of his first film production, 'Citizen Kane.' Welles was accused of invading the private rights of a newspaper publisher. Now he discloses that his draft board has been solicited by journalists, male and female, to learn the secrets of his past life, his telephone number and other of his personal affairs.

Meanwhile the Los Angeles Examiner ran front-page story Sunday (13) denouncing the Welles radio program, called The Free Company, as tending to encourage Communism.

'Citizen Kane' premieres at El Capitan, Hollywood legiter, May 8 at $2.20 top. After opening picture plays day and date with Hillstreet, downtown, with top scale at 75c matinees and $1.65 nights.

Film 'Wrongs'

Continued from page 1

are still rehearsing plays and stories instead of creating for the screen.'

Other conflicting comment from SAG'ers includes 'pictures this year seem to be getting down to earth and telling about things that matter; writing has become more adult in past three years; each year our pictures are improving from story standpoint; our pictures lack overtone and thoughtfulness of many foreign-made pictures; too much talk and not enough action; too little care in points of plush, good taste; too much standardization; too many 'typical' films; pretty shoddy well-worn stuff; too much footage devoted to glamour personality; too many stories made to fit personality of contract stars; American films have been directed below intelligence of American boxoffice; double features are like extra pair pants with cut-rate suit.'

'Du Barry'

Continued from page 49

shows from playing here in the future.'

Leffler 'Criticized'

Leffler was criticized in local show circles because he turned the heat on another theatre, the stock-burlesque Alvin. Showmen here asserted it wasn't cricket for him to try to harm other theatre men when it was too late to do himself or his show any good. They pointed out, too, that when he spoke at the public hearing he didn't mention anything about burlesque.

Helen M. Lynch, of the Minneapolis Deanery of Catholic Youth Council, engineered the successful fight against 'Du Barry' both St. Paul and Minneapolis. At the hearing here she had approximately 300 women and a few men present from various Catholic organizations.

Miss Lynch quoted from a George Jean Nathan review that the show was 'lush, lavish, lewd' and 'frankly and brazenly vulgar.'

Business agents of the stage employees, musicians and other unions urged that the show be permitted. The mayor suggested that Leffler get together with those protesting against the show and try to eliminate the things regarded as objectionable.

'I'll furnish the mayor a script of the play, but I'll not meet with those people,' Leffler said, referring to the women representing the various organizations.

'It wouldn't do any good anyway,' declared Miss Lynch. 'The show's entire theme is objectionable.'

Plays Out of Town

Continued from page 51

THEATRE

tragedy. Only minor changes and a general tightening up are necessary to prepare 'Theatre' for the Broadway sweepstakes. However, it is the type of play that likely will be an immediate success or sudden flop. Its ultimate success will depend on whether Broadway audiences are ready for another backstage play.

Miss Skinner, in the meaty role of Julia Lambert, London stage idol who can't stop acting offstage, dominates the proceedings. She etches a striking portrait of the glamorous stage queen although in some parts she exercises undue restraint. Since there is never any audience doubt as to the outcome of the play, an unusual ending is used. From a bare stage, signalling the end of 'Theatre,' Miss Skinner exits through the audience as the curtain descends.

The story reveals the hectic home life of a stage star and the troubles which arise when she makes love to a youth in order to see if her 'sex appeal' in working order. She almost loses her husband and 17-year-old son in the process, resorting to more offstage acting to bring about a happy curtain.

The cast is well-balanced. Arthur Margetson, as the husband, provides acting contrast to his temperamental spouse. Viola Roache, as the maid, replacing Florence Edney, makes the most of her comedy lines, especially in the third act. Reginald Mason gives another sure characterization as the actress' faithful friend. Carl Harbord, as the object of Miss Skinner's professional affections, played unevenly at the opening.

Lesser parts are well handled by Frederick Bradley, as the son; Margaret Bannerman, the 'other woman'; Ralph Bunker, Jack Merivale and Joan Wetmore. Stanley Harrison, as the traditional stagedoor man, handles his brief scenes in the third act effectively, especially in the speech when he fires the star with new ambition.

Colorful settings are provided by Donald Oenslager and Robert Milton directed with an eye to maximum theatrical effects. Golden does not expect to bring the production into New York until fall. *Klepfer.*

Treat Her Gently

Houston, April 14.

Comedy by George Donald Bacon, presented by Harold J. Kennedy. Jun Addiss and Hayden Rorke; staged by Ruth Chatterton; settings, Aline Bernstein; reviewed at Music Hall, Houston, April 14, '41; $3.30 top.

Cast features Ruth Chatterton and includes Barry Thomson, Elaine Ellis, Hayden Rorke, Alice John, Mortimer Weldon.

For a first play, 'Treat Her Gently,' starring Ruth Chatterton, is a notable effort by George Donald Batson, the New York busboy-turned-playwright. Author's lack of experience in this metier is obvious, and indications are that the play has limited commercial possibilities.

Dialog is refreshing, but topical references to the Administration, Eleanor Roosevelt and debutantes singing at the Versailles, New York nitery, rather limit their timelmess. Though 'Treat Her Gently' is essentially bedroom farce, it also touches on capital and labor on the order of 'The Philadelphia Story.'

Play has been well-staged, moves speedily and has some suspense, particularly in the second act, which is well-developed.

Miss Chatterton, who has staged and designed the single set, is excellent as the sophisticated book reviewer who falls for a young radical writer, but refuses to let publisher after a debutante lures the writer from her. Barry Thomson is suave and convincing as the publisher, while Hayden Rorke isn't particularly impressive as the writer, though he does as well as the somewhat limited script allows. Elaine Ellis is standout as the debbie.

Boxoffice support in Houston was very poor, due to the seasonal lull and the poor advance publicity. *Stockard.*

Name Concert Dates

(April 16-23)

Josef Hofmann—Opera House, San Francisco (22).

James Melton—Civic aud., Pasadena, Calif. (16); Kingsbury hall, Salt Lake City (19).

Grace Moor—Palacio de Belles Artes, Mexico City (18, 21).

Lily Pons—Civic Opera house, Chicago (19); Ryman aud., Nashville (22).

Paul Robeson—Bryn Mawr college, Bryn Mawr, Pa. (18).

Albert Spalding—Howard Payne college, Brownwood, Texas (21); Mun. aud., Greenville, Texas (22); Union H. S., Phoenix, Ariz. (23).

Gladys Swarthout—(Joint recital with Frank Chapman) St. Louis Athletic club, St. Louis (18).

Lawrence Tibbett—Public aud., Cleveland (19); Memorial hall, Chattanooga (21); Aud., New Orleans (23).

Current Road Shows

(April 16-26)

'Arsenic and Old Lace' (Erich von Stroheim, Laura Hope Crews)—Grand, Chicago (16-26).

'Blossom Time' (Everett Marshall)—Ford's, Baltimore (16-19); Metropolitan, Providence (21); Aud., Worcester, Mass. (22); Court Square, Springfield, Mass. (23); Bushnell aud., Hartford, Conn. (24); Shubert, New Haven (25-26).

'Boys and Girls Together' (Ed Wynn)—Selwyn, Chicago (16-26).

'Cabin in the Sky' (Ethel Waters) —Nixon, Pittsburgh (16-19); Hartman, Columbus, O. (21-23); English, Indianapolis (24-26).

'Du Barry Was Lady' (Bert Lahr) — Davidson, Milwaukee (16-19); Park, Youngstown, O. (21); Colonial, Akron, O. (22); Taft aud., Cincinnati (23-26).

'Gas Light'—Playhouse, Hollywood (16-19).

'Hellzapoppin' — American, St. Louis (16-19); Mun. aud., Kansas City, Mo. (20-24); Orpheum, Sioux City (25); Coliseum, Sioux Falls, S. D. (26).

'Hope for a Harvest' (Fredric March, Florence Eldridge) — Colonial, Boston (16-19); National, Washington (21-26).

'Life With Father' (Lillian Gish)—Blackstone, Chicago (16-26).

'Life With Father' (Dorothy Gish) —Walnut, Philadelphia (16-26).

'Man Who Came to Dinner' (Alexander Woollcott) — Erlanger, Chicago (16-26).

'My Sister Eileen'—Harris, Chicago (16-26).

'Pins and Needles'—English, Indianapolis (16); Hartman, Columbus (17-19); Cox, Cincinnati (20-22); Mem. aud., Louisville (23); Pantheon, Vincennes, Ind. 24); Hipp, Terre Haute (25); Coliseum, Evansville, Ind. (26).

'Rose Marie'—Mason Opera house, Los Angeles (16-19).

San Carlo Opera—Aud., Chicago (16-20); Pabst, Milwaukee (21-22); Indiana. aud., Bloomington, Ind. (23-24); Syria Mosque, Pittsburgh (25-26).

'See My Lawyer' — Studebaker, Chicago (16-26).

'Student Prince'—Cox, Cincinnati (16-19); Cass, Detroit (20-26).

'Theatre' (Cornelia Otis Skinner) —National, Washington (16-19); Ford's, Baltimore (21-26).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne) — Forrest, Philadelphia (16-26).

'Time of Your Life' (Eddie Dowling)—Biltmore, Los Angeles (16-26).

'Tobacco Road' (John Barton)—Plymouth, Boston (16-26).

'Treat Her Gently' (Ruth Chatterton)—Lanier Aud., Montgomery, Ala. (17); Temple, Birmingham (18); Aud., Memphis (19); Erlanger, Atlanta (21-22); Bijou, Knoxville, Tenn. (23); Bijou, Chattanooga, Tenn. (24); Ryman aud., Nashville (25); Mem. aud., Louisville (26).

'Twelfth Night' (Helen Hayes, Maurice Evans) — Cass, Detroit (16-19); American, St. Louis (21-26).

Defense Ups Vaude

Continued from page 45

Michigan, swung the Vogue, one of its bigger nabes, into stage shows. It even sent out its downtown band leader from the Michigan, Phil Brestoff, to head the house's small combo. With the orchestra, the house is providing six acts and double features. Riviera, another of the same chain, is testing its neighborhood with stage shows on Saturday, and several of the small independents have been taking samples of reaction by using a few acts.

Defense Coin Hypoes A. C.

Atlantic City, April 15.

Atlantic City's Easter holiday weekend was one of the biggest in history of this resort and that includes mid-summer holiday weekends. Beachfront and side avenue hotels were packed to capacity and official figures gave crowd as 500,000. Coin was spent freely.

Night clubs did not close during entire weekend and people waited in crowds outside of every restaurant to be served. A crowd estimated at 75,000 packed the Steel Pier, where Tommy Dorsey's orch and John Boles appeared.

Hotelmen, amusement operators and businessmen say it presages that kind of summer season. Real reason most likely comes from prosperity resulting from defense program employment in nearby cities.

Broadway

Claudette Colbert expected in a week.

Ray Milland goes Coastward Friday (18).

Bette Davis left Friday (11) for the Coast.

The Alec Moss' are momentarily expectant.

Mrs. Jack McInerney in hospital following a tonsilectomy.

Frank Norris, Time mag m.e., back from Mexico City survey.

Many film company home offices closed early Good Friday.

Bill Norton's wife, Sid, to Polyclinic for minor operation.

Enis Beyer, formerly with 'Streets of Paris,' now warbling at the Park Central.

Metro scenarist Richard Maibaum east to take a fortnight's vision of the shows.

Wolfe Cohen, Canadian district sales manager for Warners, in town for h.o. powwows.

Cocktail party at $2.50 per for benefit of Greek War Relief Monday afternoon (14) at the Stork.

Eddie Cooke back with 'Theatre' tryout, Dixie French replacing as 'Claudia' company manager.

Arthur Mayer and his son, Pete, now with the Mono studio on the Coast, planned in Saturday (12).

Ruth Howard, daughter of comedian Tom Howard, on WELI, New Haven, as 'Your Radio Hostess.'

Hollywood agent Hal Swanson in New York for two weeks of huddles with eastern affiliates and authors.

Donald Kirkley, drama critic of the Baltimore Sun (morning), in town to catch some of the shows.

Will Morrissey writing about rheumatism, claiming he was okay until climbing aboard water wagon.

Charlie Reagen, assistant general sales manager for Par, returned Monday (14) from vacation in Arizona.

W. P. Montague, Paramount newsreel assignment editor, back from swing around principal U. S. army posts.

Eddie Saunders, Metro's western sales manager, recuperating from recent illness at his Bronxville home.

H. M. Richey, Metro's exhibition relations counsel, back to the office after being hospitalized with a kidney attack.

Alan Dinehart, Jr., who recently joined the Army, has been transferred to the intelligence corps at Ft. Jay, N. Y.

Henry G. Fargel, Astor hotel publicity director, succeeds Fred Bright as executive secretary of the Broadway Association.

William Melniker, in charge of foreign theatre operations for Metro, off to Palm Springs for a rest cure on medico's advice.

Montague Gowthorpe, comptroller of Par theatres, and his wife left Monday (14) for a vacash in the south. Destination a secret.

Paul Misch, theatrical cleaner and dyer, who's been a Broadway figure for some 40 years, has recovered from a minor eye operation.

Jerry Keyser, Warner Bros.' foreign publicity-ad chief, suffering from second attack of flu which still is keeping him home in bed.

Nate J. Blumberg and Joe Seidelman, back by boat from U's Latin-American convention in Panama, last Saturday (13).

Gordon Douglas, who recently completed direction of Hal Roach's 'Broadway Limited,' in New York with his wife for two-week vacash.

Monte Proser throwing an out-of-the-red party at his Copacabana next week to celebrate having paid off some $50,000 of the original investment.

Adrienne Ames, currently in New York rehearsing for new radio serial, will make personal appearance in Worcester, Mass., Friday night at British war relief benefit.

James Cagney due east shortly to huddle with George M. Cohan, whom he'll portray in 'Yankee Doodle Dandy,' and will also vacation on his place at Martha's Vineyard.

Tony Gabilek, Warner art director, will have a modern abstraction called 'Vacuity' on exhibition at the American and British Art Center for two weeks. Proceeds of show go to British War Relief.

Dick Dorso, William Morris band department, brought three-months-old baby daughter in from the Coast on the TWA Stratoliner Friday (11). Infant was accompanied by Mrs. Dorso and sister aged 5.

South Africa

By H. Hanson

Show business up in the big towns.

Despite U-boat sinkings, pictures coming through regularly.

Otto W. Bolle, South African director for 20th-Fox, and Mrs. Bolle have returned from U. S.

'Wuthering Heights' (UA) did big boxoffice at Odeon, Sea Point, Cape Town. Pic drew critical approval.

Mrs. I. W. Schlesinger (wife of the theatre owner) and son, John, have sailed for the U. S., where John will enter Harvard University.

W. E. Van Beveren, who acted as South African director for 20th-Fox during Otto Bolle's absence in New York, is returning to the States with Mrs. Van Beveren.

African Consolidated Theatres' Lunch Hour Newsreel shows, in aid of So. African Gifts and Comforts Fund for soldiers, reached 2,860 pounds at this writing.

A few days after the news received here that James Stewart had won the Academy award, two of his films played at Cape Town cinemas. Plaza showed 'The Philadelphia Story' (M-G) and Alhambra, 'No Time for Comedy' (WB). Stewart is popular here.

Minneapolis

By Les Rees

'Pins and Needles' cancelled out of Lyceum.

Milton Douglas up from Chicago to play policemen's show.

Earl Pomeroy, Tribune drama critic, in hospital with arthritis.

Bert Lahr to Mayo clinic, Rochester, Minn., for health check-up.

Earl Lorentz, 20th-Fox salesman, over pneumonia and resuming duties.

Russell Egner, RKO salesman, fully recovered from illness and back on job.

Al Charon spending $35,000 to modernize Metro, independent nabe house.

William Blum here for Walt Disney during Minnesota theatre 'Fantasia' run.

Jean Zieve resigning as National Screen booker to take government position in Washington.

Cirillo brothers, comedy trio, on to California to visit ill father after stop here for policemen's show.

Charlie Woodelman, new RKO salesman, replacing Eddie Gruenberg, transferred to Des Moines.

Peggy Stuart, of Alvin theatre chorus, called to her home in Kentucky by her mother's serious illness.

Peck Gommersal and Bernie Kreisler, Universal district and short subjects' sales managers, respectively, here to address sales' meeting.

Chicago

Pat Casey ducked between trains.

John Balaban has gone to the Coast for a visit.

Earl Carroll was in to catch a couple of shows.

Irving Yergin, the Edgewater hosp for check-up.

Tom Gorman has doffed 12 pounds in two weeks on reduction plan.

Arthur Willi spending a week to o.o. a few screen-test possibilities for RKO studios.

Miles Ingalls visiting for some biz huddles and then to Cincy on way back to N.Y.

Joe Glaser in for an o.o. of three of his bands now playing town, Les Brown, Glenn Garr and Lionel Hampton.

Alexander Woollcott's 'Man Who Came to Dinner' refunded matinee Wednesday (9) due reportedly to star's illness.

Fe(t)chit

Continued from page 1

made a false report of the fact that I had appeared at the police station to avoid a threat that had the appearance of a scandal which was falsely reported in order to hurt the prestige of the theatre locally where I was playing. This report appeared in your paper which made it become a universal slam on me personally, so will you kindly help me to correct this error as it is inferring and causing cancellation in my booking, etc., because as late as Saturday the 12th Jimmie Fidler reported same in his column and I had just arrived in New York from Detroit after breaking house records there during Holy Week and opening Easter Monday at the Oasis Club, Buffalo, N. Y., for which point I am leaving after the Easter Parade which I am here to attend.

I will continue making personal appearances until June 15, then I will return to California to a tentative long-term agreement being negotiated with my California attorney George F. Wasson, Realty Bldg., Los Angeles, who now generally represents me exclusively for pictures and radio. P. J. Karalis and Roy Secrest, Princess Theatre Bldg., is now handling my personal tours in association with Pete Indice, Insurance Bldg., Detroit, Mich.

N.B.—I have just discovered the cause of the little troubles I have been experiencing and managers and producers have heard attached to me, i.e., after all these years I have just discovered that I have been laboring with a 13-letter name STEPIN FETCHIT (13 letters).

So I am adjusting same by deducting the T out of the Fetchit which will stop the labor-their is in a 13-letter name and make everything hereafter e-a-s-y and e-v-e-n for everyone: STEPIN FECHIT (12 letters).

Thanking you for your help on same.

I remain yours truly now,

Stepin Fechit.

London

Reginald Foort's wife is divorcing him.

Arthur Jarratt has returned from America.

Oscar Deutsch taking the cure at Droitwich.

Al Burnett, at this writing, expects to be a father shortly.

Rialto Film Production dickering for Movita on one-picture deal.

Vic Marlow (Medlock and Marlow) has been given eight months' exemption from military service.

The 'Phoebe Foster' ambulance, paid for by U. S. performers, who have appeared here, has arrived.

Warner Bros.' (London) next picture, in production this month, is all about Paris during the German invasion.

Clifford Mollison has received word from his brother, Henry, that he is a prisoner of war in occupied France.

Herbert Mason is to direct English Air Force sequences for Darryl F. Zanuck's production of 'A Yank in the Royal Air Force.'

Eric Maschwitz raised from captain to major. He's Deputy Assistant of Army Welfare, supervising concert parties and dance band music for soldiers.

Oscar Deutsch has sent another $40,000 as contribution to the welfare funds of the fighting services—proceeds of collections from patrons of his Odeon circuit.

Joan Winters, of the Garrison radio theatre, and daughter of BBC orchestra leader Charles Shadwell, married engineer Jack Venables in Edinburgh March 3. Jack Warner was best man.

Miles Malleson has been assigned to screenplay 'First of the Few,' from original of Henry C. James, who also collabs. Production is guided by George King and John Stafford, and story deals with the Spitfire plane.

A well-known American actor, appearing here for a number of years, is telling friends he's bringing suit for divorce. The British law of libel precludes publication of the names until actual papers have been served.

With 'Freedom Radio' having come up to expectations, Two Cities Films will be commissioned to do another for Columbia. Before shooting starts, the production company will be reorganized. Havelock Allen is likely to direct.

After 53 years, the Junior Constitutional Club, Piccadilly, closed down following severe bombing which did £60,000 damage. Fixtures, fittings and contents of wine cellar auctioned, plus portrait of George V which cost $10,000 and was damaged in the raid.

British National completed casting for 'Penn of Pennsylvania,' with Henry Oscar, John Laurie, Nadine March, Maire O'Neill, Aubrey Mallalieu, Joyce Heron and O. B. Clarence. Scripting done by A. de Grunwald; Ernie Palmer and Gus Dresse lensing.

Michael Powell is forming his own film producing company, in which Emmeric Pressburger and John Corfield will be financially interested. His first picture is from a scenario by Pressburger, based on the Bomber Command, and will be titled 'One of Our Aircraft Failed to Return.'

Ealing Studios reopened after a layoff for work on 'Ships with Wings.' Navy flier picture stars John Clements, with Edward Chapman, Michael Wilding and Hay Petrie featured. Cameraman Roy Kellino has been two months at sea getting authentic background footage.

After being in the Life Guards for a week, Felix Mendelssohn has been given a month to wind up his affairs and then returns for a two months' course of training. His Hawaiian Serenaders have been featured on the air, continues under his agent-manager, Leon Cassell Gerrard.

Gainsboro chief Maurice Ostrer reported mulling reopening of company's Islington studios, shuttered months back. Labor problem is cited by Ostrer as providing biggest hurdle. In a checkup made privately, he discovered less than 1,000 technicians available to carry major British feature production, so heavy have been draft inroads.

St. Louis

By Sam X. Hurst

Harold Koplar, manager of the Chase Club, west end nitery, wed to Marie Lauer, society beaut.

Robert Taylor, local branch manager for Monogram Pictures, in Chicago to join group that will trek to Hollywood.

Richard Rychtarik again on deck to design sets for grand opera season sponsored by the St. Louis Grand Opera Ass'n.

The Great States Public Circuit has purchased a tract of land on the outskirts of East St. Louis, Ill., for a drive-in theatre.

Arnold Berger back as manager of the Drive-In theatre, Des Peres, Mo., the only one in Missouri. House opened Saturday (12).

Ranchon & Marco will again produce the police circus in the Arena (17-30). Approximately 325 performers will appear. Paul Ash will supervise presentation.

Sid X. Hartmann, former manager of the Chase Club and now an exec in charge of entertainment at the Chicago Drake hotel, a benedict. His bride is Irma Sedivec, a localite.

Mrs. Elizabeth Schwind, widow of Charles A. Schwind, late general manager of Forest Park Highlands, major amusement park, died of complications following a fall. He was 83.

Ruth Carrigan, stenographer in the National Theatre Supply Co., is exhibiting a huge diamond ring presented by Clarence (Bud) Kuimann, manager of the Lowell, a North St. Louis nabe.

Former Circuit Judge J. Wesley McAfee and Edwin B. Meisner, president of the St. Louis Car Company, have been added to the St. Louis panel of the American Arbitration Association.

Nelson Eddy shedded for a recital in opera house of Municipal Auditorium tomorrow (Thursday). Plans to be in Hollywood by May 1 to start work on screen version of 'The Chocolate Soldier.'

Ben Welsey, brother of the late Robert Woolsey of the team of Wheeler and Woolsey, is m.c. at Club Casino, west end nitery. Came here from Hollywood, where he was a radio script writer and gabber.

Roy Jones, manager of the Commonwealth Amus. Co.'s Paramount, Rockport, Me., shifted to Waynesville, Mo., to operate the new Fort Wood theatre. He has been succeeded at Rockport by Douglas J. Lichtner.

Tryouts for the warbling and dancing chorus of the Municipal Theatre Assn. will be held May 5-7 under supervision of Fred Wittmann, production manager. Only natives are eligible for places. The pay will be $30 per week for the 12-week season.

Buenos Aires

By Ray Josephs

Teatro Cecil rebuilt.

Moglia Barth's 'Fortin Alto' ('High Fortress') set for release soon.

'Estano' ('Tin') starting soon at Marina Films, directed by Charles Roberto Monti.

Jacob Ben-Ami, Yiddish actor from the U. S., to head season at the Teatro Excelsior.

Teatro Metropolitan, directed by Pablo Suero, to open with still unnamed play by Suero.

Indie outfit, Fenix Films, announces house, make 'Tarcas de la Lay' ('Frontiers of the Law').

Company of Mecha Ortiz in 'Llegara a Tus Brazos' ('It Will Come to Your Arms') packing them into the Smart.

Generalcine, only local outfit with a Spanish lineup, making 'Cancion de Cuna' ('Cradle Song') with Catalina Barcena, Nuri Montse and Pablo Vicuna.

The Monumental, top-flight local film house, breaks policy to show first-run film this season. 'One Enraptured Night,' the Tschaikowsky love-life story.

Local film crowd gave dinner to Chas de Cruz, radio-pic critic voted tops by fan mag Sintonia. De Cruz pilots edit. de paper, Heraldo Cinematografico.

Director Francisco Mugica starting 'Los Martes Orquideas' ('On Tuesday, Orchids') at Lumiton. Stars Enrique Serrano; script by Pendal Rios and C. Giliarti.

Marisa Regules, pianist who's left for the States on a fellowship given by the Comision Nacional de Cultura, drawing big concert audiences in Peru, according to word received here.

Spanish season at the Politeama, with dramatic company of Marcia Guerrero and Fernanado Diaz de Mendoza top lingers, owing to difficulty of some members of cast in leaving Spain.

Exterior shots of 'Viente Anos y Una Noche' ('Twenty Years and One Night'), starring Alberto de Zavalia, now completed and director Delia Garcos doing interiors at EFA. Pic based on script of Alejandro Cason.

French maestro Albert Wolff to Rex where he will do a series of five modern French music concerts at the Municipal theatre, using regular orchestra. Returning here in May to open Colon season with Berlioz' 'Faust.'

Pampa's 'Volver a Vivir' ('To Live Again') now being cut. Pic directed by Adelqui Millar, is based on story by Jaime Prades and Ariel Cortazzo and features Aurvelio Pazzos, Domino Sapelli, Hector Coire and Nini Gambier.

'El Mi Cielo de Andulucia' ('In My Sky of Andulucia'), initial film effort of top lingerie star, being shot at Estudios Rio de la Plata, Indie venture, based on story by Agustin Remon, Salvador Valver and Manuel Somovilla.

Short on Mar del Plata, using color method of Alex Perrycolor, U. S. film technician who's now resident here, drawing favorable attention. Directed by C. Moneo y Sanz, film is using new approach in dealing with life at seashore resort.

Musical, 'Okay Mr. Pepe,' with English title, kids Pepe Arias, top stage comic here, at the renamed Radio Casino theatre. Arias, just back from the States and a guest speaker at the American Club, refuses to try his English in public.

Hollywood

Jane Wyman laid up with flu.

Mary Pickford celebrated a birthday.

John Carradine laid up with bronchitis.

Lew Kerner joined the William Morris staff.

Frank Lloyd to Lake Tahoe to okie location spots.

Hank Levy, legit press agent, joined the army.

Ann Miller and her mother moved into a new home.

Bern Bernard aired in from New York on business.

James Ellison home from the hospital after flu siege.

Helen Hover returned from a month in Honolulu.

Bette Davis back from her New Hampshire vacation.

Martha Raye checked in at Warners after a stage tour.

Kate Smith and Ted Collins weekended at the Grand Canyon.

Niven Busch checked in as story editor for Samuel Goldwyn.

Ed Peskay here for a week of huddles on Hal Roach's production plans.

Arthur O'Connell, who played in 'Citizen Kane,' was inducted into the army.

Otto Shafter, recent arrival from New York, joined the Bert Levey agency.

Richard Altschuler resigned after 18 months as purchasing agent at Republic.

Marcel Grand, Columbia cameraman, recovering from appendix operation.

Irene Francis joined Republic's story department after 21 years with Paramount.

Mildred Coles, screen player, recovering from an emergency appendectomy.

Dan Clark, head of 20th-Fox camera department, started 22nd year in picture business.

Binnie Barnes suffered a hip injury on the 'Angels With Broken Wings' set at Republic.

Emmett Lyann is laid up with bronchitis and is being replaced by Lee Lasses) White at RKO.

Charles Coburn is celebrating his 50th year in show business, begun in his home town, Savannah, Ga.

Robert Hanley, reader at RKO, is a hearer now, taking orders from a top sergeant in Uncle Sam's Camp Callan.

Robert Gentle, Paul Fanning, Tom Ryan and Sam Dawson, all from Metro's cartoon department, in the army now.

Louis Cline, former VARIETY mugg, dramatized an original story by Arthur Goodman and A. W. Pezet for a stage tryout in Hollywood.

Paul P. Harper, cashier in the Ordnance Research, checked out of Electrical Research Products for military duty at Raritan Arsenal, Metuchen, N. J.

Pittsburgh

By Hal Cohen

Vincent Lopez laid off here for a few days' rest during Holy Week.

Draft will shortly break up the local vaude team of Chick and Lee.

Tasso Harris, local trombone player, now with Claude Thornhill's orch.

Nitery owner Tony Conforti birthday-gifted his wife with a diamond bracelet.

Paul Moss, Billy Sonse's manager, in Miami and seeing a lot of dancer Betty Bruce.

Pittsburgh actor John McQuade in cast of Experimental Theatre's 'Trojan Women.'

Joe Consolo, Joe Villella's pianist, had to have six stitches where a falling rock hit him.

Willy Shawkey, vet projectionist at Penn, in hospital convalescing from heart attack.

Jerry Thom, night club singing waiter, will do his stuff for the Army during next year.

Three Playboys back at Yacht Club for second engagement there in as many months.

Opening of Charlie Gaynor's revue, 'Lend An Ear,' at Playhouse has been postponed until April 26.

Elissa Landi's appearance for McKeesport Community Forum postponed from Tuesday to May 14.

Max Adkins, Stanley theatre conductor, will direct orch for Pitt Cap and Gown show at Nixon next week.

The Frank Smiths—he's general manager of WWSW—celebrated their 24th wedding anniversary last week.

Manny Burnett celebrating his first anniversary as manager of Penn theatre. Came here from Dayton, O.

Lieutenant Bob Jacobs, son of Sid Jacobs, WB district manager, home from Ft. Weatherill, R. I., for Easter holidays.

Owen Cleary gets back on job at Fulton next week after nearly two months with Shea houses in Youngstown.

Jules Lapidus, Universal district sales manager, broke trip between New York and Washington to visit friends and relatives here.

Phil Gundelfinger, Jr., ace amateur golfer and formerly on Press staff, replacing late Bert Taggart in Post-Gazette sports department.

OBITUARIES

C. S. ('TINK') HUMPHREY

Claude S. ('Tink') Humphrey, 64, former Butterfield and Keith-Orpheum vaude booker widely known as 'Tink,' died April 12 in Van Nuys, Calif., following a heart attack.

Details in vaudeville section.

HENRY E. WARNER

Henry E. Warner, 65, who accompanied Sarah Bernhardt as general press representative on her farewell tour of America and was later associated in the same capacity with the Shuberts, died in Baltimore April 11.

Son of a Methodist minister, Warner was born in Elyria, O. He was at various times city editor of the Chattanooga Times, the Denver Times, and managing editor of the Binghamton Press. He also had worked for the Knoxville Journal and the Knoxville Sentinel and at the time of his death was director of the educational division of the Sunpapers in Baltimore, with which he had been a staff member for some 31 years.

Warner also wrote the celebrated doll song, 'I've Got a Pain in My Sawdust,' for Kittie Cheatham in 1911. He also was a prolific writer of verse and had several published collections to his credit.

HJALMAR LUNDIN

Hjalmer Lundin, 70, strong man and wrestler, known as the 'Swedish Lion,' whose muscle feats were such that John Ringling gave him a 28-week contract in 1894 to exhibit his prowess before circus audiences, died April 8 at his home in Jamaica, L. I., after an illness of several months.

A native of Sweden, Lundin's particular specialty with the Ringling show was to use his body as a fulcrum for a plank holding 22 men aloft. While doing the routine at a Chicago benefit late in 1894, he suffered fractures of both arms when the board broke.

Thereafter, Lundin turned to wrestling upon his recovery. He won the Swedish title and met such American champions as George Hackenschmidt, Frank Gotch and George Bothner. More recently he had been a manager of wrestlers and occasionally served as wrestling referee and judge.

Surviving are his widow and a daughter.

WILLIAM WORTHINGTON

William J. Worthington, 69, former stage and screen player, and pioneer in color films, died April 9 in Beverly Hills. A graduate engineer, he studied voice in Europe, became a stage actor and moved to Hollywood in 1915.

After a brief career as a film player, Worthington became a director and later a co-producer with the Japanese actor, Sessue Hayakawa, incorporating parts of their names in a company known as Hayworth. When Hayakawa moved to Paris, Worthington organized the Multicolor Film Co., of which he was president. Surviving are his widow, a son and daughter.

NATE LE VENE, JR.

Nate Le Vene, Jr., 49, veteran Cincinnati film salesman, died Saturday (12) at Christ Hospital, Cincinnati, after a brief illness from a stomach ailment. He was city salesman for Universal for many years and previously had been with Mutual Film Corp.

A native of Brooklyn, N. Y., Le Vene was a newspaperman in Chicago before entering the motion industry. He was a pioneer member of Variety Club, Tent 3, Cincinnati.

Survived by widow, Nonnie Dresele Le Vene.

Services Monday (14) and interment in Cincinnati.

ALICE GALE

Alice Gale, veteran actress, who starred in old Harry Davis and Avenue Theatre stock companies in Pittsburgh shortly after turn of the century, died recently of natural causes in Harrisburg, Pa.

Following her stock days, Miss Gale toured with many of the legit greats of that day, among them E. H. Sothern, Robert Mantell, Julia Marlowe and Robert Warwick. She retired from the stage several years ago and lately had been an ordained minister in the Spiritualistic Church.

LEO KOUTZEN

Leo Koutzen, 64, member of the WPA New York City Symphony Orchestra and prominent in the Yiddish art world as musician and composer, died April 11 at his home in New York.

Koutzen, who came to America some 15 years ago, was for years head of the violin department of the Petrograd Conservatory of Music and at one time was a member of the State Opera House Orchestra, Moscow.

Surviving are his widow, Minna, and a son, Boris, a composer with the NBC Symphony Orchestra.

EUGENE MacGREGOR

Eugene MacGregor, veteran legit actor who appeared in 'Four Flusher,' 'Battling Butler' and 'Within Four Walls,' died in New York April 5 after a short illness.

MacGregor, who at one time was under the management of Klaw & Erlanger, leaves his widow, Elizabeth, and a son, William. Funeral services were held in New York under auspices of the Actors' Fund and cremation followed.

W. J. MERRILL

Wilford J. Merrill, 42, v.p. and treasurer of RKO, died suddenly Thursday (10) at his New York home, being found dead in bed. Death was caused by coronary thrombosis.

Details in film section.

R. E. PRICE

Robert E. Price, 49, co-owner and manager of CKBI, Prince Albert, Sask., died in a Saskatoon, Sask., hospital April 2, after a brief illness. Survived by widow and daughter.

DONA BARRELL

Dona Barrell, 50, screen writer, died April 5 in Hollywood. Her father was Fernando Michelena, Metropolitan Opera singer.

ISIDORE WITMARK

Isidore Witmark, 71, the music publisher, died of pneumonia after a brief illness in Polyclinic hospital, N. Y., April 9.

Details in music section.

Henry O'Melveny, 82, senior member of law firm of O'Melveny, Tuller & Myers, representing many film clients, died Los Angeles April 13.

Mrs. Anna E. Fulton, 61, wife of Fitch B. Fulton, scenic artist for David O. Selznick, and mother of John P. Fulton, of Universal, died April 7 in Glendale, Cal.

Oliver Thomas Machin, 48, studio electrician at Paramount, died April 10 in Los Angeles. He was a member of Post 307, American Legion.

Mrs. Mollie Cummings, 70, mother of Allen T. Simmons, owner of station WADC, Akron, O., died at her home in nearby Tallmadge, April 3.

IN MEMORIAM
OUR DEAR DEPARTED FATHER
C. S. (TINK) HUMPHREY
AUDREY AND CLAUDIA

IN LOVING MEMORY
JOE YOUNG
Died April 21st, 1939
RUTH YOUNG

MARRIAGES

Kathryn Adams to Hugh Beaumont, in Hollywood, April 13. Both are screen players.

Peggy Youngworth to William Calihan, in Hollywood, April 5. He's in Metro's production department.

Mary Rolfe to Lyle Bettger, in Chicago, April 8. Both are legit players.

Margaret Barnett to Harold Bernstein, in Detroit, April 9. Bride is employed by Monogram Pictures in Detroit; he operates three film theatres at Bay City, Mich.

Grace O. Garland to Gregory La Cava, in Las Vegas, Nev., April 2. He's the film producer.

Romelle Theresa Schneider to James Roosevelt, in Beverly Hills, April 14.

Marcia Neal, nitery singer, to Bill Patterson of NBC information division, in New York, April 16.

BIRTHS

Mr. and Mrs. E. E. MacCosbe, daughter, in Pittsburgh, April 6. Father's a WCAE, Pitt, engineer.

Mr. and Mrs. Jimmy Sabella, daughter, in Pittsburgh, March 16. Father's asss. to Jake Smith, Barnesboro (Pa.) exhib.

Mr. and Mrs. Warren D. Bailey, son, April 7, in Sioux City. Father is an operator at WNAX, Sioux City-Yankton.

Mr. and Mrs. Reed Browning, a daughter, born April 6 in San Francisco. Father is announcer on the KGO-KPO staff (real name Bill Livesay).

Mr. and Mrs. Thomas Anderson, a son, born April 4 in San Francisco. Mother is former Helane Peters, one-time radio editor of Berkeley Gazette and KGO-KPO interviewer.

Mr. and Mrs. Art Tolchin, daughter, April 9, in New York. Father is salesman for WHN, New York.

Mr. and Mrs. Wally Msher, daughter, April 7, in Los Angeles. Father is radio actor.

Mr. and Mrs. Al Garry, daughter, in New York, April 8. Father's a radio writer.

Mr. and Mrs. Bob Allen, son, April 13 in Indianapolis. Father is former vocalist with late Hal Kemp's band.

Mr. and Mrs. Frank E. Mullen, son, in New York, April 5. Father is v.p. and general manager of NBC.

Mr. and Mrs. Harry Slate, daughter, in Los Angeles, April 13. He's of Slate Bros., comedy team. Mother former chorister.

Mr. and Mrs. John Sutherland, son, April 14 in Los Angeles. Mother is Paula Winslow, radio actress; father, screen-radio writer.

Mr. and Mrs. Larry Barnett, son, April 13 in Hollywood. Father is with MCA.

Atlas-RKO

Continued from page 5

done, Atlas Corp. would benefit and make the Meehan deal worth while financially for the Odlum crowd.

Other S. E. C. Tradings

Washington, April 15.

Belated reports to the S.E.C. showed S. Machnovitch of New York increased his interest in Universal Pictures via purchases of U common by Universal Corp. in September 1938 and of U first preferred in July, 1937. Statements showed the holding company acquired 2,000 shares of the subsidiary's common in September 1938, raising the total to 230,927, and 180 pieces of preferred in July 1937, making the holdings 220. The S.E.C. also disclosed that Preston Davie added 2,000 Universal Corp., common voting trust certificates in February this year, raising his poke to 3,700 in addition to his undisclosed slice of Standard Capital's 26,500 certificates and 11,283 warrants.

The semi-monthly review revealed Austin C. Keough acquired 1,000 pieces of Paramount common, giving him 1359. While Manufacturers Trust Co., which accounted before for 5,710 shares of Paramount first preferred bought $392,800 worth of convertible debentures due in 1947.

Other transactions in film stocks were:

Loew's picked up another 73 shares of Loew's Boston Theatres common, giving the parent 117,920 shares of the subsidiary.

R. B. Larue added 100 shares of General Theatres Equipment Corp. capital stock, making his holdings 600.

Walter P. Stevens grabbed 600 shares of Consolidated Film Industry, participating preferred, giving him 1,400.

French Film-Making

Continued from page 15

tian Jaque. Completed under Nazi supervision were 'Remorques,' with Jean Gabin, and 'Loi du Nord,' started by Jacques Feyder, films begun several years ago and interrupted by the outbreak of war.—(Ed. note: Gabin is now in the U. S. for 20th-Fox.)

Tobis and European Film Alliance—the French UFA—and a new outfit, Continental Film, all German-controlled, have imposing skeds. The last named plans to produce 14 films this The other two have ambitious schedules and both announce new pix will shortly go on the lot.

In this respect they finding plenty of collaboration among French talent. Christian Jaque and Jacques Tourneur, who is about to do series of sketches along the 'Carnet de Bal' formula, are among those presently engaged. However, Marcel Carne, Leo Joannon and Henri Decoin have already signed contracts with the new film czars of occupied France. Raimu and Fernandel have been approached and both have shown willingness to go to Paris to lend their talent to this form of Franco-German collaboration.

Marcel Pagnol Doing 1st Pic of a Trilogy

Films announced for early production in the free zone include:

Two by Charles Trenet, who has written both scenarios. One with himself and the other an animated cartoon with drawings by Albert Dubout.

'La Priere aux Etoiles' ('Prayer to the Stars'), written and directed by Marcel Pagnol. This will be the first of a film trilogy, much along the lines of Pagnol's 'Marius,' 'Fanny' and 'Cesar,' which started his international film rep. He originally planned to start this pic in September, 1939, but the outbreak of war floored his plans. Josette Day will be the femme lead.

'Histoire de Rire,' Paris' biggest legit hit of the '39-40 season (still going strong), has been adapted for the screen and is announced for early production.

'Napoleon Noir' ('Black Napoleon'), megged by Paul Haurigot.

'Etrange Madame Buck' ('Strange Mrs. Buck'), written by Pierre Ducis, dialog by Yves Mirande, megged by Pierre Stephen. Suzy Prim, Marguerite Moreno, Albert Prejean and Andre Luguet head the cast.

'Croquemitaine,' adapted from Alfred Machard's novel of the same name. Jean Delannoy, who completed 'Diamant Noir' with Gaby Morlay and Charles Vanel just before the Germans got to Paris, will direct.

'Rouletabille Contre Rouletabille,' adapted from Gaston Leroux' dick novel, adapted by Jacques Chabanne, directed by Maurice Cammage.

'Guignol' ('Punch and Judy'), also adapted by Chabanne, Marcel Grancher megging.

'La Grande Erreur,' a sort of French cavalcade between 1914 and 1941, adapted from Marcel Achard's novel, 'Petrus.' Achard will direct. It introduces a new producer, Andre Hunebelle, glassware artist.

Also plan for early production are several other pictures for which titles have not yet been selected. They include:

Adaptation of Paul Rene's 'La Chevre d'Or' ('The Gold Goat'), with scenario and direction by Maurice de Canonge,' film with Cecile Sorel in top role with scenario again written by Mirande; film with Raimu and Jean Mercanton, with Willy Rozier, who did 'Espoir' piloting. Raimu also engaged to do pict with Rene St. Cyr with Marc Allegret directing.

Crooner Tino Rossi will do a pic piloted by Jacques Prevert, with Michel Simon as lead. Pierre Billon is the producer.

Fernandel Engaged

Fernandel is actively engaged studying his role in a film, with scenario by Chabanne. Rellys is doing likewise, scenario by Jack Darroy. J. P. Paulin, who did the b.o. success, 'Trois de St. Cyr,' is also preparing new film. Also announced that some of Fontaine's Fables may be screened.

Some of the new French pics released in Paris include 'Campement Treize' megged by Jacques Constant, at the Aubert Palace; 'Monsieur Hector,' with Fernandel, at the Max Linder; 'Le Grand Elan,' directed by Christian Jaque, at the Olympia and Cesar; 'Le Paradis Perdu,' piloted by Abel Gance, with Fernand Gravet, at the Maurivaux; 'Becassine,' at the Paramount, and 'Moulin dans le Soleil' showing in the free

Old French picts doing biz Paris 'Angelica,' with Viviane Romance, at the Gaumont theatre; 'L'Homme Qui Cherche la Verite,' with Raimu, at the Biarritz and Vivienne; 'Le Jour se Leve,' with Jean Gabin, at the Madeleine; 'L'Emigrante,' with Edwige Feuillere, at the Max Linder. Carmine Gallone's 'Verdi,' under title 'Romance of a Genius,' has been released at the Palais Rochechaut.

Plans Still Pushed On Prod. Shift to Riviera

Talk is still heard about decentralizing the film industry, but nothing much has yet been done along these lines. Marc Allegret, George Prade, Marcel l'Herbier and Henri Gendre are still trying to push their plan to concentrate most of France's film industry on the Riviera. They point out that the French industry would not have been as paralyzed as it is if this matter had been attended to years ago. As is the majority of studios—and the best as well—are in and around Paris and are being used by the German-controlled companies.

The Riviera 'Hollywood' is getting along as best it can with celluloid still very scarce. The Vichy government voted a film credit of 50,000,000 francs (about $1,000,000) recently to finance production.

Some concern has been shown in French film circles by the migration of French talent to the United States. Jean Renoir, Rene Clair and Julien Duvivier have been followed to Hollywood by Michele Morgan and Jean Gabin. It is rumored that Danielle Darrieux may straighten out her differences in Hollywood and return to American pictures. Pierre Blanchard, film and screen actor, recently denied a report he planned to go to Hollywood.

Many other film actors are getting along in legit, music-hall productions and musical comedies until they receive some offer taking them back to the screen. Charles Vanel, Claude Dauphin, Micheline Presle and others are doing radio work. Louis Jouvet has gone to Switzerland to do 'Ecoles de Femmes' with Madeleine Ozeray for Swiss film outfit.

6 French Producers Sign With Nazi Co.

Nice, March 18.

Five French producers have joined the new German-owned Continental Films, it is reported here. They are Lacombe, Joanon, Tourneur, Carne and Jaque. Marcel Pagnol has also agreed to direct two films for Continental.

Some actors, mostly those sadly in need of work, have signed with Continental. But the best known are unavailable because they are in the unoccupied zone. Among these are Raimu, Tino Rossi, Jules Berry, Fernandel, Charles Vanel, Albert Prejean, Francoise Rosay, Gaby Morlay, Louis Jouvet, Michel Simon, Viviane Romance and Danielle Darrieux.

Michele Morgan left for the U. S. three months ago under contract to RKO. Jean Gabin, unable to reconcile himself to Miss Morgan's departure, signed with 20th-Fox and has already left for Hollywood to rejoin the girl friend.

Among the Jewish producers locked out of the French studios are Pierre Chenal, Raymond Bernard, Benoit Levy, Moguy and Epstein. Practically all plan to go to the U. S. [Moguy is now in the U.S.—Ed.]

In Paris a few artists and producers are flirting with the Germans. Corinne Luchaire, daughter of Jean, director of the pro-German, pro-Laval newspaper, Nouveaux Temps, published in Paris, has signed with Continental.

Recently stories appeared in the newspapers that a suitcase containing 400,000 francs worth of jewelry and furs was stolen from Miss Luchaire's auto in Paris. But what shocked everyone was the discovery that she was able to have the use of a car for personal use when doctors and milkmen could not get conveyances to attend patients or deliver milk for children.

Fischer's Pan-American Plan

Continued from page 1

Montevideo, Uruguay; Lima, Peru, and other South American capitals.

Fischer also disclosed that he is working on arrangements to have a South American show with talent from Argentina, Brazil and Chile go to the States some time in November or December. Show, which will be run in conjunction with another producer, will feature top radio, theatre and screen stars from S. A.

Plans have been in negotiation for more than six months and were completed by Fischer during an 18-day stopover in Buenos Aires and a similar stop in Rio.

Fischer's assistant, Georges Boronski, associated with him for many years in the operation of Les Ambassadeurs in Paris, is remaining in B. A. to finish details and then goes to Santiago and Lima to complete arrangements there. He'll then head for Rio, which is now his headquarters.

South American Bankroll

Unusual feature of Fischer's setup is the way he has been able to get South American coin for his projects. Reason is the fact that many wealthy Argentines, Brazilians and Chileans met him during the old days in Paris when it was the custom for rich South Americans to make an annual spending spree. These friends were all lined up before he came here and it was practically a matter of just working out the details. On his B. A. project, for example, he had an Argentinian, whom he had known for many years in Paris, all set and architect's drawings were all ready by the time he left.

This project alone will be one of the biggest U. S. entertainment enterprises in South America. The Rio amusement park setup is also in a definite stage with both U. S. and Brazilian cash already subscribed.

Fischer believes, unlike many U. S. showmen, that there's plenty of cash as well as plenty of goodwill to be gained in South America, if it's done the right way. His idea is that what's needed is a definite circuit in which U. S. entertainment can play. With this in mind, he plans to work up a 35 to 40-member 'Folies Bergere' type show in New York and bring it down for a round-South-America tour. He believes that spreading the overhead and traveling cost over many cities will guarantee the venture's keeping out of the red.

The South American love of novelty will also help, he believes, because people here constantly want new talent. No such shows as he plans have been seen outside of Rio casinos and since he has signed the Urca Casino there, he won't be entirely new. In B. A. traveling shows have not been seen since long before the War, when French performers regularly came over.

Hungry for U. S. Talent

Fischer, who left New York Feb. 7 with his wife, said that he was convinced South America was hungry for U. S. entertainment and that if done right, it should be a profitable venture. He also declared that South American countries welcome talent and that there is no objection from musicians or other unions so long as localities aren't entirely cut out of the picture. Since he plans to hire a local band as well as bring in a U. S. unit in every place visited, he anticipates no trouble.

Plans will also be goodwill builders because the projects and shows will be propagandized as a contribution from the U. S. to South America.

If they are good shows—and Fischer says that his many years' experience in show biz in the U. S., England and France, guarantee this—they'll be good propaganda for the U. S. as are U. S. films. Furthermore, since the projects will provide good jobs in fields not already crowded, they'll be more than welcome.

Admitting that the dollar-peso difference means that profits can't be on a par with those in the States, Fischer still believes that by working carefully he can make a profit. For example, he's made arrangements with Radio Mundo and Radio Belgrano, two largest broadcasters in Argentina, to employ many of his stars while the company is in B. A.

Possible also that he'll be able to get U. S. companies as sponsors in view of the fact that the tours will stress the U. S. connections, and this should further increase the amount of pay.

In Rio, Fischer said, he received the utmost cooperation of local officials, especially of Mayor Dodsworth (whose un-Brazilian name comes from the fact that he's of Scotch descent). As an example, he told how, to convince the mayor of the kind of shows he planned, he brought out a Technicolor film taken at his show at San Francisco World's Fair. Wasn't possible to operate the projector in the mayor's office because a certain part was missing. So His Honor put on his sombrero, walked out to a nearby supply shop and had them run off the pic for his benefit.

Arrangement with Other Casinos

In addition to the Urca Casino, Fischer said that he had made arrangements with the Casino owner, Joaquin Rolla, who also owns the Icaray and Petropolis Casinos, to have his shows play the new casino being built at the latter, a summer resort. Rolla has already had plans for his new place altered to include an ice-skating rink so that Fischer can put on ice shows.

The amusement park setup will be located in a park in the central part of the city and is expected to open Oct. 1, 1942. It will be designed by U. S. architects but built by a Brazilian company. Although there is one other such park now Fischer will get an exclusive because the site has been taken over by the government for an airport.

Fischer plans to put on free shows as audience lures and include all the latest rides and gadgets from the States. Despite the tremendous difference between dollars and milreis he thinks the project will be a money-maker because Brazilians consider entertainment as necessary a part of the budget as food.

His Urca show will be brought directly to B.A. with a possible shift to Mar del Plata if his theatre-restaurant is not ready on time. He expects to sail with his first show on Aug. 1 and open in Rio Aug. 15 which will be the start of the spring season. The Mar del Plata date will probably be a prelude to the B.A. show.

The management of the seashore casino, which with 56 tables is the largest in the world, exceeding even Monte Carlo at its tops, has altered plans for its theatre-restaurant to accommodate Fischer. Casino will also have an ice-rink. No such rinks in South America so Fischer plans to bring down instructors and give the customers a chance.

$2.50 Minimum

His B.A. theatre-restaurant will charge a minimum of 10 pesos ($2.50 U. S.) for which the customers will get their choice of supper or dinner, a show and dancing, as in New York. Fischer believes this will go because of the fact that no B.A. night club now catering to the middle-class 'family' trade has such shows. The only nitery with entertainment is the Ta-ba-ris which has hostesses and is therefore unacceptable to the great mass of Argentines out with their wives. Other night spots, such as the Embassy and Ciro's, have only bands, probably because the license fee for non-entertainment spots is 8,000 pesos while for those with entertainment it's 40,000 pesos.

Fischer thinks that he'll be able to build a theatre-restaurant drawing audience with his spot, which will not permit unescorted gals, and which will, unlike current smart spots, go after the big society and international crowd as well as the middle-class.

Investigation has led Fischer to conclude that the potential audience is here in this city of almost 3,000,000, but it only has to be developed.

'People in South America are show hungry and they're looking toward the States for something new and good,' Fischer declared. They have developed a taste for U. S. entertainment through the films and a fast-moving, entertaining show with plenty of girls and lots of life is bound to go across here just as it does in New York, in London and in Paris.'

Customs Changing

Fischer asserted that many of his Argentine friends and backers felt that customs were changing and that women of good families would not be afraid to go to night clubs with entertainment if they were sure of the standing of the place and certain that unescorted women would not be permitted. He pointed out that the standards in this respect had changed tremendously within the past few years and would probably change still more and that he, for one, was willing to take a chance.

As to shows for the States, he revealed that he had already obtained options on several leading screen, stage and radio stars and that he planned to work up a show when he returned. His idea is that such stars should be the featured attractions of a U. S. show, but that U. S. comedians and actors should shore because U. S. taste was different from that in South America and an all-South American show would probably not be successful. He also feels that taking stars from South America to the States will not only be a goodwill builder for himself and his projects but build pro-U. S. sentiment in South America, especially because the talent presented will be legitimate and not a Hollywoodized variant.

Interchange idea will also head off possible resentment against so many U. S. entertainers working in S. A. countries.

'I don't believe this should be a one-way idea,' Fischer declared. 'If North and South America to work together we must cooperate in every way. They'll take our talent, we'll take theirs. Only in that way will we really learn to understand one another better and make sure that democracy, not totalitarianism, prevails in this hemisphere.'

Bills Next Week

Continued from page 4

Ida Iola
Everett Haydn
Betty Donahoe
Al Devlin

Evergreen Gardens

Red Clarke Ore
Ebbie Schaub
Paula Harvey

Hotel Roosevelt

Ted Blake
Man About Town

Hotel Schenley

Billy Hinds Ore
Rita Seaman
Dunz Mayer

Hotel Wm. Penn (Chatterbox)

Baron Elliott Ore
Billy Cover
Marianne Kreig

(Continental Bar)

Frank Andrini 4
(Terrace-to-Round
Al Fremont Ore

New Penn

Joe Mowry Ore
Bob Strieffler
Peddy Ryan
Pat Layden
Skateorals

Nixon Cafe

Al Mariaco Ore
Bob Carter
Noll & Nolan
Jean Travers
Tom Hall Gls

Nut House

Dale Harkness
Ethel Hourigan
Quito
Pat Burns

BOSTON

Beachcomber

Nye Mayhew Ore
Gil Pesia
Dave Forman
Paulena
Eleanor Tiernan
Dolores del Carmen
Cheena De Simone

Casa Manana

Lou Carter Ore
David Roberts
Johnny McAteer
Nola Gordon
Yoki Duo
Patsy Kaye
Carol Sousa Gls

Club Mayfair

Danny Weeks Ore
Bernie Bennett O
Morton Downey
Chas C Cerney
Archie Robbins
George Libby Rev

Club Vanity Fair

Kai Nira Ore
Stella Ray
Laura Lee
Dolly Dean
May Hart

Coconut Grove

Mickey Alpert Ore
Don Rico Ore
George Rand Rev
Dennie Postell
Billy Paine
Nancy Gay
Martha Burke
Phyllis Colt
Young & Knott
John Thy
Starnes & Anson

(Melody Lounge)

Rita Congdon
Newell & Singer

Crawford House

Jaw Collins Ore
Sally Keith
Ann Trinity
Adella Gilmore
Bryan Foy
Wee Willie Dee

Fox & Hounds

Milton George Ore

Gil-Bert

Pete Herman Ore
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)

Muriel Welch
Runkle & Lambert

Hotel Brunswick (Bermuda Terrace)

Dick Stabile

Hotel Copley Plaza (Sheraton Room)

Stuart Fradler Ore

Hotel Essex

Ernest Murray
Billy Kelly
Jack Manning
Al Lewis
Victor Dennis
Milly Bradley
Evelyn Nelis

Oasis

Joe Villella Ore
John 'Conte'
Joe Consolo

Orchard

Jimmy Gamble Ore
Jay Lorch
Chuck Miller

Pines

Bill LeRoy Ore
Tony Cabrera
Ray Englert

Redd's Cafe

Curly Stewart
Eddie Myers
Gerry Parks
Billy Viller

Yacht Club

Archie Scrabis Ore
3 Playboys
Jackie Heller
Peyte & Dell
Barbara Blane
Shirley Heller

Sky-View

Mickey Ross Ore
Sky Pilots

Union Grill

Art Yagello
Frank Dalie
Mike Sandrette

Villa Madrid

Etzi Covato Ore
Mark Lane
Baby Rose Marie
Sweet & Lowe
Martha Bleue
Betty Hurst
Betty Benson
2 Jerks

Adele Cor
Rita Henderson
Dee Thompson
Blanche & Elliott

Hotel Lafayette

Noblemen
Jerry Salisbury

Hotel Lenox (Blue Train)

Johnny Field Ore
Deone Parrish

Hotel Somerset (Balinese Room)

Harry Marshard O
Johnny Turnbull

Hotel Statler (Terrace Room)

Vaughn Monroe Or
Marilyn Duke
Ziggy Talent
Joe Carney
Bobby Nichols

(Cafe Lounge)

Saizy Caviechio Ore

Hotel Westminster (Blue Room)

Jimmy McHale Ore
Trop'l Serenaders O
Harry Drake Rev
Judith Lawton
DeSylvas
Estelle Shevlin

Ken

Billy Mack Ore
Russ Howard
Sammy Burnett
Sandy Dorson Co
Elsie Tibbetts

Latin Quarter

Tony Pastor
Don Dudley
Harry Sipser
Pat Rooney, 2d
Franklyn D'Amore
Frances Urban
Latin Ladies
Radio Herb Lewis

Stephen's (Vienna Room)

Lew Conrad Ore
Doris Abbott
Astini & Consuelo
Alice O'Leary
Toye Cox
Bill & V Sullivan
Dorothy Deering

The Cave

Ralph Dorn
Jack Dempsey
Tarmon Duplex
Doris Abbott
Jacqueline Hurt
Howards
Marie & Gloria

The Toe

Ernie Hell Ore
Pen Ford Rev
Danny Goodman
Dave Lewis

Tremont Plaz

Al Tory Ore

Versailles

Bobby Hackel O
Kay Doyle
Pat Rooney, 2d
Terry & Walker
Madelyn Hutchings
De Maranvilles
Joanne Andre

WHAT THEY THINK

Seeks U. S. Playwrights

London.

Editor, VARIETY:

Will you be so kind as to allow me space in your Forum to request either the authors or agents of the following plays to contact me:

'Damn Those Tears,' produced New York 1927, Garrick theatre (?).

'Palm Beach,' produced at a straw-hat 1936-38 (?).

'Lovers Meeting,' by Gladys Hurlbut, produced at Beach theatre, West Falmouth, Mass., Aug. 5, 1936.

'Behold This Dreamer,' by Fulton Oursler and Aubrey Kennedy.

'Dance of Death,' by W. H. Auden, Adelphi theatre, N. Y., May 19, 1936.

'This Side of Twenty,' by Emerson Treacy, produced by Ben Bard Playhouse, Hollywood, Oct. 8, 19 (?).

'A Postscript to Youth,' by Kubec Glasmon, produced by Theatre Laboratory, Hollywood, Aug. 3, 1936.

'The Greatest Show On Earth,' produced by William A. Brady, Playhouse, N. Y.

Your cooperation this matter will be greatly appreciated. Due to moving from one 'danger area' to another 'safe area,' known over here as evacuation, I have lost all my data of above plays which I am most anxious to replace because although when this war ends angels will be rare, My Meek Theatre Co., like many other companies, hopes to be in the vanguard helping to put the London theatre on its feet again.

John Edmund Jarratt,
(Beach Theatre Productions)
St. Anne's, Kingsway, Hove, Sussex, England).

Dash and Connelly's Credits

New York.

Editor, VARIETY:

Wish you would make a correction about 'The King Is Still in London.' The song is not published by Campbell-Connelly in England, but by Irwin Dash Music Co., Ltd. Hughie Charles is under contract to me and is also my professional manager.

'There'll Always Be an England' is not published by Campbell-Connelly of London; it is an Irwin Dash publication.

Irwin Dash.

[Dash's Co. in London is tied in with Campbell-Connelly, and the Dash-Connelly, Inc., in New York, has Reg Connelly as his partner, but the two corporations are separate and apart.—Ed.]

Mazzone & Abbott Explain

Chicago.

Editor, VARIETY:

Please be informed that the Mazzone & Abbott dancers did not go with the Latin Quarter unit on a benefit performance for the Duke of Windsor and that we are all members of AGVA in good standing.

Am sending you this notice so as to prevent future misunderstanding; also that we are not connected with the Merriel Abbott Dancers, whom we greatly admire.

Mazzone & Abbott.

In Re: Junior Film Writers

Hollywood, March 29.

Editor, VARIETY:

I didn't see your article about the passionate earnestness with which Hollywood seeks new authors until today.

A piquant case in point might be that of my daughter, Louella. She's had two novels published, successfully, with a third to come; contributed widely to magazines—had verse included in some of the best anthologies, after magazine publication, and sold a radio serial, and an indie movie script. All this before she was 21.

When I was employed as a writer at MGM I suggested her for one of the Junior Writer vacancies they had there, and Kenneth MacKenna, head of the scenario dept., rejected her on the ground that she had no qualifications for any kind of writing in his opinion, but that she was otherwise a fine person and he regretted extremely having to reject her.

When I inquired as to what these mysterious qualifications were, I was informed that the only qualification that MGM laid down for a Junior Writer was that he have a college degree.

Since this awkward contretemps Mr. MacKenna, naturally embarrassed, has said that there were no vacancies left in the Junior Writers at the time she applied for one of the openings. However, my step-daughter, who had a college degree, but had done no writing—Miss Anna Lee Whitmore—was hired for one of the vacancies several days later, and four others after Miss Whitmore.

So far as I know the only persons at MGM having college degrees are the clerks in the research department whose average salary, if they have been there 10 years or more and are extra bright, is $32.50 per week.

You may use my name if you like—who's afraid of the Big Bad Lion?

Jack Woodford.

Not So Liberal Screen?

Chicago.

Editor, VARIETY:

We are told that the novel, 'Native Son,' will not be shown as a picture because it would have to encounter the total prejudices of the whole U.S.

Meanwhile the play is being shown on Broadway because the legit is far more liberal and open-minded than the movie industry. The theatre is quite an expensive affair and the social betters who decide matters figure that the mobs who go to the movies cannot afford the luxury of the high-priced theatre with its super-radical ideas.

This means that the kind of people who go to the theatre are more open to new ideas and new thoughts than the prejudice-bound masses. Yet it is the masses, with their prejudices, who need to have some stir made in their ideas about the Negro if the colored race is going to make the progress it is capable of.

If the race can be successful and influential on Broadway it should be allowed to make an attempt to get a break in the movies with a really powerful play depicting the miseries of the Negro in this native land—a plight often due to complete ignorance of the whites about sub-human Negro conditions.

Ed. Peterson.

[There is talk of Metro buying the screen rights and changing it into a 'white man's problem' theme, thus dodging racial sensitivities completely.—Ed.]

Rep's 30 Players Sets All Time High for Studio

Hollywood, April 15.

Highest contract list in its history is recorded by Republic, which announces 17 players under term deals and 13 more under picture commitments.

On regular contract are Gene Autry, Donald Barry, Smiley Burnette, George Gabby Hayes, June Johnson, Mary Lee, Robert Livingston, Lois Ranson, Roy Rogers, John Wayne, Leni Lynn, Marilyn Hare, Howard Hughes, Ray Middleton, Lynn Merrick, Bill Shirley and Nellie Walker. Commitments include Judy Canova, Sammy Baugh, Spencer Charters, Rufe Davis, Ruth Donnelly, Eddie Foy, Jr., Jane Frazee, Roscoe Karns, Lulubelle and Scotty, Ona Munson, Sally Payne, Bob Steele and the Weaver Bros., and Elviry.

Aussie Coin

Continued from page 5

mittable amount for the second year. Figure decided on is regarded as a compromise since originally the Australian government wanted to drop the figure to $2,000,000.

Setup Irksome

Besides the angle that much more money is tied up in Australia under the new frozen coin arrangement, the stipulation that profits from British pictures distributed there by U. S. companies cannot be included in the remittable total is irksome to several companies. Understood that this means any profit derived from handling a British picture in Australia reverts to London, where it is temporarily frozen.

Attempt of the Australian government to set up a single distributing agency supplying product to all theatres, as outlined in reports from Sydney, does not set well with American distributors. Many foreign department officials in N. Y. feel that present restrictions plus the vastly trimmed amount of remittable coin does not warrant such curbing of American distribution setups.

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SCREEN RADIO MUSIC STAGE

VARIETY

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RADIO TO SELL WAR BONDS

Dutton's Flying Circus Keynotes A New Type of Sky Showmanship

By HERB GOLDEN

Trenton, N. J., April 22.

Putting planes through stunts that a handful of spectators refused to believe possible, even after seeing them, Dutton's Flying Circus took the breath out of William Morris office execs in an audition at the Fair Grounds here Sunday (20).

Aerial wild men are slated to put on a show for the Trenton American Legion next Sunday (27), but put on a special preview for William Morris, Jr., and a crew of his assistants from New York. Morris, after seeing a rough-cut version of the show, optioned it with the right of taking it under his wing after viewing this coming Sunday's regular performance.

Billy Rose, who has heretofore confined himself to terra firma and aquatic spec, has been interested for the better part of a year in an ether edition of 'Jumbo' and the 'Aquacade,' and Morris will reportedly attempt to sell him Dutton's extravaganza as a basis.

Morris brought Lem Ward down here with him to build a production around the diamond in the raw be-

(Continued on page 55)

Now It's Candid Movies In Saloons; or the Saga Of Louie, Ex-Bartender

Milwaukee, April 22.

It was 2 a.m. and the boys in Louie's were sucking up the last bubbles of foam. Louie sat at a corner table having trouble tearing open, with fingers scarred by 30 years of a bung-starter, mail that had arrived some 20 hours earlier.

'Ach,' he gutturalled as a green circular dropped out of a big envelop, 'what a business!'

'Whatsamatter with the business?' Joe Goon inquired over an empty glass, anxious to start any kind of conversation that might lead Louie to set one up after closing.

'It ain't the same,' Louie griped.

'What ain't the same?'

'The saloon business ain't the same, that's what,' Louie flung back sadly, realizing that it was a mistake that

(Continued on page 52)

Par's Texas Guinan Musical Next Year

Film based on the life of Texas Guinan will be a high budget musical for Paramount's 1941-42 program, B. G. de Sylva will produce.

Paramount has bought the film rights to 14 scrapbooks containing material on Tex Guinan's life.

JOHN VS. LIONEL ON RADIO

Hollywood, April 22.

John and Lionel Barrymore tilt verbal lances on the Seal Test airer May 1.

No holds are barred.

Circus Band Album

Ringling Bros.-Barnum and Bailey circus band will do a Columbia Records album of circus tunes. Four double-faced records will be made in New York, May 1, before circus exits its current Madison Square Garden stand.

Record outfit has also made a tieup with the big top to display and sell copies of the album at every spot played.

More War-Monger Charges Aimed At Hollywood

Washington, April 22.

More rocks were thrown at the motion picture industry last week by Congressional isolationists. Charges of propagandizing and war-mongering came from Representatives James O'Connor, Montana Democrat, and Lewis D. Thill, Wisconsin Republican.

Hope that the film industry will change its ways was voiced by Representative Thill, who inserted in the Congressional Record a newspaper interview with Lillian Gish deploring her participation in propaganda pictures during the World War. Thill said Hollywood is seemingly reenacting the war propaganda role played by the movies prior to the last war and appealed to the producers to 'act in the interests of American blood and treasure.'

Similar squawk came from O'Connor. In talking about agitation for war, the Montanan agreed with Representative H. Carl Andersen, Minnesota Republican, that pictures are being used to inflame the U. S.

LEASE-LEND'S YANKEE INFLUENCE ON BRITISH

London, April 22.

Awakening of British consciousness to their American cousins has become increasingly evident of late—circa lease-lend—with the thawing of typically Anglican conservatism for the adoption of things Yankee.

This town now has Winchell running daily in the Express, and Raymond Gram Swing on Sundays; Old Glory bedecks Charing Cross road among other conspicuous spots, and there are plenty signs of direction to the American Eagle Club.

Headlines have taken on a tabloid lingo.

HELPS U.S. GOV'T REACH FARMERS

Defense Stamps and Bonds Campaign Over the Air Starts May 1 — Shortcomings of Liberty Loan Drives in World War I Overcome

NEW SHOWMANSHIP

By ROBERT J. LANDRY

A complete, detailed, many-sided campaign for the use of radio has been worked out by the United States Treasury to sell the public its new National Defense Savings Stamps and bonds. Radio, under the setup, will become the sockiest, sellingest, directest of the mediums employed. While newspapers and magazines and moving pictures will cooperate, it appears that the active leadership of the publicity drive will be radio's job.

Through radio, and especially the clear channel stations, the Treasury will be able to reach the farmers, a great improvement over the last war, when it was simply too difficult to do an effective Liberty Loan job with the remote sod-busters.

The Treasury also expects radio to

(Continued on page 35)

Jimmy Walker's Lyrics For Stolz-Herczeg Show

Jimmy Walker is doing the lyrics for a new musical being readied for fall presentation. Former mayor's music-writing pardner Robert Stolz, best known for his 'Two Hearts in Three-Quarter Time,' Book is being prepared by Geza Herczeg, who won the Motion Picture Academy award for his screenplay of 'Emile Zola.'

Show, it said, will bear resemblance to some aspects of 'The Wonder Bar,' Al Jolson starrer of 1931. It's the story of the evolution of a band. Outfit starts as a string ensemble, five years later is shown as a swing combo, and five years after that is presented as strictly a longhair classical crew.

Picketing Pickets

Restaurant union pickets parading in front of the Brass Rail, N. Y., went on strike Monday against their own union. They have been getting $2.50 a day, but wanted $3. Now the union is, in effect, picketing the old pickets by putting on new sidewalk waltzers.

The Brass Rail holds a Broadway record run, its pickets having not let up for around three years.

Fewer Strawhats This Summer; 49 Probably Active Vs. 80 Barns in '40

According to present indications, there will be fewer professional strawhat theatres in operation this summer than last. Survey this week reveals that 49 spots will probably be active, with 19 either uncertain or virtually sure to remain dark. Last summer around 80 barns were open. The summary does not take into consideration the large number of amateur outfits, all operating without Equity sanction. As before, Equity approval is the basis for rating strawhats professional or amateur.

Apparent reason for the decline in the number of professional barn theatres this season is the unprofitable business that characterized last summer generally. Some of the regular stands, such as Stockbridge, Mass.; Skowhegan, Me., and Dennis, Mass., ground out a profit last summer, but many others ordinarily drawing good business were just about able to get by. Other established spots, such as Mt. Kisco and Suffern, N. Y., folded last summer without finishing the season.

One expected development this season is the discontinuation of the

(Continued on page 50)

Toscy Nixes L.L.D.

Arturo Toscanini has quietly declined the proferred Doctor of Laws and Letters degree from Princeton University which was to have been bestowed at commencement this spring.

Veteran maestro, in declining, explained that because of 'world affairs,' he was attempting to shun all public functions whenever possible.

Pros Can't Find Sleeping Space In Crowded D.C.

Professionals playing Washington face the problem of getting sleeping accommodations. The casts of several shows have solved the situation by sleeping in Pullmans, those so doing including a recent musical show and a name band, but individuals have found it most difficult to obtain quarters within the city.

The Capital has rarely been so crowded, chiefly because of defense spending and projects. It's reported that many persons regularly employed in Washington since the lend-lease bill was enacted are living as far away as Baltimore.

PAN-AMERICANISM'S BALLYHOO HEADACHES

With hopped up interest recently in Latin-America, flood of good will organizations being formed is giving the official Rockefeller Committee on hemispheric relations a headache. Latest gag, cursory committee investigation has revealed, is hotels forming Pan-American or-

(Continued on page 47)

Banquet to Jack Benny

Hollywood, April 22.

Jack Benny's 10th year in broadcasting will be celebrated May 9 by an NBC dinner at the Biltmore Bowl with 1,000 present. Clay Morgan of NBC in New York is here to edit invitation list from 2,000 names.

Delegation of about 200 will come here from New York and Chicago. Niles Trammell will be a chief speaker. Sid Strotz, Bertha Brainerd and John Royal will come west. NBCers will fly from here to N.A.B. convention in St. Louis.

Half hour broadcast will be aired from banquet.

Low-Number Draftee Juveniles Are a Bad Investment—Piazza

Shortage of leading men, always a Hollywood problem, has been aggravated by the draft to possibly the severest point in Hollywood history. So declared Ben Piazza, RKO's studio talent scout, who arrived in New York Monday (21) for a gander at the shows and at people lined up by Arthur Willi, RKO's eastern talent head.

'The government's call on men within just the age group we seek

(Continued on page 47)

Bullfighting in Cuba For 1st Time in 40 Yrs.

Havana, April 22.

For the first time in 40 years bullfighting will take place Cuban soil.

The National Sports Commission, in its current program of selling Cuba, has contracted Jaime Noaim and Rafaelito, matadors, for appearances on April 27, May 4 and 11.

Lopez Turns Savant

Boston, April 22.

Vincent Lopez has signed a contract to write a book on his hobby, astrology, tentatively titled 'Predictions' to be published by U. S. Sales Co.

Some of the chapters: 'Why the Human Body Is Like a Radio Set,' 'Why Astrology Is Ridiculed,' and 'Balance and Rhythm of Life.'

Doug's Widow Denies Feuding With Jr.—'As Yet'—Over Fairbanks' Estate

By GEORGE FROST

Double-barrelled 'double talk' bounced around LaGuardia Field, New York, when Norma Shearer and the former Lady Sylvia Ashley were eased down in an American Airliner Friday (18) to tell newsmen about their trip from Mexico City and their plans for a N. Y. visit. The rumor that the widow of Douglas Fairbanks and her stepson, Douglas Fairbanks, Jr., are as friendly as the German Luftwaffe and the RAF was tossed around the bases in such a manner that the press gentlemen concluded the ball game has not yet begun.

Miss Shearer told those within earshot that her companion and she were in the Town of Tinsel and Tenements 'on a business visit.' The working end of the question box was swung toward the widow and she queried back: 'Business? What business?' Told that Old Lady Rumor saith she and young Doug were mapping a Dodger-Giants feud over the estate of the late Doug Fairbanks and that she was here to hear legal orations on the subject, she countered: 'There is no dispute—as yet.'

The travelers said they would turn toward the West Coast again

(Continued on page 55)

FONDA'S BRUSHOFF TO THE FAN MAGS

Omaha, April 22.

Omaha's Henry Fonda, graduate of the local Community Playhouse and No. 1 local dramatic success, went over the fan mags tooth and nail at the Chamber of Commerce luncheon for him. Fonda declared that the glamorizing of subjects in the fan magazines was regrettable and expressed himself freely about other aspects of the publications that feature the hour-by-hour lives of the flicker greats and near-greats.

Winding up his talk, Fonda said that after all, Hollywood was only 'Lincoln with foothills.' Lincoln, Nebraska state capital, is known as 'The holy city' for its strictly blue-nose procedure where amusements have been concerned.

Fonda is a big favorite here and has a number of relatives in the city. Several years ago he came to the rescue of his alma mater, the Playhouse, and planked down coin for a full set of new seats.

It'll Probably Wind Up As His Next Film Story

Mexico City, April 22.

Anthony Quinn, film player, qualified as a newsman when leaving here for Los Angeles. The actor was on the train bound for El Paso, Texas, when it crashed head on into an inbound freight train, killing a trainman and injuring 20 other persons, including Quinn. The Hollywoodian's hurts were slight.

Before the excitement had subsided and without medical attention, Quinn phoned the news to a local newspaper. His was the first information of the wreck to reach this city. Quinn continued to Los Angeles on the emergency train furnished a few hours after the wreck.

Mitchell, Lindy Wade Hurt on RKO Location

Hollywood, April 22.

Thomas Mitchell suffered concussion of the brain when thrown from a horse in a runaway scene in 'Devil and Daniel Webster' at RKO. Lindy Wade, kid actor, also was injured lightly when the nags bolted.

'Devil' lately had been held up pending Mitchell's recovery from a leg injury suffered on the Warner lot. The full extent of injuries in Mitchell's latest mishap still are undetermined at Cedars of Lebanon hospital.

Two specialists were called in today (Tuesday) to determine the extent of injuries. It is believed he may have suffered internal injuries which were not immediately diagnosed. Also hanging on the outcome is 'Unexpected Uncle,' for which production had been slated to start May 1 following completion of 'Devil.'

B'way Was Never Like This

Hollywood, April 22.

One of the busiest actors in Hollywood is Richard Lane, who moved off the Broadway stage in July, 1937, and is now appearing in his 90th film, 'Tight Shoes,' the Damon Runyon yarn at Universal.

In three and a half years Lane has appeared in average of 25 pictures a year.

Fairbanks' Trust Funds of $1,407,000 In N.Y., Pitt Banks

Trust funds totalling $1,407,000 in New York and Pittsburgh banks were held by Douglas Fairbanks from 1926 until the time of his death, an accounting of his estate filed in New York revealed last week. Papers covered only the screen-player's eastern assets. They were accompanied by a petition for a transfer of these assets—the only ones which are liquid—from New York to California.

Accounting disclosed that only two of the beneficiaries named in Fairbanks' will have received their bequests. They are the Motion Picture Relief Fund and Charles L. Lewis, actor's physical trainer and personal friend. Both got $10,000, total amount due them, in December.

Others named as recipients of Fairbanks' largesse, including his wife, former Sylvia Ashley, and Doug, Jr., are expected to get part of their coin in the fall. It's contingent on the New York courts ap-

(Continued on page 53)

Benefit for Bert Swor, Ill and Broke, in Dallas

Dallas, April 22.

Bert Swor, once one of the top blackface comics and a big-time vaude headliner for years, will be on the receiving end of a benefit here Saturday (26). Show is being arranged by the local Variety Club tent and will be given at midnight at the Majestic theatre.

Swor is bedridden and broke, illness and reverses having depleted all that was left of the great amount of coin he earned on the stage.

He originally started with a brother in vaude, the act billed as the Swor Bros. Then, on his own, he became a topnotcher on the variety stages and in minstrels. For a short time he was one of the Morans with the late Charles E. Mack in the 'Two Black Crows,' after Mack and the original George Moran became estranged for a few years.

On Their Own

Mrs. Harry Goetz, whose husband is now producing for Columbia, and Charles LeMaire, theatrical costume designer, have opened a dress shop in New York's East 50's.

Layout is known as LeMaire Originals.

Durbin-Paul Wedding Eschews Tinsel, Baby; Close Friends Attend

Hollywood, April 22.

Although it was the first great 'State wedding' Hollywood has seen since Jeanette MacDonald and Gene Raymond were married, Deanna Durbin's wedding last Saturday (19) was staged with simplicity and good taste. There were no celebrities invited who had not worked with either Miss Durbin or Vaughn Paul, bridegroom and Universal associate producer.

Instead, the cameramen, grips, electricians, wardrobe girls, artists, bit players, publicity men and other Universal attaches the bridal pair knew filled the pews of the Wilshire Methodist Episcopal Church, along with relatives and friends of the families.

Actress, who staged-managed the affair, nixed all display outside the church, although there were some 5,000 fans gathered along Wilshire boulevard to watch the wedding party arrive and leave. There were no lights and no loudspeakers. Not one photograph was shot of the ceremony as it was performed by Dr. Willsie Martin. Stills were made as Paul and Miss Durbin emerged

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ABBOTT AND COSTELLO VICE CANTOR IN 'HATS'

Abbott and Costello have been loaned by Universal to Jules Levey's Mayfair Productions for the starring position in 'Hold On to Your Hats,' with Lou Costello playing the Al Jolson role. This, naturally, means that Levey's deal for Eddie Cantor is cold. Martha Raye also has been set for 'Hats,' repeating her chore in the original stage version.

No production date has been set, but the film probably won't be released until next spring, Jolson intending to take the show on tour again next fall.

Off Again

Hollywood, April 22.

Universal has pulled the 'Abbott and Costello' name from the title 'In the Navy,' team's next feature.

Insertion of star team name in title didn't work out because Dick Powell has equal billing in the film.

Come in Packages Now

Hollywood, April 22.

Package deal, price $235,000, is being offered to picture studios, with a complete script, director and two stars.

Stars are Shirley Temple and Warner Baxter and the director is Al Santell.

RCA Theatre Television Demonstration

New York Installation for Film Industry's Benefit Costs Over $25,000

AYLESWORTH MAY VISIT SOUTH AMERICA

M. H. Aylesworth, former NBC president, may be 'drafted' by Nelson A. Rockefeller, head of the U.S.-South American goodwill setup, to do a special selling job on shortwave broadcasting. The draft would be for around 90 days and the assignment would be to tour South America, urging local distributors of American-made products to tie in on programs shortwaved from the U.S and rebroadcast by S.A. stations.

Aylesworth would serve as a dollar-a-year man and the designation would give him his first opportunity to get back into the broadcasting picture since he resigned as NBC prez in 1936.

Demonstration of standard theatre screen television which the RCA Manufacturing Co. is putting on at the New Yorker theatre, off Broadway May 9, is primarily for motion picture theatre operators. The televised event will be the Ken Overlin-Billy Soose fight at Madison Square Garden and among the other invitees to the demonstration will be various classes of indoor and outdoor promoters and the press. It is similar to demonstrations in London during 1939.

RCA's idea is to find out whether the film exhibitors regard this development as something that can be useful to them at the boxoffice and also whether it can fit into the scheme of their operations. If so the company will try to work out a leasing price and start installing the equipment. Meanwhile the equip-

(Continued on page 55)

THE BERLE-ING POINT

By Milton Berle

Hollywood, April 22.

Yessir! It's still raining out here! In fact, the weather is so bad, the Civil Aeronautics Authority grounded the swallows flying back to Capistrano.

One thing I like about Hollywood is that you have the ocean at your door—and sometimes in your cellar.

Had dinner at producer Sol Wurtzel's mansion. It's the biggest home I've ever seen. They even have surf boards in the bathtubs.

Marlene Dietrich really started something with slacks. The other day I kissed my mother—and it was my brother.

Sure proud of Mother. She just signed three-year contract—she bought a Frigidaire on time.

Broadway Department

My tailor wires that Ben Blue just had a new suit made—with a special pocket for scratch sheets.

Monte Proser is turning Madison Square Garden into a dance hall this summer—from battered pugs to jitterbugs.

Frankie Conville, the Earl Carrolloon, knows a Bronx safecracker who broke with his girl and now he's carrying a blowtorch for her.

Bob Weitman wires that things are so bad for a certain producer that he had to fire his wife's boy friend.

Hollywoodiana

Flash. W. C. Fields received Four Roses for Easter—and finished it the same day.

Vine street is the only place in the world where the touch system has nothing to do with a typewriter.

Olivia de Havilland is busy knitting socks for Jimmy Stewart—and Stewart is busy knitting sweaters for Lana Turner.

Now that Maxie Rosenbloom has been signed for the lead in 'Harvard, Here I Come,' he sleeps in a cap and gown.

Radio Department

Do you think BMI music will bring back watchfobs?

A certain radio comedian's house was robbed while he was listening to the program, 'Take It Or Leave It.' They stole everything but his ad-libs.

Know a radio actor who walks in his sleep so much his wife puts cab fare in his pajama pocket.

What have the 'Quiz Kids' got that Jack Benny couldn't learn from Oscar Levant?

Hangnail Descriptions

John Barrymore: The Bottle Cry of Freedom. . . *Sonja Henie:* A Frozen Delicacy . . . *J. Benny-D. Wilson:* Jack and Jell-o . . . *Vic Mature:* Lava Boy. . . . *Marlene Dietrich:* Leg-cellent. . . *Leif Erickson:* Farmer Boy . . . *Mickey Rooney:* Darnell That Dream. . . *U. S. Internal Revenue:* For Whom the Berles Toil.

Observation Department

Slogan for actresses who don't do well in pictures: 'If you want to do better, wear a sweater.'

Eavesdropped at Bublichki: 'Stay out of my dreams, my wife is getting suspicious.'

Eavesdropped at Chasen's: 'He has rattlesnake shoes—and a face to match.'

Whatever Became of———?

Wills & Davis
Malinda & Dale
Irving & Jack Kaufman
Jane & Katherine Lee
Holmes & Lavere
'Change Your Act, or Back to the Woods'

Afterpiece

Some people say you can keep Hollywood. Others say you can keep Broadway. I'm satisfied as long as they both keep me.

Gershwin's Bio at WB To Be Tagged 'Rhapsody'

Hollywood, April 22.

Title of George Gershwin's life story, to be filmed at Warners' is 'Rhapsody in Blue,' named after the composer's most popular work.

Ira Gershwin is due here next month to collaborate with the screen writers, Wally Klein and Aeneas MacKenzie.

L. A. to N. Y

Irving Barry.
Steve Broidy.
Mr. and Mrs. Ted Collins.
Vince Dempsey.
Roy Disney.
Charles Feldman.
Charles Ford.
Sam Fuller.
Tony Gaz.
John Garfield.
Mitchell Hamilburg.
Oscar Hammerstein, 2d.
O. B. Hanson.
Henry Herzbrun.
Jean Holloway.
Jules Levey.
John McCartney.
Jack Miller.
Alan Mowbray.
Harmon Nelson.
Ben Piazza.
Nat Perrin.
H. C. Potter.
Irene Rich.
Joseph Ruttenberg.
Sig Schlager.
Edgar Selwyn.
Kate Smith.
Robert Sinclair.
Barbara Stanwyck.
Arthur Stebbins.
Ted Straeter.
Sylvan Taplinger.
Robert Taylor.
Peggy Thompson.
Glenn Tryon.
Jane Tompkins.

ARRIVALS

(At the Port of New York)

Mr. and Mrs. Clifford C. Fischer.
Oscar Morini, Carlos Moore, Charles Pathe.

SHEARER AS DANCING PRINCESS IN M-G PIC

Hollywood, April 22.

Next starrer for Norma Shearer at Metro is 'We Were Dancing,' a yarn about a Polish princess who makes a living as a professional guest.

Sidney Franklin production will be the first Metro appearance for Miss Shearer since she played in 'Escape' with Robert Taylor.

Harriet Parsons Now Full-Fledged Producer

Hollywood, April 22.

Harriet Parsons has been elevated to producer-writer-director post on feature films at Republic.

The daughter of the Hearst columnist has been making one-reelers in the 'Meet the Stars' series at this studio.

SAILINGS

April 19 (New York to Lisbon)
Mrs. Emlyn Williams, Kirsten Flagstad, Richard de Rochemont (Clipper).

April 18 (Los Angeles to Honolulu)
Nunnally Johnson (Lurline).

April 18 (New York to Los Angeles)
Frances Gashel (President Monroe).

N. Y. to L. A.

Lady Sylvia Ashley.
Madeleine Carroll.
Alice Faye.
Gene Fowler.
E. S. Gregg.
Bernard Herrmann.
Margot Johnson.
Mori Krushen.
Hal Matson.
Dorothy Peterson.
Oscar Serlin.
Norma Shearer.
Edward Sherman.
Norman Taurog.
Mr. and Mrs. Lee Tracy.
Herbert J. Yates.

ARMY COULD USE SHOWFOLK

Naughty Disk Jams Up Dwight Fiske; U.S. Calls Esper's Platter 'Lewd Matter'

Philip Pratt, an instructor at the Pratt Institute, Brooklyn, N. Y., was awarded $6,000 damages for libel in a Brooklyn supreme court action against Dwight Fiske, the John McBride Co. and John McBride, head of the publishing company, by a jury before justice Phil A. Brennan. RCA, which had made records of 'Coney Island Honeymoon,' the allegedly libelous disk, was let out as a defendant.

The record tells of the slightly sulphurous happenings in the Coney Island Hotel of one Pratt and his wife, a taxidermist. Plaintiff in this instance married a woman connected with the Museum of Natural History, and the jury decided the similarity was a little too close for comfort. Damages were assessed at $2,000 each against Fiske, McBride Publishing Co. and McBride.

The reason RCA was not held liable as a defendant was that the recordings were privately made for Fiske and not intended in any way for public use. Because they were not, and were never intended to be used commercially, the record company was held blameless.

Dwain Esper Faces U. S. Rap

Los Angeles, April 22.

Trial of Dwain Esper, independent film producer, charged with violating the U. S. code governing the interstate shipment of lewd matter, goes to trial here June 3 before a jury in the U. S. District court. Esper is accused of sending phonograph records, via Railway Express to Terre Haute, Ind. His demurrer was recently overruled by Judge Harry A. Hollzer in U. S. District court.

Esper has been mixed up in production of sex films in Hollywood for a number of years. Platters which he is accused of shipping, with one or two exceptions, had salacious titles. There is nothing in the criminal complaint on file in the U. S. court here as to who made the recordings, but supposition is that Esper played a part.

Shumlin's Parlay; Two Critics' Awards, 'Rhine' And 'Corn' (Foreign)

Lillian Hellman's 'Watch on the Rhine,' at the Beck, N. Y., was selected as the best Broadway play of the season by the N. Y. drama critics yesterday afternoon (Tuesday), and Emlyn Williams' 'The Corn Is Green,' playing the National, was named the top foreign play. Both plays are presented by Herman Shumlin, it being the first time a showman copped both Critics Circle nods. Runner-up was William Saroyan's 'The Beautiful People,' which opened at the Lyceum Monday (21).

There were 19 ballots cast. Rules call for the winner to poll three-quarters of the total, but after the seventh ballot that rule was suspended. 'Rhine' thereupon won by getting 12 votes, six reviewers standing out for 'People,' while one cast his vote in favor of 'Native Son,' the Paul Green-Richard Wright mixed-cast drama, produced at the St. James by Orson Welles.

AUTHORS LEAGUE AND SWG'S JOINT MEETING

Hollywood, April 22.

Plans are under way for a joint Coast meeting of the Screen Writers Guild and the Authors League of America.

Slated for a three-day session some time next month, it would mark the first get-together of writing groups on opposite ends of the continent.

F.D.R. on Free Speech

Washington, April 22.

Further assurance that rigid Federal censorship is not intended, at least while the United States remains technically at peace, was given by President Roosevelt last week, but various Administration spokesmen renewed past pleas for voluntary withholding by newspapers and radio of any information that might have military value to enemies of Great Britain and possible foes of this country. President's latest disclaimer was in a letter to the annual American Society of Newspaper Editors convention.

Emphasizing his devotion to free speech and free press principles, President declared 'free speech is in undisputed possession of publishers and editors, of reporters and of Washington correspondents; still in the possession of magazines, of motion pictures, and of radio; still in possession of all the means of intelligence, comment, and criticism. So far as I am concerned, it will remain there, for that is where it belongs.'

Coast's Biggest Opera Season To Cost 750G

The most pretentious opera season in West Coast history will be launched in early October by the San Francisco Opera company, under the management of Gaetano Merola, its director since 1921. Besides the regular five-week season in Frisco, the company will appear in Los Angeles, Seattle, Portland, Sacramento and Pasadena.

Cost of the 10-week season will probably run as high as $750,000 or more, as Merola pays the highest salaries in the world today for his singers, all of whom are Metropolitan opera stars. The singers average two to three times as much per performance on the Coast as they do in New York, where top salary is $1,000 a performance. Merole's top for the same singers is $3,000 a performance.

Artists signed for his 20th season include, among the women, the Misses Pons, Flagstad, Roman, Albanese, Sayao, Grace Moore, Swarthout, Brazell and Petina, while some of the male group include Tibbett, Bjoerling, Weede, Jegel, Jobin, Schipa, Kullman, Melchior, De Paolis, Brownlee, Pinza, Alvary and Huehn.

Conductors include the Messrs. Papi, Montemezzi, McArthur, Leinsdorf, and Merola himself.

BECHET'S TOUR DE FORCE

He Plays All The Instruments On Victor Sides

Sidney Bechet, soprano saxist, in his latest release for Victor plays all of the six instruments used. Tunes were made with piano, bass, drums, clarinet, tenor sax and soprano sax.

It was worked by having the instrumentalist play each part separately, which was recorded on a master and playback disc. As the cutting progressed to the next instrument he played the part for it with the previously recorded instrument being fed to him through earphones from the playback platter, to keep timing accurate. After all parts were in they were mixed on a final master.

CITES CHANCE FOR DRAFTEES

Inductees Should Write to Morale Officers of Camps to Which They're Being Sent, Citing All Qualifications — Radio Engineers Wanted in Particular

MAY USE CIVIL SERVICE

Musicians, actors and technicians trained in radio, legit, vaude, films and other branches of show biz are needed by the U. S. Army and will be given an opportunity to continue their civilian pursuits in military service if they take proper steps before enlisting or being drafted, VARIETY has been informed by ranking officers of various Army branches.

The procedure for musicians, legit players, vaudevillians, etc., is to write to the morale officer of the camp to which recruits from the particular local draft board are sent. Letter, which should be mailed as soon as an approximate date of induction is determined, should state all experience and qualifications.

Recruits or others with experience in show business but uncertain about what camp they will be sent to should write to the chief of the Army's morale division, Brig.-General James A. Ulio, War Department, Washington, D. C.

Radio engineers, particular demand by the Army, should communicate—no matter what camp they are to be sent to—with Major R. G. Swift, Radio and Tele-

(Continued on page 16)

The Boys Still Have It In for Connie Bennett; N.Y. Times' Brushoff

Further evidence of the pointedness of Jimmy Walker's famed crack, 'I never argue with a newspaperman because he always has the last word,' was the New York Times' handling of Constance Bennett's marriage to Gilbert Roland, Sunday (20). Story drove the knife in, but good.

Treatment was coming to the screenplayer, the newspaper boys

(Continued on page 16)

REPORT AL BOWLLY DEAD IN AIR RAID

Al Bowlly, former vocalist with the Ray Noble orchestra, was listed among those killed in last Wednesday's (16) 'heaviest of the war' air raid on London. Singer spent two years in the U. S. with the band, coming here in 1935 and remaining until 1937 when he went back to England with Noble on a vacation. Noble came back to the U. S. and became a citizen, but Bowlly remained in London.

He was in his early 40's and was born in Johannesburg, South Africa.

Jack Warners Part

Hollywood, April 22.

Jack Warner and his wife, the former film actress Ann Page, have separated 'because of incompatibility,' it was announced yesterday (Monday) by attorneys for the Warner Bros.' vice-president in charge of production. Mrs. Warner has taken their six-year-old adopted son and gone to the home of relatives, it was said.

Couple were married Jan. 10, 1936, at Armonk Village, N.Y. Mrs. Warner was formerly the wife of Don Alvarado, an actor.

No Regular Army Camp Shows Until Fall, When Theatres Will Be Rebuilt; Set Summer for Intensive Training

Hissers' Delight

Hollywood, April 22.

Five oldtime melodramas, slightly remodeled for the modern market, have been added to Republic's production schedule, to follow 'The Great Train Robbery' and 'From Rags to Riches,' now being readied by Joe Kane, producer-director.

New oldies are 'Ten Nights in a Barroom,' 'Nellie the Beautiful Cloak Model,' 'Lost in the Big City,' 'Sink or Swim' and 'The Black Crook.'

How're You Gonna Square 'Mother Goddam' Tag?

Screenwriter Geza Herczeg and Joe Breen, Hays office production code administrator, have just reversed their relationship of some 23 years ago. At that time, Breen was a war correspondent for the Associated Press and Herczeg was in charge of censorship in Hungary. Breen had to present his dispatches to Herczeg for blue pencilling.

Now Herezeg has just completed a session with the Hays office, in which Breen held the blue pencil. Herczeg was doing the screenplay of 'Shanghai Gesture,' which Arnold Pressburger will put into production around July 1 as his intial United Artists release.

'Gesture,' legit version of which was written by John Colton and presented by Al Woods on Broadway in 1926, had been proposed by film studios to Hays office some 30 times before Herczeg's present screenplay was approved. Even the title was at one time banned for films. Rather than by deleting material, Herczeg claims he won approval by adding some 75% of original material to the play.

Pressburger bought screen rights from Lee Shubert, who had previously acquired all rights from Wood. Budget of $800,000 has been set up for film, producer declared. All four acts of the legiter are located in a Shanghai brothel, with the principal character named 'Mother Goddam.' Pressburger said he is seeking Loretta Young for the 'Goddam' role.

STILL UNLUCKY

12-Letter Stepin Fe(t)chit Pinched —No Auto License

Buffalo, April 22.

Dropping the first 't' from his 13-letter name was no goodluck charm to Stepin Fe(t)chit. Four days after his announced intention in last week's VARIETY to drop the 13 'jinx,' the colored entertainer was collared by local gendarmes for driving without a New York license.

Fechit took his manager's auto for a short spin between shows at Clark's Oasis, where he is filling two-week stretch here, and was halted a block later by bluecoats. They promptly charged him with driving without an operator's license and hauled him to precinct house.

Negro comic showed his California license and said he didn't know another was required here. Also, he was almost late for second show at Clark's, and would they let him go? They would in $50 bail, so Fechit had to scurry up that sum from a friend.

California license won his discharge in City Court Saturday (19).

Although there may be occasional shows in the army camps, subject to the orders of individual commandments, organied presentations for trainees are not definitely dated until autumn. Latest word from Washington is that touring shows are not wanted until October, because the summer will be devoted to intensive training and there will be outdoor diversions for the men.

After another trip to Washington, Robert E. Sherwood, of the army's advisory committee on entertainment, informed Bert Lytell of Equity that an operating committee will be formed to direct camp stage shows. Equity and the other talent groups will be represented on the committee and it is fully expected that managers, directors and other practical showmen will also be members. According to plans, theatres will not be reconstructed before late September, structural changes including the installation of dressing rooms, important requirement.

At this time it is realized that the touring of shows cannot be inclusive of all the camps because of distances between them. Country will

(Continued on page 55)

BUTLER-KYSER O. O. TEXAS 'LOCATION'

San Antonio, April 22.

David Butler, Hollywood director, has arrived here with Kay Kyser and his orchestra. Butler plans to look over a location site for a proposed picture.

It was understood here that several scenes of the forthcoming Kyser will be filmed during the two-day stay here of Kyser and his orch. Also that a maverick (a young unbranded calf) would be presented to Kyser by Mayor Maverick which will be sent to Hollywood and used in the picture.

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U. S. Filmers Using Lease-Lend Law As a Wedge to Dislodge More Than $25,000,000 Now Frozen in Gt. Britain

Lease-lend law is being employed as the instrument or agency for dislodging more than $25,000,000 in money reputedly now frozen in Great Britain, according to latest reports. Understood that negotiations are going forward although no official confirmation has been made by a film official or Hayslan because of the hush-hush attitude requested by British officials. Lord Halifax, ambassador to U. S. from England, is reputed to have asked that no American film officials discuss the subject, and this request is being closely followed.

Based on the contention that nearly 67% of U. S. distributor income is being frozen in Great Britain under the new frozen coin pact, which ends next Nov. 1, it is estimated that by then around $40,000,000 or more income coin will be piled up in Great Britain. American distribution companies were allowed half of the distribution income, after deducting about 33% for operating costs, or $17,500,000, in the initial frozen pact that ended last November. Under the presently operating one (concluding next November) only $12,900,000 is being permitted, although U. S. distributor income is reported running about the same, leaving about $22,000,000 income frozen there.

Film company executives admit that this frozen monetary situation is a highly important one for American picture companies just now. Sidney R. Kent last week explained that it is one of those important matters which would be kept constantly in the foreground. He expressed the belief then that the matter doubtlessly would be cleared for all companies through the Hays office.

BAKLEINIKOFF HEADS MUSIC DEPT. AT RKO

Hollywood, April 22.

RKO signed Constantin Bakleinikoff as head of its music department, to succeed Dave Dreyer, resigned.

Until recently Bakleinikoff was a musical director at Metro, and before that at Paramount.

Dorothy Peterson All Set at Par, M-G

Dorothy Peterson planed back to the Coast Thursday (17) from New York with deals set at Metro and Paramount. Film and legit player had come east for a role in Tennessee Williams' 'Battle of the Angels,' which failed to reach New York after being given a preem by the Theatre Guild in Boston. Miriam Hopkins was starred in 'Angels.' She had since been playing in various radio serials.

Miss Peterson has a four-week ticket at Metro, to be followed by appearances in three Henry Aldrich series films at Par.

20TH-FOX SETTLES

Izola Forrester and Mann Page Drop Temple Pic Suit

Suit of Izola Forrester and Mann Page, writers, against 20th Century-Fox Film was settled and discontinued Thursday (17) out of the N. Y. supreme court. Suit claimed the plagiarism of plaintiffs' play 'Joyous,' written allegedly for Shirley Temple, and rejected by 20th-Fox, in 'The Poor Little Rich Girl.' An accounting of profits, an injunction and damages had been sought.

The film company paid Miss Forrester and Page a 'nominal' sum to settle.

Fancy Tune Indeed

Hollywood, April 22.

Costliest music background for a picture in many years is 20th-Fox's budget for 'Blood and Sand.' Alfred Newman's gypsy score will require three weeks' playing by a 90-piece symphony orchestra.

Vincente Gomez, composer-guitarist, recorded 14 numbers for the film at an outlay of around $60,000.

Bogart Forces WB's Hand

Hollywood, April 22.

Humphrey Bogart, recently suspended by Warners, balked at going on Life Buoy broadcast of 'Wagons Roll at Night' next Friday (25) unless restored to the company's payroll.

The studio lifted the suspension when the actor refused to go on the show.

Selznick Planning Series of 40-Min. Literary Classics

Hollywood, April 22.

David O. Selznick, who produced a marathon champion in 'Gone With the Wind,' is mulling the idea of a series of 40-minute pictures based on the short classics of literature. The idea is to break down the double-feature habit.

With his production assistant, John Houseman, Selznick is going over a library of ancient yarns that have a tremendous audience appeal because they are so widely known to many generations.

ROACH'S 50-MINUTE PIX IN TECHNICOLOR

Number of the 'streamlined' (50-minute) features that Hal Roach will turn out for release next season instead of standard-length product will be done in Technicolor. First tinter probably will be 'Fiesta,' which Roach originally had on his 1940-41 slate for a full-lengther.

Although United Artists a few weeks ago announced Roach will make five of his pint-sized features as a starter to test exhib reaction, Roach is preparing to go ahead immediately with 10. Scripts and casts are now being worked on and the first one will go into production in about two weeks.

First two are 'Niagara Falls' and 'Tanks a Million,' both of which were originally planned for full-length this season. Roach plans a sort of stock company cast system which will include Patsy Kelly, ZaSu Pitts and Victor Mcture.

Chas. Pathe Due Over By Clipper Tomorrow

Charles Pathe, French film pioneer who founded the newsreel which bears his name and made early shorts, is due in New York from Lisbon on the clipper arriving tomorrow (Thursday).

Pathe was expected a couple months ago but failed to arrive. No word was received from him and there were fears for his safety in Paris until it was learned yesterday (Tuesday) that he is on board the flying boat.

WB's Band Biz Pic

Hollywood, April 22.

'Hot Nocturne,' dealing with the band business, rolls at Warners April 28, with Curtis Bernhardt directing.

Picture is being adapted from a stage play by Edwin Gilbert.

CHAPLIN, NEW OR OLD, STILL STRONG AT B. O.

While Charles Chaplin's 'The Great Dictator' is hitting grosses in general release that are suprising even the distributors, United Artists, another chunk of Chapliniana is likewise mining well at the b.o. It's a two-hour feature compiled from six two-reelers made by Chaplin for Mutual back in 1916 and 1917.

Compilation is billed as 'The Charlie Chaplin Festival,' currently at the 5th Ave. Playhouse, N. Y. It opened on Saturday (19) in Newark and Detroit, and follows in a couple weeks in Chicago, Washington and Baltimore. Distribs are Guaranteed Pictures (Samuel Goldstein and M. E. Sicawitt), who bought the negatives and copyright for world release from RKO.

Guaranteed, at the same time, acquired from RKO six other shorts made during the same period. These will be release in a year or so in a similar compilation. Opening titles have been retained in the films, but art work has been added to give the impression of an album being unfolded and to provide feature-like continuity for the shorts. Pix were dubbed with music and sound effects when acquired by Van Bueren Corp. (RKO subsid) in 1933.

PAR'S 11 FOR '41-42 Release

Throwing two additional pictures into production this week, which, according to the company's latest schedule of releases will not be delivered on this season's contract, Paramount has a total of what appears to be 11 features that are to be sold on the '41-42 season. A tentative slate of releases taking the company through to Sept. 1 includes none of the following 11 pictures:

'Great Man's Lady,' 'Night of January 16,' 'Skylark,' 'Hold Back the Dawn,' 'Buy Me That Town,' 'World Premiere,' 'Nothing But the Truth,' 'Henry for President,' 'Birth of the Blues,' 'Among the Living' and 'Sullivan's Travels.' Latter two were placed in production Monday (21). Additionally Par has a picture called 'New York Town' which is already in the can and will probably be held for the '1941-42 season.

PAR SCOUTING N'YAWK FOR YOUNG WRITERS

Hollywood, April 22.

Paramount is galloping eastward on a literary scouting tour to corral writers in the canyons of Manhattan. William Dozier, chief of the Par story and scripting departments, is about to prowl New York for a new contract list of young scribes for the studio's 1941-42 program.

Since B. G. De Sylva moved in as production chief, the studio has signed a number of writers, including Harry Tugend, Dalton Trumbo, Kenneth Earl, Curtis Kenyon, Joseph Fields, Jerome Chodorov and Walter De Leon. On his eastern tour Dozier will scan the newspaper, magazine and playwright field for youthful talent.

RKO Holds Swanson

Hollywood, April 22.

Gloria Swanson, returning to pictures after an absence of seven years for a featured role in 'Father Takes A Wife' at RKO, has been held for a second picture on the same lot.

Option calls for a possible term contract.

Other News Pertaining to Pictures

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Hays Office Moves for Reparations From Nazis for Seized Paris Funds And Property; Anti-Axis Pix Moves

Machinery was set in motion by the Hays office to obtain reimbursement from the German government for property and money taken over by German military authorities in Paris following a meeting last Thursday (17) of American film company foreign managers. The U. S. State Department has been queried as to the exact status of this takeover, reported in dispatches from Vichy. Also steps were taken to take advantage of the setup provided by the Foreign Funds Control Commission in securing reparations for property and funds lost by the German action.

All foreign managers at the Hays office session expressed deep concern over the situation in France, although admittedly having few details on what actual action had been taken. The film company foreign departments have feared some such action by the Nazis ever since they were told to quit operations in occupied France within 30 days after Germany marched into Paris last spring. That is why most major companies sent their European chiefs abroad to set affairs in shape so they would have a clear account of what was on hand in case their business was possessed by the German authorities.

Fred Lange, Paramount's managing director for Europe, recently was in Paris and lately was reported in Spain. But no official word had been received from him by the Par home office on the new development in Paris.

Besides losing exchange and headquarters properties several foreign managers estimated some money and a few films also would be lost by the German action. Compensation for losses suffered will be sought by all film companies.

Frozen French Coin in U. S.

Fact that French interests have coin and investments in U. S. would be employed as the medium for such reimbursement, if not directly from the German government. Because French funds and investments are frozen in this country, permission to unfreeze to cover any losses would have to be taken up with the Foreign Funds Control Commission. This doubtlessly will be a slow process because it was estimated recently that there are 200,000 applications on file from other American businesses for reparations in different seized nations abroad. Biggest amounts for the film companies will be in property taken over by the Nazis, since the total loss on films and actual funds would be comparatively small.

Foreign managers also met Addison Durland, new Latin-American expert, who left the same day to become a new aide to Joseph I. Breen in Production Code work of the Hays office.

The same day word of the Nazi seizures came through, Max Cohen, as president of Allied Theatre Owners of New York, informed Ed Kuykendall, head of the Motion Picture Theatre Owners of America, that he would bring the issue of foreign films before the MPTOA convention in Los Angeles June 9. N. Y. Allied recently passed a resolution asking the State Department to ban Nazi and Italian films because no American can films can play totalitarian countries.

U. S. government already has the right to ban any film entering this country on the grounds that it is immoral or indecent, which gives it considerable leeway if they want to exercise the authority. However, the distributor or importer, of course, can appeal such decision to the courts here.

Independent Theatre Owners Assn. plans to make a formal request that the Government ban German and Italian films in the form of a resolution to be presented at the meeting today (Wednesday). Poll of members indicates that the resolution will be unanimously adopted. The resolution will point out that during 1940, 45 German and 54 Italian films were shown in U. S. and that they netted a total of $22,961 to be used in any way Germany and Italy chose. Also that most of these were released purely because of their propaganda content.

Ginger's New RKO Deal

Hollywood, April 22.

RKO gave Ginger Rogers a new three-year deal calling for two pictures annually and allowing her one outside picture yearly.

Her current seven-year contract expires mid-May.

Hope's $100,000 Fight For Goldwyn in S. A. Aerial Epic Next Fall

Hollywood, April 22.

Bob Hope is going to be a smart-cracking air pilot with a South American background for Samuel Goldwyn at $100,000 for single flight, but there won't be any take-off until next fall, due to congested business on Hope's home lot at Paramount.

Original contract between Hope and Goldwyn, made when the actor was dickering for new deal with Paramount, called for a film to be made during June or July, contingent on the result of his negotiations with the home studio.

The Par schedule will keep Hope busy all summer, and there is no chance of an outside job unless it can be sandwiched somewhere in between his jobs at home plate. Goldwyn's present production schedule calls for Hope as his fourth starrer. His first is 'The Little Foxes,' to be followed by a Gary Cooper picture and the co-producing venture with Walt Disney on the Hans Christian Andersen fairytale.

METHODIST MINISTER BLASTS WB 'HEAVEN'

Philadelphia, April 22.

Rev. B. Smith Stull, prominent Methodist minister, today (Tuesday) attacked WB's 'One Foot in Heaven' as a 'scheme on the part of Hollywood to lure church people into the movies.' Speaking before the weekly Methodist ministers meeting, Dr. Stull declared that inasmuch as the film was about a Methodist minister it should have had a clergyman of that faith advising in its making.

'Instead Hollywood obtained the advice of a Baptist clergyman,' he said. 'The Baptist clergyman was the Rev. Daniel A. Poling of the Baptist Temple here and editor of the Christian Herald, Protestant publication.

Dr. Poling was asked by J. L. Warner, vice-president of Warner Bros., to select a technical advisor for the filming of Hartzell Spence's biography of his father. After meeting with representative clergymen of protestant denominations, Dr. Norman Vincent Peale, of New York, was chosen. He is due to leave for Hollywood shortly.

Autry's Rodeo Encore In Madison Sq. Garden

Gene Autry, who winds up a week spring rodeo schedule in the east around May 15, negotiating a return date at Madison Square Garden, N. Y., in the fall. Republic Pictures tumbleweed tenor made his initial appearance in the MSG show last season with good results all around.

Autry's set to return to the Coast around May 15 to start work in 'Down Mexico Way.' He's currently rodeoing in Cleveland and goes to Pittsburgh before heading his pinto west. He had previously been in Washington and Hershey, Pa.

Rep's second-string cowhand, Roy Rogers, is due in from the Coast during the second week in May for a rodeo engagement in Philly which Autry handled last year.

Johnson's Long Story

Hollywood, April 22.

Julian Johnson inked his 10th consecutive one-year contract as story editor at 20th-Fox.

Department has acquired 28 new story properties since the first of the year.

4 FILM COS. REFUNDING

Sol Lesser's Post as RKO Studio Head Complicated by UA Contract

Whether or not Sol Lesser wangles his release from United Artists to become production head of RKO, he is determined to break the exclusivity clause in his contract with UA, it was learned yesterday (Tuesday). Only point which is holding up Lesser's acceptance of the offer made to him four weeks ago by RKO prez George J. Schaefer is the point in his UA pact which prohibits his working for any other company while the agreement is in force.

Murray Silverstone, UA topper, is resisting Lesser's demands that he be allowed to take the RKO post. Lesser has promised, it was learned authoritatively, that despite a move-over to RKO, he would otherwise live up to the letter of his UA deal. That would require that he turn out at least one picture a year for UA for the next three years. Lesser has a five-year contract signed two years ago.

[Silverstone declared on the Coast yesterday that he had informed both Lesser and Schaefer that he would hold Lesser to his contract in an effort to nullify any possibility of an RKO deal.]

Schaefer's offer to the UA producer is said to have been 'very flattering' and to have 'come out of a clear sky.' RKO studio has virtually been without a real chief for months, Schaefer having taken over most of the duties himself from titular head Harry Edington.

Nothing is ascertainable yet as to what the position of Edington would be if Lesser came in. Edington has a contract at $2,500 a week which runs until the end of this year. Proposed Lesser deal is for five years.

Lesser, it is known, has not been completely happy at UA. His desire to get out of an exclusive tieup with the company is understood to date back long before the RKO offer but to have come to a head as the result of it. 'Exclusiveness of Mr. Lesser's contract is something he must rectify,' it was said yesterday.

UA has made no secret of its efforts to hold Lesser, but whether it can do so may lie in legal action ahead, reminiscent of Samuel Goldwyn's recent battle to break away. Lesser, it is learned, is still negotiating with Silverstone and if he can't obtain his release even with a guarantee to deliver three more pictures, he is said to 'have other plans in mind.'

METRO'S 'KID' AHEAD OF HUGHES' 'OUTLAW'

Hollywood, April 22.

Metro has won a decision over Howard Hughes on similar outdoor pictures. Hughes is temporarily withdrawing 'The Outlaw' to avoid conflict with 'Billy the Kid,' the Metro opus.

Both films treat with identical subjects.

Langton, Rep's Story Ed

Hollywood, April 22.

Francis Langton has been named story editor by Republic.

He formerly headed the writers' department at Paramount.

Trendle's 20th Year

Detroit, April 22.

George Trendle, former Paramount partner here, chief of WXYZ station and key theatre operator of Detroit, has just been reappointed for another four-year term as Fire Commissioner. This will make it e run of 20 years.

He has been appointed by various administrations.

MERRY MACS' U PIC

Hollywood, April 22.

Merry Macs have been inked for acting and singing roles in Universal's 'Moonlight in Hawaii.'

Quartet is currently at the Paladium here.

Morros Still Dickering

Hollywood, April 22.

Dave Griesdorf is here from New York to work on a deal for Boris Morros to produce 'Hunting Tower' for United Artists release under James Roosevelt aegis.

Griesdorf is contract-approval representative for U. A.' Globe Productions.

RKO WILL BACK B'WAY PLAYS ALSO

RKO has also entered the ranks of film companies ready to back plays on Broadway. Prime rule governing its choice of legiters, however, will be that the show be potential film material for players of star rating. Studio will not back plays merely as an investment, as some other companies have done.

Number of scripts are under scrutiny by RKO execs and a number have already been looked over and rejected. Company is ready to put up coin for productions either now or in September and isn't particularly fussy under which of the three methods prescribed by the minimum basic agreement it operates.

Selwyn's Metro Play

Hollywood, April 22.

Edgar Selwyn heads for N. Y. tomorrow (Wednesday) to take up again as a Broadway producer. He will be ready for fall production on the Metro-financed 'We Fought At Arques,' later to be produced by this studio.

Robert Sinclair, who directs, accompanied Selwyn.

RKO EARNINGS FOR '40 PROBABLY UNDER 500G

Radio-Keith-Orpheum earnings for 1940, first year in which the company operated almost entirely out of 77-B, are expected to be less than $500,000, although figures from the foreign field are still coming in. This Wall Street estimate takes into consideration uniformly good income shown in recent reports by Keith-Albee-Orpheum and B. F. Keith, two theatre subsidiaries, and improved earnings by RKO-Radio Pictures, the picture company producing-distributing subsid of the parent RKO corporation.

RKO must file its annual statement by the end of this month with the Securities and Exchange Commission, but likely will apply for an extension of time because reports from foreign nations recently have been four months behind usual schedule in transmission to U.S., even statements from England coming through lately three months behind normal schedule. While the statement may be completed sometime in May, actual release to the public may have to be postponed until the annual stockholders meeting early in June.

Ballet Masters Made Overnight—In H'wood

Hollywood, April 22.

Two ballet masters, George Balanchine and Adolf Bolm, have been signed by Gregory Ratoff to coach Loretta Young in dancing and to stage ballet numbers for 'Tonight Belongs to Us.'

Picture is being readied at Columbia, with Ratoff as producer-director.

'CHEAP MONEY' SPEEDS PLANS

Main Idea Is to Lower Interest Rates on Revolving Credits—Columbia, for Example, Cuts 1% Off Its Interest — $2,000,000 for 1941-42 Productions

U, RKO, PAR ALSO

Taking advantage of present 'cheap money' market, refunding operations are on the upbeat in the industry as the principal current financial matter occupying the attention of major film companies. Columbia, Universal, RKO and Paramount either have loans in work, negotiated or under consideration to refund certain stocks, supplant other obligations at a lower interest rate; or call them into the company treasury with cheaper interest loans taking their place.

An agreement with the First National Bank of Boston, Bank of America National Trust & Savings Assn. and the Manhattan Co., making a maximum of $3,000,000 in loans available to Columbia was revealed last week. Only $1,000,000 of this credit has been borrowed thus far, the money being employed to retire the principal amount of its six-year sinking fund debentures. These drew 4¼% interest, and the new Columbia loan is under this figure, said to be 3¼%.

Remainder, the $2,000,000 revolving bank credit, would be used by Columbia partially to finance new production and build up a backlog for 1941-42 release.

Universal borrowed $1,500,000 last fall at a lower interest rate to pay off a $1,000,000 loan held by Consolidated Films, remainder being used for studio improvements, etc. Then late last December it borrowed an additional $1,000,000 using most of it to retire part of its $8 preferred.

U's $2,500,000

Currently U is attempting to secure new loans, one for four years and another for five, to supplant its present short-term revolving bank credit said to be approximately $2,500,000. Advantage of this loan would be that it gives the corporation a lower interest rate and extends over a period of years. Coin would be used in developing a backlog of 1941-42 production, it is understood.

Keith-Albee-Orpheum again is talking about retiring $4,500,000 worth of B. F. Keith 6% bonds and bringing the Mike Meehan-KAO preferred shares into the treasury, with nearly $8,000,000 likely needed to swing the combined deal. Directors must approve the plan, after which it goes to RKO, parent corporation, for okay by that directorate. This is virtually the old deal lined up last December, but dropped when it failed to receive approval from the RKO directors. Then, as now, idea back of both proposals was the simplification of corporate structure, as sought by George J. Schaefer, president, for more than a year, and simplifying of subsidiary operations.

K-A-O's Saving

As worked out before, instead of paying 6% on the bonds and 7% on the Meehan-KAO preferred, Keith-Albee-Orpheum only would have to pay 3¼%, the interest on a mortgage, and 3%, the rate on the contemplated bank loan. This represented an annual saving of around $230,000.

With Atlas Corp. (Floyd B. Odlum) expected to pick up its option for the remainder of 26,000 KAO preferred shares held by the Meehan interests before May, as reported previously, the switch of this stock into the company treasury is expected to eventuate without much difficulty. Atlas would be paid its purchasing price, it is reported. Consumation of the deal would leave less than 15,000 KAO preferred in public hands.

Threat of a proxy fight at the RKO stockholder's meeting June 4 at Dover, Del., apparently has blown over with the lining up of this loan plan. RKO directors could act on the KAO preferred and Keith bond plan, after KAO approval, at its meeting this week. However, the session, scheduled for tomorrow (Thursday) undoubtedly will be postponed because Schaefer is on the Coast.

Paramount's proposal to retire the first preferred shares still is marking time although it has been in work now for several months. Idea back of the retirement proposition not only is to affect an interest saving of 1¾% to 2% per year but also to simplify the corporate structure thereby bringing common stockholders closer to substantial divvy payments. Any new developments are not expected until Stanton Griffis returns from Mexico.

WB Release of Goldwyn Pictures Virtually Reached; Deal Calls for 15% Distrib Fee, Use of Co.'s Stars

Agreement, it is understood, has virtually been reached for distribution of Samuel Goldwyn's pictures by Warner Bros. Company is said to have topped all other distribs' offers of advantageous terms to the producer. It is reported WB will handle the Goldwyn output for a 15% distribution fee, provide all production financing and make available its entire roster of players.

Negotiations are being handled for Goldwyn by Leo Spitz, who has concluded that it would be virtually impossible for any company—with th probable exception of Metro, which isn't interested—to exceed the offer by WB. However, inasmuch as there's no particular reason to hurry in closing a deal, Spitz is waiting with the hope that something even better may come along.

It is well agreed in distribution circles that at 15% Warners would be no more than breaking even in handling the Goldwyn merchandise. Producer paid United Artists, from which he recently broke away, 25% minus discounts which only on tremendous grossers in markets all over the world could conceivably bring the fee down to 15%.

Despite all the advantageous terms, other distribs agree WB still will have a bargain because of the new method of selling in blocks-of-five under the consent decree. It is expected in each case that one or two top pictures may be the influencing factor in causing exhibs to buy a block. Goldwyn films, with the prestige they carry, therefore, could become bait by which more playdates and better terms are obtained for the other four pix in the group.

Offer of complete financing is no particular concession so far as Goldwyn is concerned. Virtually any company would offer the same, and the producer usually has no difficulty in obtaining coin. UA's projected new financing unit is thought by some to have been created partially as bait to retain Goldwyn.

Aside from the low distribution cost offered by WB, what is particularly inviting to Goldwyn is the star availability. With only a limited list of his own to call on and big names getting tougher and tougher for indies to obtain, large WB roster will be of real value and relieve many headaches.

Roosevelt to Far East

Hollywood, April 22.

Capt. James Roosevelt planed for the Far East on assignment as an observer with the U. S. Marine Corps.

His further connections with motion pictures depend on military and naval operations.

HEAVY RUN OF TECHNICOLORS ON SLATE

Hollywood, April 22.

New high in Technicolor productions will hit the screen in summer and fall to augment the large number of tinters now in release. Four features from four studios are practically ready for distribution, in addition to 11 colored shorts from seven plants, and plenty more scheduled during the next few months.

Four Technicolor features to be released shortly are Walt Disney's 'The Reluctant Dragon,' to be distributed by RKO; 'Blood and Sand' by 20th-Fox; 'Shepherd of the Hills' by Paramount and 'Billy the Kid' by Metro. Five currently on the screen are 'Fantasia,' Disney; 'That Night in Rio,' 20th-Fox; 'Thief of Bagdad,' Korda-UA; 'Virginia,' Paramount, and 'Western Union,' 20th-Fox.

Technicolor pictures in work for the 1941-42 program are 'Belle Starr' and 'Miami' at 20th-Fox; 'The Yearling' and 'Blossoms In the Dust' at Metro; 'Aloha of the South Seas' and 'Mr. Bug Goes to Town' at Paramount; 'Dive Bomber' at Warners, and 'Bambi' on the Disney lot.

In preparation for future color production are 'Reap the Wild Wind' 'Dildo Cay' and 'Louisiana Purchase' at Paramount; 'Caribbean Cruise' at 20th-Fox, Edward Small's 'Corsican Brothers' and Alexander Korda's 'Jungle Book.'

JOHN MOCK AT COL., D. A. DORAN TO PROD.

John Mock, former Fox and later Paramount story editor in London, has become assistant to D. A. Doran, Columbia's Coast story chief. Mock has been back from Europe about a year and succeeds Mike Kraike at Col.

It's understood Doran will shortly be upped to a producer post on the lot and Mock will take over the editorship.

WB BACKLOT PAYROLL LEAPS 155% TO 1,400

Hollywood, April 22.

Seven pictures in work and four more in preparation have caused an increase of 155% in craftsmen employed at Warners. Current total is 1,400, compared with a normal payroll of 550.

Employment roster consists of 270 carpenters and cabinet makers, 510 general laborers, 125 grips, 60 powder and special effects men, 80 machinists and tinsmiths, 30 staff shop workers, 70 property men, 125 painters, 80 nursery men, 35 plumbers and 15 scenic men.

20th Remaking 'Chicago'

Hollywood, April 22.

Talker rights to the old silent film 'Chicago,' were acquired by 20th-Fox from Maureen Watkins, Sam Harris and Pathe. Play was filmed in th old days with Marie Prevost as the star. Harris produced the Watkins-authored play. Pathe filmed it.

Nunnally Johnson has been assigned to produce the audible version.

Financial Ramifications Behind Schenck-Moskowitz Convictions

Some definition of the future to be pursued by the Government in its prosecution of Joseph M. Schenck, chairman of the board of directors of 20th Century-Fox Corp., for income tax evasions and certain perjury counts in the federal indictments, which were not pressed at the trial of the film executive, will be forthcoming tomorrow (Thursday) when Schenck and Joseph H. Moskowitz appear in court to hear the penalty imposed for violations of which both were judged guilty by a jury last Thursday (17).

Schenck was found guilty of attempts to evade payments of taxes aggregating $253,692 on his income for the years 1935 and 1936. Maximum penalty 10 years in a penitentiary and fines of $20,000. Moskowitz, who is eastern representative of 20th Century-Fox studio and long time business associate of Schenck, was found guilty of aiding in the evasion of the 1936 taxes, and faces maximum penalty of five years imprisonment and a fine of $10,000.

When court convenes tomorrow Harold H. Corbin, defense counsel, will ask Judge Grover M. Moscowitz to set aside the jury verdict. If the motion is denied and sentence passed by the court, Corbin will enter his motions for delay in order to permit appeals for both defendants to be made to the Circuit Court of Appeals. Latter court will not be able to hear arguments until its October term, or more likely in November or December. Failure to upset the verdict will mean further appeal to the U. S. Supreme Court.

While there is an extended appeal program in sight for the defendants, there is reported at the office of the U. S. district attorney, Mathias F. Correa, who prosecuted, plans to press civil actions to recover with penalties unpaid taxes. Moskowitz is not involved in these contemplated actions but Schenck faces suit for $189,495.31 on his 1935 income, and $94,197.31 on his 1936 income. The Government also may seek to recover $158,358.07 on the 1937 tax, although the jury ruled there was no fraud or evasion in the returns for 1937. With 50% penalties on the amounts for the first two years, and the addition of the 1937 claim, the Government may sue to recover a total of $538,891 plus interest.

20-Count Disposition

Another disquieting feature of the proceedings surrounds the Government's disposition of the 20 counts in the perjury indictment against Schenck which were returned by the grand jury, after an investigation and examination into income tax affairs of Willie Bioff, Coast labor leader. Schenck is alleged to have made false statements, under oath, to a Federal agent investigating the Bioff matters. Bioff must stand trial of tax evasion charges in California next month. Testimony at the proceedings against Schenck were to the effect that he had loaned Bioff $100,000, although the financial records and the verbal accounts of the transaction were not to the satisfaction of the Government. The perjury charges remain in force and not affected by the jury verdict in the income tax counts.

Highly technical nature of the testimony offered against Schenck and Moskowitz during the five weeks' trial in the New York Federal court building is best illustrated by the unusual legal and accounting confusion which surrounds the status of Schenck's income tax return for 1937. It was apparent that the jury acquitted the defendant on this portion of the indictments, because the defense brought out that moneys received by Schenck in 1937 were return of capital investment, rather than dividends. Since such returns were less taxable, the defense said, Schenck actually overpaid his taxes that year and the Government owes him between $29,000 and $55,000. During the trial the Government did not openly refute this.

Schenck's Good Chances

Lawyers who attended the sessions have volunteered opinions that the defense is plentiful with support with data to sustain applications for appeals in the criminal action, and also the civil action, if undertaken by the Government. Allocations of various types of income as well as expenditures legally allowable, marked the trial as a precedent in many respects. The disparity between income for the years 1935-6-7, as reported by Schenck, as charged by the Government and as finally accepted by the court as evidence, was not large, considering the high earnings of a man of Schenck's financial connections and activities. For the three years the Government claimed the Schenck income was $2,016,007. His reported income was $1,601,832. Figure accepted by the court was $1,857,654.

As the jury was not required to make specific findings, it is not known what particular claimed deductions for 1935 and 1936 were interpreted as 'evasions.' It was in connection with 1935 that testimony was brought out at the trial regarding the transfer by Schenck of stock in the Agua Caliente hotel enterprise to Roland West, and stock in the racing plant to William Goetz, on both of which transactions Schenck's accountants claimed substantial losses.

In 1936 Schenck reported income of $547,299 against the prosecution's claim of $563,414. Deductions amounted to $113,392, whereas the Government insisted only $40,944 was allowable. In this year, also, Schenck is said to have failed to report as income election bets amounting to $40,000, but to have deducted as business expense sums of $4,700 for entertainment at pleasure resorts and half of the cost of upkeep of his home, used frequently for business conferences and entertainment.

The entire Bioff loan transaction took place during 1937.

Windup of the trial, the defense and prosecutors' pleas and the court's instructions to the jury was tense and dramatic and prelude to a protracted period of 10 hours during which the jury argued the evidence. Soon after midnight on Thursday morning the jury requested elucidation of a legal point. Court was reconvened after some delay and the jury foreman declared:

'Your honor, we may be able to come to a quick decision if you can answer one point. If the jury finds the defendants guilty of any or all of the first three counts (dealing with income tax evasions) must it necessarily find them guilty of the fourth count, the conspiracy charge?'

Judge Moscowitz instructed the answer was no.

At 2:30 in the morning the jury returned to the courtroom and reported its findings. Relatives and close friends of the defendants were in the group of about 50 persons who were present. Included were Mr. and Mrs. Nicholas M. Schenck, Gene Fowler, David Bernstein, Charles C. Moskowitz, Mrs. Pearl Scoup, his sister; Sid Grauman, Walter Reade, William Phillips, Ed Churchill, Jack Peglen, Joe Pincus, Aubrey and Marvin Schenck, Leopold Friedman, Mrs. Bert Nayfack and Mrs. Anna Nayfack.

MANNIX, NAYFACK IN PROD. HUDDLES IN N.Y.

Eddie Mannix and Nicholas Nayfack, cousin of the Schencks, came to New York to powwow with Nick Schenck on Metro production matters. This is in lieu of the Loew-Metro president's usual spring visit to Culver City. He has been held east because of Joe Schenck's tax case with the Government.

Mannix, business head of the Metro studios, and Nayfack, a Metro exec, will remain in N. Y. a week or so. Norma Shearer and Ann Sothern also came east this past weekend.

That Leaves Him 24½c

Hollywood, April 22.

Arthur Spitz, producing 49c operettas at the downtown Mason, has a new partner in his enterprise. She is Bette Davis, film star, who bought 25% interest.

Weire Bros. comedy dance team, also is in for 25%.

MAN-SIZED ORDER

Hollywood, April 22.

Warners ordered 380 prints of 'Million Dollar Baby,' the largest assignment of the year at the Burbank lab.

Picture gets a top-budget advertising campaign.

Sounds Fishy

Hollywood, April 22.

Wallace Beery went fishing and got paid for it yesterday (Mon.) in the star role of 'Barnacle Bill,' a Metro production, with 25 tuna boats as atmosphere.

Script calls for three weeks of fishing at Fish Harbor, off the California shore near Los Angeles, with Richard Thorpe directing and Beery fishing, which is a hobby with him.

Oldsters Will Be Baited For Par's 'Blues' With Nostalgia-Loaded Ditties

Hollywood, April 22.

Nostalgia is what the scientists call it, but to Old Joe Public it is a rose-tinted remembrance of the days when he played third base on the field alongside the gashouse in his youth, or spent the evening in Bricklayers Hall waltzing to a sensational new tune, 'After the Ball.'

Paramount is using the nostalgic idea in 'Birth of the Blues,' digging up 13 tunes, which range back as far as 40 years, to tempt the elder generation into the picture houses.

Bing Crosby goes back to the o-o-oldies with 'By the Light of the Silvery Moon,' a nocturnal knockout for college lads on Saturday night after their gridiron athletes had won the traditional game against Old Hoosit. Bing also sings 'Wait Till the Sun Shines, Nellie,' which was a popular song in the east before the Hollywood Junior Chamber of Commerce put the sunshine on a production schedule.

Mary Martin is going to sing that hesitation song, 'Waiting at the Church' and a more intimate tune, 'Cuddle Up a Little Closer.' Others on the program are 'Memphis Blues,' 'St. James Infirmary,' 'Georgia Camp Meeting' and 'Tiger Rag.' Jack Teagarden and his band are cooking up old tunes you could hear if you dropped a nickel into an electric piano when every saloon had a side door entitled 'Ladies Entrance.'

Blumey Pleads Illness For Failure to Testify

In the closing minutes of the income tax trial of Joseph M. Schenck and Joseph H. Moskowitz before counsel began summing up, a court attendant called in a loud voice for the appearance of A. C. (Blumey) Blumenthal, friend of Schenck. The name was repeated by bailiffs at the door of the courtroom. There being no response, U. S. District Attorney Mathias F. Correa told the court that 'proper steps had been taken.'

It was learned that the government early in its investigations had subpoened Blumenthal as a witness, but was unable to complete service. Blumenthal has been in Mexico City for some months. Effort to compel his return took the form of a court order, which was issued on March 11 by Judge Grover M. Moscowitz. Failure to obey the order, according to the government attorneys, places Blumenthal in contempt of court and liable to a fine of $100,000.

Further light was shed on the incident when Eugene Garey, Blumenthel's attorney, made a motion in Federal court on Monday (21) to quash the order, which was served on Blumenthal by an attache of the leration in Mexico City.

Sustaining his contention that Blumenthal is ill and unable to come to New York, Garey filed with the court affidavits from six Mexican physicia bearing on Blumenthal's physical condition.

Studio Contracts

Hollywood, April 22.

Steve Fisher's writer option lifted at 20th.

Dennis Moore had his player option taken up by RKO.

Donald Clark drew writer contract at Warners.

Metro handed Donna Adams player ticket.

Jerome Chodorov and Joseph Field signed as a team to write two scripts at Paramount.

Brenda Joyce's contract at 20th-Fox renewed for a year.

Ruth Warwick inked player contract at RKO.

Mary C. McCall, Jr., drew writing ticket at Metro.

H. B. Franklin, an Outstanding Theatre Operator, Dies at 47

Harold B. Franklin, 47, outstanding motion picture exhibitor and for a considerable period prominent in executive capacities with Paramount, RKO and Keith-Albee-Orpheum, and formerly president of West Coast Theatres, died suddenly early Monday morning (21) at the Geneva Hotel in Mexico City. His son, Elbert, 25, was with him, and according to reports received here and in Hollywood the cause of death was coronary thrombosis.

Franklin played a dominant role through the twenties as a vice-president of Paramount and operating head of the corporation's theatre department. He was chiefly instrumental in negotiating partnership deals with theatre operators controlling territorial units. He was an indefatigable worker, and was capable of supervising numerous undertakings. Franklin directed the building of the Paramount theatre and office building during the time when the circuit was expanding.

Fearing high altitude of Mexico City, Franklin had medico look him over, and latter pronounced his heart okay, but found a cirrhosis of the liver condition. Decision is expected to be made today (Wednesday) on cremation of body in Mexico due to international complications in removing remains to Hollywood.

Franklin was to have returned to Hollywood with his son to close up his Beverly Hills home and move family to Mexico City, from where he was to have supervised operation of a theatre chain.

He had been inactive since last July when he produced for RKO, at its Hollywood studios, a film entitled, 'The Villain Still Pursued Her.' Within the past few months he was investigating possibilities of developing exhibition in Mexico.

He had made several trips there, accompanied by Ted Gildred, theatre builder. He had written to his brother, Charles Franklin, an attorney in New York, that his contemplated enterprise was rapidly taking shape and that he was enthusiastic at the prospects. The high altitude of Mexico City had caused him some annoyance, he wrote, but he was proceeding carefully. It was not known outside of a few intimates that lately he had not been in good health.

Started As Office Boy

Although in middle-age, Franklin's career in show business had been extensive. He was born in New York April 4, 1894, and as a boy of school age worked as a messenger for Sam H. Harris and A. H. Woods, who were producing melodramas. When he was 14 he became a filing clerk in an insurance office where he met Morris Small. Latter's brother, Edward, was office-boy in the Saenger — Jordan firm of play-brokers. Morris furnished the modest finance necessary to set up Franklin and Edward Small in a booking agency in the Knickerbocker Theatre Building.

The partnership did not last long and Franklin withdrew to manage a stock theatre on Staten Island. With limited resources he made a success of the venture and attracted the attention of the late Mike Shea, Buffalo theatre man, who induced him to take over one of his operations. In his years with Shea he enlarged his experience with an intimacy of vaudeville, burlesque and films. When the Hippodrome was opened in Buffalo, Franklin became manager and through his showmanship made the theatre one of the country's outstanding 'presentation' houses, developing a type of stage show that was original and widely commented upon.

Zukor Sponsored Him

In 1922 Franklin was brought to New York by Adolph Zukor to coordinate the scattered theatre interests of Paramount. His progress was rapid. Within two years the Paramount chain embraced the S. A. Lynch enterprises in the South, the Grauman theatres in Los Angeles and the Rothchild interests in San Francisco. Soon after Paramount acquired a substantial stock interest in Balaban & Katz, Franklin resigned from the company to head the then independent West Coast Theatre chain.

His biggest success was in the standardization of entertainment in the Coast group that was rapidly expanding. He was reported to have earned substantially under a contract which gave him a percentage of the circuit profits. When William Fox purchased 42% of the West Coast chain, Franklin resigned the presidency and intimates understood that he had acquired a fortune in excess of $500,000.

For a short period thereafter he was associated with Howard Hughes in a projected chain of theatres through the southwest. In 1930 he returned to New York to serve in an advisory capacity for RKO and KAO companies. When the late S. L. (Roxy) Rothafel withdrew as managing director of Radio City Music Hall, Franklin took over the operation which, up to that time, had not been too successful and instituted the stage show and film policy which has maintained to the present day. From a white elephant the Music Hall within six weeks under Franklin's supervision turned to a profitable venture.

'Shrewd Showman

His particular flair for consolidating theatre units into chain managements manifested itself while he headed the KAO group. He was a shrewd trader and film buyer, and in 1933 had completely re-vamped the exhibition field in metropolitan New York. Not every business move he made was approved in the trade and Franklin created disfavor for KAO when he virtually 'killed' vaudeville by converting the neighborhood houses into straight film shows.

His KAO experience also ended after a few years when he established a partnership with Arch Selwyn and entered the legit producing field. This was financially disastrous for Franklin. In the fall of 1934 the firm produced four plays, Yvonne Printemps—Pierre Fresnay in Noel Coward's 'Conversation Piece,' Eva LeGallienne in 'L'Aiglon,' Lucienne Boyer in 'Continental Follies' and a musical, 'Revenge With Music.' The enterprise was reported to have cost Franklin $400,000. A fifth play, in which the firm disposed of its interest before it was brought to New York under other management, was a financial success. This was 'Escape Me Never,' starring Elisabeth Bergner.

Franklin's period of ill-fortune continued with an unsuccessful film production of George M. Cohan in 'Gambling.'

He returned to Hollywood and entered production as an associate producer at the Columbia studios. His last film was the farce, 'Villain,' made for RKO.

When major film companies in the summer of 1938 launched the promotional scheme of 'Motion Pictures Greatest Year,' Franklin was invited to direct the campaign from headquarters in New York.

He was the author of two textbooks, 'Motion Picture Theatre Management' and 'Sound Motion Pictures.'

Franklin is survived by his widow Anna May Franklin, not a professional, a son, Elbert, who was named for Elbert Hubbard, a friend of his father, and two brothers, Charles and John J. Franklin. Latter is a theatre operator in San Francisco and has interests in houses in Hawaii.

REP'S 'ROBIN HOOD' CLIFFER IN 3 REELS

Hollywood, April 22.

Serials grow bigger under the new Republic plan, which calls for extra length in 'Robin Hood,' an old English cliffhanger with Roy Rogers shooting arrows instead of six-gun slugs.

Serial calls for 15 chapters of three reels of 27 minutes each instead of the usual two 18-minute reels. Production starts in August.

Bioff Wants More Data From U. S. in Tax Suit

Hollywood, April 22.

Full bill of particulars on the income tax evasion charges is being sought by attorneys for Willie Bioff in U. S. district court. Former labor leader, now free on $5,000 bail, goes to trial June 24.

The Government charges that he fudged on his 1936 and 1937 returns to the extent of about $200,000.

GOVT'S 'MORE TAXES' WORRY

Add: Hearst Vs. Welles ('Citizen Kane'); More Newspaper Attacks

Battle of the Hearst papers against Orson Welles continued on all fronts during the past week as RKO prepared for the roadshow preem of Welles' pic, 'Citizen Kane,' at the Palace, N. Y., May 1 and other cities throughout the country during the following month. Warfare included:

1. Continued drumming up of sentiment by the American Legion, Veterans of Foreign Wars and other patriotic groups against Welles. He was charged with being a Communist because of his Free Company broadcast on CBS a couple of weeks ago.

2. Hearst papers in N. Y. and elsewhere refused to accept 'Citizen Kane' ads which broke in all the other dailies in New York on Sunday (20). Efforts to obtain an 'official reason' for the refusal resulted in a superlative buck-passing campaign by execs on both Hearst's N. Y. Mirror and Journal-American.

3. Welles, resting in Palm Springs, complains he is being harassed by photogs lurking in bushes to catch his personal actions. There's no evidence, of course, that these are Hearst lensers, nor that the persistent inquiries made to his draft board about why he is not called to service are Hearst-inspired. He does definitely accuse the Hearst press, however, of making a mystery of his whereabouts when no mystery whatever exists.

Whatever other effect the Hearst attacks on Welles may have, they are stimulating, if anything, the advance sale of tickets for the opening of 'Kane.' No other papers, except those owned by Hearst, have touched on the protests concerning the radio show.

Buck-passing by the Hearst execs on the ad refusal was topped by Ted Friend, chief of both the editorial and advertising aspects of the amusement department of the N. Y. Mirror. 'Asked by VARIETY why the ads weren't accepted, he declared:

'Sunday was a lovely day. I planted 150 rose bushes in my garden.'

Coast Hearstian Tabu

Los Angeles, April 22.

Two local Hearst papers turned down advertising copy on 'Citizen Kane' for its dual run at the El Capitan in Hollywood and the Hillstreet downtown.

Eight-inch ads were submitted to the Examiner and the Herald-Express, to run with similar copy furnished to the other Los Angeles dailies April 24. The Hearst papers declined the copy without explanation.

Chi Goes to Town

Chicago, April 22.

Hearst papers went to town here last week on building up the American Legion story against the Orson Welles 'Free Company' broadcasts on Columbia.

Carried front-page story on anti-Welles resolutions by two units of the Cook County American Legion and spread columns on the inside on a national blast against Welles.

Hearst rags blasted that the Legion was fighting Welles and the 'subversive influence' of the CBS shows. Paper stated that the Legion's Americanism Commission, 'called upon all patriotic citizens to join in the nationwide fight to rid the airlanes of Welles' program because the program is attempting to make the people of the United States believe this nation is not worth defending.' Other papers continue mum on the entire thing.

[More details on the broadcasting aspect in the Radio Section.—Ed.]

RKO will run 'Citizen Kane' in two theatres day-and-date in the loop starting May 6. Will grind in the 2,500-seat RKO Palace and will be on a reserved-seat policy in the 1,200-seat Woods.

'Local' Angles In Wisc.

Milwaukee, April 22.

While RKO has set no date for 'Citizen Kane' locally, Hearst's Sentinel here has been going to town in its attempt to discredit Orson Welles for participation in the Free Company's series of Sunday CBS broadcasts. Not only columns, but pages are devoted daily to attacks upon Commy angles to the situation, with the American Legion, the Grand Army of the Republic and other patriotic organization leaders given unlimited space on interviews, actions and proposed actions.

Welles' name is played up in practically all headlines in the Hearst paper, one page alone in Friday's (18) editions practically filled with four stories captioned 'Big Post Protests Welles' Broadcasts,' 'Legion Parley Is Called on Welles Plays,' 'Legion Asks Probe of Un-American Radio Broadcasts,' and 'Los Angeles Councilmen Score Welles Program.'

The Sentinel's radio station WISN, an affiliate of CBS, has been broadcasting the Free Co. plays, being committed to airing the network's program, and, so far as local execs know, will continue to do so as long as the series is on the air, regardless of Hearst's feelings and attitude toward Welles.

That the publisher's attacks upon Welles, with the resultant publicity for 'Citizen Kane' and RKO, will have an effect quite contrary to that intended, is indicated by the interest shown here in the picture. Welles hails from Kenosha which gives him a natural local interest, but never before in the history of the local RKO exchange has there been so much anxiety manifest from people outside the business as to the picture itself.

City and state officials, educators, clergymen of all denominations, professional people in various walks of life are keeping the exchange under a constant bombardment of calls as to when they can see 'Citizen Kane,' either publicly or privately, but up to now there hasn't been a single print available to anyone.

Paper Drops Hearst Columns

Omaha, April 22.

Omaha's only daily, the World-Herald, has discontinued using Louella Parsons and Harrison Carroll, syndicated by International News. Decision to drop the columnar comment from Hollywood was prompted by a squawk to the boss by Keith Wilson, amusement editor, that inasmuch as the Parsons and Carroll daily roundups do not carry any mention of RKO pictures or personalities, due to the Hearst-Citizen Kane' tiff, their comments do not reflect a true coverage of the film front.

Wilson was backed up by the sheet's publisher on the toss-out when he declared that he couldn't edit the facts from a pre-selected fraction of picture news. Hearst attack on the CBS Sunday, sustaining feature, 'The Free Company,' is not being transmitted on his INS wire, but filed 'overhead.' Welles, against whom the attack is inferentially directed, appeared only one 'Free Company' broadcast. Program, it is understood, has government support.

Attempt to draw Hollywood Legion Post of the American Legion into the 'Free Company' controversy failed yesterday when the resolutions committee refused to take any action on a proposal to force the show off the air. Committee stated that it would take no action until ample proof of Welles' alleged radical tendencies is submitted.

Goddard in Big Blow

Hollywood, April 22.

Paulette Goddard gets the top femme spot in the Cecil B. DeMille production, 'Reap the Wild Wind,' at Paramount.

Background shots are being filmed by camera units along the Atlantic and Gulf of Mexico.

BURDENED SHOW BIZ'S NEW WOES

Morgenthau's 'Largest Tax Bill' Warning Causes Already Tax-Loaded Showmen to Flinch—Bound to Hit Amusements On Every Front

20% GATE TOP?

'Possibly the largest tax bill the world has ever known.' That phrase—used by Secretary Morgenthau last week in announcing a new measure to push up the Government's income from all sources by at least one-third—made showmen in every facet of the amusement field flinch. It caused predictions by some of admission tax increases to as high as 20%.

In addition, the heavy levy—partially designed to forestall inflation—is seen as siphoning off much coin that would logically go for entertainment. Tax experts calculated the increase as hitting every man, woman and child in the country for an additional $26.50, or a total of almost $96 per person all, of course, being on a per capita basis.

Morgenthau, in his efforts to finance the largest rearmament project the world has ever known, is seeking to raise $12,667,000,000. That's just two-thirds of what will be spent by the Government next year, with the remainder to be obtained by borrowing.

Treasury secretary refused to state what form the new taxes would take, but said they would tap the pockets of people who had never paid direct Federal taps. 'Every business and every individual, that is our goal,' he declared. Washington tax experts were sure that meant the inclusion of admissions in the increases.

Tax bill appears certain of passage with both Republican and Democratic leadership in Congress backing it.

Feb.'s Amus. Tax Upbeat; $20,183,516 So Far in '41

Washington, April 22.

Spring upturn in boxoffice revenues carried the Federal Government's receipts from theatre and other amusement grosses to the second highest figure since the rates were stiffened last summer. Report on March collections (based on February turnstile records) showed heartening $609,673 rise over the depressingly low point in the prior stanza.

Carrying the 1941 take to $20,183,516—or more in three months than Uncle Sam pocketed in the whole of 1939—the 10% bite showed the fattest gain over any preceding month since last October. Then the jump above September amounted to $776,774.

Most encouraging aspect of the March collection report—which followed only a few days after Secretary of the Treasury Morgenthau laid the way for staggering rises in corporate and personal income taxes by getting both Republican and Democratic leaders in Congress to promise support of new revenue legislation bringing in $3,500,000,000—was the positive reverse in the downtrend that set in during November. For three months, the Government's take (and therefore amusements' grosses) has declined successively from the peak hit in November. And the March payments were within $20,000 of the all-time high, so that if the customary trend occurs there will be a series of new records during the remainder of the year.

The rise over 1940 was about the same as in preceding months—considering the changed tax base. March total this year topped the comparable 1940 stanza by $4,714,025. This jump has been surpassed three other times since Congress lowered the starting point to 20c.

(Continued on page 16)

Indie Vs. Indie on Overbuying; Majors Not at All Involved

Minneapolis, April 22.

Whether an exhibitor is liable for the damage caused to a competitor through 'overbuying' of pictures, thus depriving the opposition of films needed for proper operation, and whether such alleged 'overbuying' and related actions constitute monopoly in violation of the Sherman anti-trust law, is an issue in a suit being tried in federal district court here.

Believed to be the first case of its kind because the injured exhibitor, who has been unable to obtain product, has proceeded only against the competing theatre owner sewing it up, and not against any of the film companies that chose to sell the opposition instead of him, the suit was brought by David Ratner in behalf of his White Bear theatre, White Bear, Minn.

Ratner is asking $75,000 triple damages from Mrs. Jessie Jensen, owner of the opposition Avalon in White Bear, Minn. He charges that Mrs. Jensen bought 70 more pictures than she actually could use in order to keep it away from him and that, in consequence, he has been unable to operate his theatre properly. He also alleges other actions on her part designed to hamper him from doing business.

S. P. Halpern, counsel for Ratner, promised testimony showing that Mrs. Jensen vigorously opposed issuance of the theatre license to Ratner so that she could continue to control the summer resort town of 2,800 population, which expands to 8,000 to 12,000 during the summer, where she has had the only theatre prior to Ratner's 'invasion.' He also said he would prove that Mrs. Jensen had instructed her employes to tear down advertising matter announcing the White Bear theatre's opening and create disturbances at the premiere. That Mrs. Jensen also sought to 'injure the credit' of the plaintiff by buying liens on the property 'for face value when the debts could have been purchased for 65c on the dollar,' was another Halpern allegation.

Witnesses Testify

Witnesses for the plaintiff testified that they had overheard Mrs. Jensen declare she was going to buy up 'all the product she possibly could to prevent Ratner from obtaining it.' These statements, it was alleged, were made while the Ratner theatre was in the course of construction.

Then, according to the testimony, Mrs. Jensen bought up seven major companies' product, whereas, prior to Ratner's entry, she had been purchasing only five. It was brought out that for two to three years prior to Ratner's coming to White Bear she hadn't bought the other two companies' products. She hadn't bought Paramount pictures for at least five years before construction started on the Ratner theatre, but she at once tried to do so, it was testified. Paramount, however, sold to Ratner and that is the only first-run major product he has been able to get, according to the testimony.

Further testimony was to the effect that with the Ratner theatre's advent Mrs. Jensen put in an additional double-feature change a week and a Saturday midnight show which used up another release, that she has been buying four companies' newsreels, numbering 312 a year, whereas she uses only 150, and that she also has bought twice as many other shorts as she can use.

'She deliberately and wilfully has bought up all the product of seven of the major companies for the purpose of depriving Ratner of sufficient product and to put his theatre out of business, and she pays for many more pictures than she uses,' Halpern told the jury.

The case is not expected to reach the jury until next week. Ratner also is seeking to obtain some run from the seven major companies, now sewed up by Mrs. Jensen, in arbitration proceedings which have been interrupted by the court case.

On the Make-Up

Hollywood, April 22.

Perc Westmore, who has been 'making faces' on the Warner lot for 19 years, inked a new makeup contract for another year.

He holds the record for continuous employment at the studio.

HERRON BOOKS SOME 400 ARMY CINEMAS

Col. Frederick L. Herron, former head of the Hays office foreign department, now heads one of the largest theatre circuits under one central management in this country as head of the U. S. Army Motion Picture Service. When Herron was called into active service several weeks ago his initial assignment with the Adjutant-General's office in Washington was to head this service.

Under the contemplated size of the U. S. army (2,000,000 men), U. S. Army Motion Picture Service will book for some 400 theatres in camps situated throughout the nation. Majority of picture theatres in army camps will have permanent projection equipment and will be administered by individual camps. All are being placed on a self-supporting basis. Actual booking, prices and clearance will be supervised by Col. Herron, who has a good over-all picture of the industry from his years of service handling foreign affairs.

Canova Demands Say-So; Gets Suspended by Rep.

Hollywood, April 22.

Judy Canova and Republic are singing clashing tunes about her third picture, 'Puddin' Head,' scheduled to start this week and threatened with a postponement, owing to her insistence on the right to supervise the story and choose the director.

Republic announced the actress' suspension, asserting that she had demanded that her brother, Pete Canova, be handed authority over scripts, casting, directorship and whatnot. Studio stated the suspension meant that Miss Canova could not carry out her commitments with Paramount until the original contract is worked out.

Write a Screenplay, Sonny

Hollywood, April 22.

Paramount assigned Claude Binyon to wangle a screenplay out of 'Take a Letter, Darling,' an original by George Beck.

Claudette Colbert draws the lead.

Milam's WB Suit

Hollywood, April 22.

Trial has been called for Wallace Milam's $100,000 plagiarism suit against Warner Bros.

He charges that the studio appropriated his 'For Theirs Is the Kingdom' in WB's 'Angels Wash Their Faces.'

So. American Agency

Hollywood, April 22.

Nat Liebeskind and Harry Wurtzel are opening offices in South America for an interchange of talent for radio, stage and pictures.

Liebeskind has been a Latin-American representative for Warner Bros. and RKO for the last 16 years.

'Ziegfeld Girl' Wow $30,000 in 2 Hub Spots; Durbin Nice $19,000, 'Rio' 18½G

Boston, April 22.

Film fans staged an all-out offense on local box offices on the holiday (19) and biz perked up generally through the early days of the current week. With holiday prices prevailing for two days of the week-end, this added up to tilted tallies.

'Ziegfeld Girl' is the smartest card in town, playing the State and Orpheum to packed houses over the weekend. 'Nice Girl' at the Memorial, and 'Night in Rio' at the Met are running neck-and-neck for snappy grosses.

Estimates for This Week

Boston (RKO) (3,200; 33-44-55-65)—'Ride Vaquero' (20th) with 'Earl Carroll's Vanities' on stage. Very strong $17,000 indicated. Last week, 'Mr. Dynamite' (U) with Milt Britton band, $9,800.

Fenway (M&P) (1,332; 28-39-44-55)—'Zanzibar' (Par) and 'Dead Men Tell' (20th) (both continued run from Met). Shaping up to okay $5,500. Last week, 'Adam' (Col) and 'Blonde Inspiration' (M-G), $3,800.

Keith Memorial (RKO) (2,907; 28-39-44-55)—'Nice Girl' (U) and 'Man Lost' (U). Going strong towards $19,000 and h.o. Last week, 'Mr. and Mrs. Smith' (RKO) and 'Vivacious Lady' (RKO) (re-issue), $12,600, okay.

Majestic (Shubert) (1,014; 55-75-$1.10-$1.65) — 'Fantasia' (Disney) (13th wk). Easing off to $8,500. Last week, $9,000.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Night Rio' (20th) and 'Shadows Stairs' (WB). Good steady day and night biz to around $16,500. Last week, 'Zanzibar' (Par) and 'Dead Men Tell' (20th), holdover, $12,000.

Orpheum (Loew) (2,900; 28-39-44-55)—'Ziegfeld Girl' (M-G) and 'Blondie Latin' (Col). Opened on the holiday (19) to terrific biz, indicating socko $16,000 for five days, and sure holdover for seven more days. Last week, 'Hardy's Secretary' (M-G) and 'Queen Detective' (Col), nine days, dandy $21,400.

Paramount (M&P) (1,797; 28-39-44-55)—'Zanzibar' (Par) and 'Dead Men Tell' (20th) (continued run from Met). Should hit $8,000, okay. Last week, 'Adam' (Col) and 'Blonde Inspiration' (M-G), $6,000.

Scollay (M&P) (1,338; 28-39-44-55)—'Girl, Guy' (RKO) and 'Adam' (Col) (both 2d run). Around $4,500 promised. Last week, 'Sea Wolf' (WB) and 'Comes Happiness' (WB) (both 2d run), $4,200.

State (Loew) (3,600; 28-39-44-55)—'Ziegfeld Girl' (M-G) and 'Blondie Latin' (Col), five days. Aiming at socko $14,000 with holdover almost certain. Last week, 'Hardy's Secretary' (M-G) and 'Queen Detective' (Col), nine days, $15,600, big.

H-E Houses Shutter By 11 P.M. in Seattle; 'Dictator' Fine $8,800

Seattle, April 22.

Hamrick-Evergreen houses this week rearranged their time schedules so that the last showing of the major film begins at 9:15 p.m. and the house is dark by 11. It's the pet idea of Frank Newman, president of the chain, and reaction from the public seems favorable thus far. Wicket is busy around 8 p.m., when the last full show starts. Stragglers can come in later if they only want to see the main celluloid solo.

Big money of the week goes to 'Dictator,' at the Fifth Avenue. Second strongest entry is 'Back in the Saddle' plus 'Shot in the Dark' and vaude at the Palomar.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Topper Returns' (U) and 'Free, Easy' (M-G) (3d wk). Still good for $2,500. Last week, $3,300, big.

Coliseum (Hamrick-Evergreen) (1,900; 21-35)—'Western Union' (20th) and 'Strawberry Blonde' (WB) (2d run). Okay $3,000 in store. Last week, 'Come Live' (M-G) and 'Buck Privates' (U) (2d run), $3,200, big.

Fifth Avenue (Hamrick-Evergreen) (2,349; 30-40-50)—'Dictator' (UA) and 'Dead Men Tell' (20th). Backed by big newspaper campaign, and heading for swell $8,800. Last week, 'Men Boys Town' (M-G) and 'Scattergood Baines' (RKO), big $8,100.

Liberty (J-vH) (1,650; 30-40-50)—'Lone Wolf Chance' (Col) and 'Under Age' (Col). Looking for $4,500, good. Last week, 'Queen's Penthouse' (Col) and 'Li'l Abner' (RKO), dipped to weak $3,200.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Men Boys Town' (M-G) and 'Scatterbrain Baines' (RKO), moved over from the Fifth Avenue for a second round. Excellent $3,500 sighted. Last week, 'Eve' (Par) and 'Melody Three' (RKO), simmered down to mild $1,800.

Orpheum (Hamrick-Evergreen) (2,800; 30-40-50)—'Great Lie' (WB) and 'Strange Alibi' (WB) (2d wk). Again amassing a big $4,700. Last week, same films, garnered very healthy $6,800 after slow start. Week days built.

Palomar (Sterling) (21-40)—'Back in Saddle' (Rep) and 'Shot in Dark' (WB), plus vaude. Slick $5,000 anticipated. Last week, 'Sis Hopkins' (Rep), plus vaude, $5,500, big. Film moved to Colonial, where it should nail swell $2,800.

Paramount (Hamrick-Evergreen) (3,039; 30-40-50)—'Night Rio' (20th) and 'Sleepers West' (20th) (2d wk). Good $4,200. Last week, $6,500, very smart.

Roosevelt (Sterling) (800; 30-40-50)—'Sea Wolf' (WB) (4th wk), with 'Double Date' (U) added last four days. Good $2,700. Last week, $3,-800, great.

Winter Garden (Sterling) (800; 16-30)—'Philadelphia' (M-G) and 'Jennie' (20th) (2d run). Acceptable $2,-300. Last week, 'Son Cristo' (UA) and 'Nanette' (RKO) (2d run), big $2,400.

CLEVE. WOBBLY; CROSBY-HOPE $16,000

Cleveland, April 22.

Gene Autry's rodeo, which is packing 'em into the Arena, and the phenomenal heat spell are riding hard on the deluxers. Latter are turning on their ice plants and doubling size of their ads to off-set competish.

'Road to Zanzibar' is weathering the August-like temperatures most effectively, taking the high road for the State in a sure-fire fashion that spells a grand $16,000. 'Adam Had Four Sons' not getting the breaks at Palace, despite all the ballyhoo on 'Screwballs of '41' stage unit. Hipp showing more vitality with 'Great Lie,' while 'Fantasia' is still spurting along in its sixth week at the Hanna.

Estimates for This Week

Allen (RKO) (3,000; 30-42-55)—'Miss Jones' (RKO). Carried over after fair round at Hipp and going stronger here, $4,000. Week 'Lady Cheyenne' (U) (2d wk.), barely okay $2,800.

Hanna (Carl Hanna) (1,435; 50-75-$1.65)—'Fantasia' (Disney) (6th wk.). Distinctly holding out. Got in last stanza, but getting second wind and steady seat-blocks of school reservations. Good $7,200 very probable, after letting down to $6,300 last week.

Hipp (Warners) (3,700; 30-35-42-55)—'Great Love' (WB). Presages a breezy $11,000. Last week 'Miss Jones' (RKO) was out of the house's grooves and only $7,700 resulted.

Palace (RKO) (3,700; 30-35-42-55)—'Adam' (Col) plus 'Screwballs of '41' unit. Lacks marquee power. Mild getaway, and likely to hover in neighborhood of $13,000. Last week, 'Girl, Guy' (RKO), plus Irene Hervey, Allan Jones and Blackstone suffered relapse, $14,000, ordinary.

State (Loew's) (3,450; 30-35-42-55)—'Zanzibar' (Par). A natural for this sort of weather, and terrific turnout putting it on inside track for excellent $16,000. Last week 'Men Boys Town' (M-G), satisfactory $12,300.

Stillman (Loew's) (1,972; 30-35-42-55)—'Men Boys Town' (M-G) (2d wk.). Takeover from State rather weak, $3,500, compared to surprising $4,900 garnered by 'Bad-Man' (M-G) last week.

Col's Contract List Soars to Peak at 40

Hollywood, April 22.

Columbia's contract roster reached a new high with the signing of Claire Trevor and John Hubbard, fetching the current list up to 27 males and 13 femmes.

Hubbard, whose contract with Hal Roach was taken over, goes into 'Our Wife.' Miss Trevor's first assignment is still in the offing.

Garbo On Skis

Hollywood, April 22.

Greta Garbo does a bit of leaping on skis in her next picture, still untitled, but with snowy backgrounds in Sun Valley.

Metro has signed Andrew Marton, European ski expert, as technical director on winter sequences.

Yr.-Round Daylite Time?

Theatre operators are expected to put up a stiff fight against a national 12-month daylight saving, as proposed in Washington. Meantime, the opposition is girding against extension of the advanced-hour plan in various states which do not have daylight saving.

In those that do, the clock advances an hour Sunday (27) and goes back to normal the final Sunday in September (28).

Hillbillies, $11,500, Outdraw Names In So-So Indianapls.

Indianapolis, April 22.

Lyric, with Boone County Jamboree on the stage and 'Ride on Vaquero' on the screen, is plowing under grosses in other downtown houses this week, with the dollar crop yielding more than the name bands which have been booked into the house recently. Indiana is doing nicely dualling 'Lady Eve' and 'Power Dive,' with all the credit given to former pic. Loew's, showing 'Great Dictator' and 'Meet Boston Blackie' at pop prices, is pushing forward for an average week. Circle lags with 'Devil and Miss Jones,' coupled with 'Repent at Leisure.'

Roller Derby returned to the Coliseum at the State Fair grounds on Monday (21) to give added competish to the already much-abused weekday nights at theatres.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Miss Jones' (RKO) and 'Repent Leisure' (RKO). Poor $5,000. Last week, 'Night Rio' (20th) and 'Scotland Yard' (20th) (2d wk), dull $4,000.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Eve' (Par) and 'Power Dive' (Par). Good $8,500. Last week, 'Zanzibar' (Par) (2d wk), okay $5,000.

Loew's (Loew's) (2,400; 25-30-40)—'Dictator' (UA) and 'Boston Blackie' (Col). Fair $7,500. Last week, 'Men Boys Town' (M-G) and 'Lone Wolf Chance' (Col), good $10,000.

Lyric (Lyric) (1,900; 25-30-40)—'Ride Vaquero' (20th) and Boone County Jamboree. Healthy $11,500. Last week, 'Shot Dark' (WB) and Sammy Kaye orchestra, fair $10,200.

Balto Has Only 2 New Entries; 'Pot' 9½G, 'Bishop' 9G

Baltimore, April 22.

Balmy weather driving potential customers to the shore, and taking its toll on b.o.'s all over town. With most of town holding over last week's holiday product, only new entries are 'Pot o' Gold,' at Loew's Century, and 'Cheers for Miss Bishop' at Keith's, given an enthusiastic buildup, latter is attracting some strong femme following. Rest just so-so.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Pot o' Gold' (UA). Holding fairly well at around $9,500. Last week, 'Men Boys Town' (M-G) did moderately well, but not up to expectations, at $11,300.

Hippodrome (Rappaport) (2,205; 15-28-39-44-55-66)—'Miss Jones' (RKO) (2d wk) plus new stage entry of Major Bowes' 'Prize-Winners' unit. Maintaining rather steady gait at indicated $10,000. Last week, all right $14,600.

Keith's (Schanberger) (2,406; 15-28-35-40) — 'Cheers Bishop' (Par). Well sold in advance and attracting fairly steady daytime response to okay $9,000. Last week, 'Lady Cheyenne' (U) didn't hold up as expected at $6,900.

New (Mechanic) (1,581; 15-28-35-40)—'Night Rio' (20th) (2d wk). Doing all right at $5,000 after a solid opening round to $7,400.

Stanley (WB) (3,280; 15-28-39-44-55)—'Great Lie' (WB) (2d wk). Holding in good style to $6,500, after ringing the bell on initial sesh for $12,900.

'Lie' Okay $3,100 In Lincoln; 'Pot' $3,200

Lincoln, Neb., April 22.

Race is being run this week between 'Pot o' Gold' and 'Great Lie,' latter somewhat hampered by word-of-mouth. 'Kildare's Crisis' is doing surprisingly well, although not overloading the b.o. It was rather expected to be in over its head at the Stuart, but made stand equivalent to, and better than some more highly touted.

Kiva, 440-seat second run, went dark this week, and its second-run policy was moved over to the Variety, which has been offering first run B's.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Robbers Range' (RKO) and 'Melody Moonlight' (Rep), split with 'Gambling Sea' (WB) and 'Happened West' (20th). So-so $800. Last week 'Across Sierras' (Col) and 'Saint's Double Trouble' (RKO), split with 'Back in Saddle' (Rep) and 'Escape Paradise' (RKO), good $1,000.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Great Lie' (WB). Femmes are leaving the dishes for it, but the men are leaving it alone. About $3,100, okay. Last week 'Night Rio' (20th), only $3,500 when much more was expected.

Nebraska (J. H. Cooper-Par) (1,-236; 10-20-25)—'Rangers Ride' (Par) and 'Free, Easy' (M-G). Light $1,-500. Last week 'Blonde Inspiration' (M-G) and 'You're the One' (Par), not bad, $1,900.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Kildare's Crisis' (M-G). Stays only five days, $2,500, fair. Last week 'Zanzibar' (Par) held up all the way to a good $4,000.

Varsity (Noble-Federer) (1,100; 10-25-40)—'Po' Gold' (UA). Should get around $3,200, and considering the nut here, that's nice. Last week 'Miss Jones' (RKO) got to $3,000, which was okay, if not too forte.

Pitt. B. O. Is a Wallflower

Industrial Boom Fails to Waltz Grosses—'Zanzibar' Mild $16,000, 'Wolf' $13,000

Pittsburgh, April 22.

Disappointing Easter Week being followed by another very ordinary session. Managers don't know what to make of it. Town is booming as seldom before, biz seems to be on the upswing in every other line, but very little of the loose coin is apparently going for entertainment. Only solace is that usually films are last to feel a depresh, and it follows that on the other hand they would also be last to feel a money era.

'Road to Zanzibar' taking an easy lead, but Penn's trade won't be commensurate with what the pic is doing elsewhere. 'Sea Wolf' is picking up after slow start at Stanley, and will get by. H.o.'s of 'Men of Boys Town' at Ritz and 'Great Lie' at Warner are satisfactory and Senator's extra five days with 'Nice Girl' should be somewhat profitable.

Estimates for This Week

Fulton (1,200; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (8th wk). Held over at last minute after being announced to close last Saturday (19). Now scheduled to fold this weekend (26) and house has penciled in 'Night in Rio' (20th) for 30th. That should be last week. Wednesday opening of 'Fantasia' warrants it. Last week, Easter Week, was very good at around $7,400, just few hundred bucks under high session for run. Currently being hypoed with flock of cut-rate parties, which should account for better than $4,500 on windup.

Penn (Loew's-UA) (3,300; 25-35-50)—'Zanzibar' (Par). Sufficient marquee pull to grab close to $16,-000. That's more than plenty for a h.o., probably at the Warner. Last week, 'Great Lie' (WB) eased off to just a shade better than $15,000.

Ritz (WB) (800; 25-35-50)—'Men Boys Town' (M-G). Switched here after a week at Stanley, and doing about the usual h.o. biz. That's around $3,400, or a shade less. Last week, 'Hardy's Secretary' (M-G) (3d wk), $3,000. Same as each at Penn and Warner) weak $2,100.

Senator (Harris) (1,750; 25-35-50)—'Nice Girl' (U). Held over for five days of second week, house getting back to regular Wednesday opening tomorrow (23) with 'Lady from Cheyenne' (U). On abbreviated extension, will hit around $4,000, fair. First week for Durbin picture, disappointing $8,500. Tuesday opening was under expectations Easter Week.

Stanley (WB) (3,600; 25-35-50)—'Sea Wolf' (WB). Got away slowly but on strength of good notices and word-of-mouth began to pick up by late Saturday. Should wind up with a shade over $13,000 which may be enough to get it extended downtown playing time at the Ritz. Last week, 'Men Boys Town' (M-G), around $14,500.

Warner (WB) (2,000; 25-35-50)—'Great Lie' (WB) (2d wk). Moved here from Penn, and doing the best of the h.o. biz. Packing strong femme appeal, and big mats should help swell take to around $6,500, good. Last week, 'Victory' (Par) and 'Play Girl' (RKO), n.s.h. $3,500.

'ZANZIBAR' 15G; BUFF. B. O. SPOTTY

Buffalo, April 22.

B.o. numerals are spotty here this chukker, the field being well mixed between high and medium tallies. Majority of wickets are on the upside, and even the low markets are substantially above anything like depression levels.

'Fantasia,' following a gratifying opening stanza, is rolling up a neat second canto currently. 'Zanzibar' is hitting high money at the Buffalo. 'Men of Boys Town,' in an impressive second frame at the Lakes, is close behind, and 'Nice Girl' rounds out a brisk fortnight at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Zanzibar' (Par) and 'Free, Easy' (M-G). Should hit solid $15,000. Last week, 'Night Rio' (20th) and 'Penalty' (M-G), not startling but good enough at nearly $11,000.

Erlanger (1,700; 50-$1.50)—'Fantasia' (Disney) (2d wk). Only three matinee days this week, but should get good $7,500. Last week, with daily matinee and special Saturday morning show, scored pretty $10,000.

Great Lakes (Shea) (3,000; 35-55)—'Men Boys Town' (M-G) and 'Dead Men Tell' (20th) (2d wk). Little abatement in speedy pace, around fine $14,000. Last week, snappy clip assured fancy $15,500.

Hipp (Shea) (2,100; 30-45)—'Night Rio' (20th) and 'Penalty' (M-G) (2d run). Should pick up to over nice $6,000. Last week, 'Footsteps' (WB) and 'Las Vegas Nights' (Par), a weakie, $4,600.

Lafayette (Hayman) (3,300; 30-40)—'Nice Girl' (U) and 'Lucky Devils' (U) (2d wk). Getting potent play toward hefty $9,000. Last week, first five days snagged nifty $8,000.

20th Century (Dipson) (3,000; 30-44)—'Miss Jones' (RKO) and 'Shadows Stairs' (WB). Not too impressive $7,500. Last week (30-35) 'Play Girl' (RKO) with 'Vanities' on stage, climbed up to snug $14,000.

'Three Sheets' Launches Garnett's Own Outfit

Hollywood, April 22.

Tay Garnett goes back into production on his own next August when he finishes his current directorial commitments. His first picture, for which release negotiations are in progress, will be 'Three Sheets In the Wind,' using Oriental backgrounds shot during his tour for World Cruise.'

Brian Donlevy has been signed for the male lead in 'Sheets,' with a contract calling for a salary and share in the profits.

'WOLF' NABS $8,000 IN PROV.; 'POT' $11,000

Providence, April 22.

'Sea Wolf' at the Majestic is riding high this week for top honors. 'Pot o' Gold' at Loew's State is fairly good, while 'Road to Zanzibar' at the Strand is enjoying an okay second week. Other stands only so-so.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Lady Cheyenne' (U) and 'Mr. Dynamite' (U). Fairly good $6,000 expected. Last week 'Miss Jones' (RKO) and 'Melody Three' (RKO), so-so $5,500.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Men Boys Town' (M-G) and 'Queen's Penthouse' (Col) (2d run). Stepping along for good $3,500. Last week 'Topper Returns' (UA) and 'Mary Dugan' (M-G) (2d run), weak $2,000.

Fay's (Indie) (2,000; 25-35)—'Robbers Range' (RKO) and vaude. Picked up nicely after Easter week, and rounding up good $6,000. Last week 'City Conquest' (WB) and vaude, slow $5,000.

Majestic (Fay) (2,200; 28-39-50)—'Sea Wolf' (WB) and 'Double Date' (U). Hefty $8,000. Last week 'Night Rio' (20th) and 'Shot in Dark' (WB) (2d wk), not bad $6,500.

State (Loew's) (3,200; 28-39-50)—'Pot Gold' (UA) and 'Penalty' (M-G). Paced at neat $11,000. Last week 'Men Boys Town' (M-G) and 'Queen's Penthouse' (Col), nice $14,000.

Strand (Indie) (2,000; 28-40-50)—'Zanzibar' (Par) and 'District Attorney' (Rep) (2d wk). Promising good $6,500. Last week knocked off zowie $10,000.

H.O.s Depress Chi; Second Round Of 'Zanzibar'-Vaude 35G, 'Jones' $16,000, 'Caravan'-Shep Fields 19G

Chicago, April 22.

Trade is all right around the picture theatres in the loop, with most of the attractions indicating good strength and profits.

Number of hold-over items is depreciating the general total, but the basic wicket power is still there. 'Gone with the Wind' is back for a third stand in the loop and its fourth house, going into the Garrick for a spell. Chicago is holding over 'Zanzibar' and rightly so because the show came through with a walloping money session last week, aided and abetted by Eddy Howard. United Artists has a second-weeker in 'Ziegfeld Girl.' However, here the prospects are far from bright following a week of poor word-of-mouth.

Best of the holdovers on current long-run strength is 'Fantasia' which, after a few soggy weeks, has suddenly found itself and is now settling down for real money. Has been adding morning shows on the week-ends and lowered some admissions, which has resulted in fine strength.

Palace has the top opening set-up of the week with a dynamite session in the bag with 'Devil and Miss Jones' and 'Girl, Guy and Gob.' Sold to the hilt, this combination started at capacity and is whamming home a sizzling week.

Estimates for This Week

Apollo (Disney) (1,200; 40-50-75-$1.10-$1.65)—'Fantasia' (Disney) (9th wk). Has been building nicely during the past couple of weeks, and now is riding high, coming up currently with big $11,000 after snatching hotcha $9,800 last week.

Chicago (B&K) (4,000; 35-55-75)—'Zanzibar' (Par) and stage show, Eddy Howard heading. Second week for this combination, and another honey total at $35,000 after whacking $44,200 last week.

Garrick (B&K) (900; 35-55-65-75)—'Gone' (M-G). This is fourth house for this picture in the loop. It's back here following a series of playing dates in the nabes. Still exhibiting profitable strength at $6,000. Last week 'Topper Returns' (UA), good $5,500.

Oriental (Todd) (3,200; 28-44)—'Queen's Penthouse' (Col) and 'Red, Hot and Beautiful' unit on stage. Pretty good combo that is upping the take considerably, and managing neat $14,000. Last week 'Wild Man Borneo' M-G) and vaude, started okay, but shot downward on the toboggan to weary $10,200.

Palace (RKO) (2,700; 33-44-66)—'Miss Jones' (RKO) and 'Girl, Guy' (RKO). Great combination for laughs, and business is shooting the wicket to a whirling $16,000. Last week 'Nice Girl' (U) and 'Man Lost' (U), finished fortnight to good $9,200.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Footsteps' (WB). Going to satisfactory initial week's total at $10,-000. Last week 'Ends Night' (M-G), came up with so-so $8,100.

State-Lake (B&K) (2,700; 28-44)—'Caravan' (Par) and vaude. Shep Fields orchestra heading the stage line-up, and is really the boxoffice backbone of the week. Will come through with vociferous $19,000. Last week 'Buck Privates' (U) had them roaring to healthy and happy $18,000.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Ziegfeld Girl' (M-G) (2d wk). Dipping quickly and not here for long. Started well, but slid to $14,000 for initial week, and will sag further to $9,500 currently.

'BISHOP'-'BAD' $8,500, K. C.; 'ZANZIBAR', 2D, 8G

Kansas City, April 22.

Newman is travelling a merry pace on the highway to heavy money with 'Road to Zanzibar.' Last week this film topped anything of the year, with the exception of 'Northwest Mounted,' which played at increased tariffs. Now in its second week, the Crosby-Hope-Lamour opus is continuing distancing most first weeks, and is certain of extended playing time. Also spotlighted in a second week is 'That Night in Rio' in the Esquire and Uptown.

Tower has something of a name with Rosita Royce for the marquee, and holding a more than average pace. 'Back in the Saddle' is the film. New pix are led by 'Cheers for Miss Bishop' at the Midland where 'Bad Man' is a strong second feature. Orpheum has a so-so entry in 'Wagons Roll at Night' with 'Scattergood Baines' in an assisting role.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Night Rio' (20th). Rhumbas through a second week. Current stanza nice $5,500, after first week's solid $8,500.

Midland (Loew's) (4,101; 10-28-44) —'Cheers Bishop' (UA) and 'Bad Man' (M-G). Best of the new films, but not heavy luggers. Fair $8,500. Last week 'Men Boys Town' (M-G) and 'Road Show' (UA), good $10,500.

Newman (Paramount) (1,900; 10-28-44)—'Zanzibar' (Par) (2d wk). Very strong $8,000. Last week went over $11,000 to beat anything at regular prices here in a year.

Orpheum (RKO) (1,500; 10-28-44) —'Wagons Roll' (WB) and 'Scattergood Baines' (RKO). Fair biz, $5,000. Last week 'Miss Jones' (RKO) and 'Melody Three' (RKO), did well, but none too strongly, $7,000.

Tower (Joffee) (2,110; 10-30)—'Back in Saddle' (Rep), with Rosita Royce heading stage bill. Around $6,500, not bad. Last week 'Man Betrayed' (Rep) with Benny Meroff's 'Funzafire' unit on stage (40c top for first time in a year), solid $8,000.

H.O.S DOMINATE MPLS.; 'RIO' FAIR 6½G

Minneapolis, April 22.

Holdovers continue to predominate the film lineup. Currently, instead of the customary two or three, there are no less than four—'Fantasia,' 'Road to Zanzibar,' 'Buck Privates' and 'The Devil and Miss Jones.'

The holdover blitzkrieg limits newcomers to 'That Night in Rio,' 'The Sea Wolf' and 'Maisie Was a Lady,' at the State, Orpheum and Gopher, respectively. Inasmuch as the Aster forgoes its usual double features in order to house the amazing 'Buck Privates,' movie there is its five weeks at the Gopher, this probably represents a new low in premieres.

Getting a better break because of the limited public choice, one of newcomers is giving a good boxoffice account of itself, 'Sea Wolf.'

Cooler weather is a boxoffice help all around. The first stage show in several weeks, Wayne King, comes into the Orpheum Friday (25).

Estimates for This Week

Aster (Par-Singer) (900; 28)—'Buck Privates' (U) (6th wk). Moved here from Gopher, and policy and prices changed accordingly. Has the film crowd popeyed in consequence of its remarkable pulling power. Looks like fine $2,600 after more than $21,000 in five weeks at the Gopher. Last week, 'Invisible Woman' (U) and 'Great Nobody' (WB), dual first-runs, $1,400 in five days, good; and 'Robber Range' (RKO) and 'Footlight Fever' (RKO), also dual first-runs, mild $700 in three days.

Century (Par-Singer) (1,600; 28-39-44)—'Zanzibar' (Par) (2d wk). Stretching toward big $4,500. May run a third week. Great fine $10,100 first week at State. Last week, 'Hardy's Secretary' (M-G), $3,200, light, after big $9,200 first week at State. Prior week 'Gone' (M-G) grossed $8,000, instead of $5,500 previously reported for fourth and final week, making approximately $30,000; instead of $25,000, for month's run.

Gopher (Par-Singer) (998; 28)—'Maisie Lady' (M-G). Heading toward only $2,500, mild. Last week, 'Buck Privates' (U) (5th wk), $3,500, big.

Minnesota (Mpls. Theatre Co.) (1,855; 50-$1.50)—'Fantasia' (Disney) (2d wk). Stiff scale a boxoffice deterrent in this town. Hopping along, however, to $8,000 clip, which isn't hay. Last week, $10,000, good.

Orpheum (Par-Singer) (2,800; 28-39-44)—'Sea Wolf' (WB). Strong fare that the male fans gobble up, but feminine trade not attracted so well. Headed for mighty weak $7,500, however. Last week, 'Miss Jones' (RKO), $3,800, bad for good picture.

State (Par-Singer) (2,300; 28-39-44)—'Night Rio' (20th). Fair $6,500 indicated. Last week, 'Zanzibar' (Par), $10,100, very big.

Uptown (Par) (1,200; 28-39)—'Mr. and Mrs. Smith' (RKO). First neighborhood showing heading for nice $3,000. Last week, 'Virginia' (Par), first neighborhood showing, $2,800, pretty good.

World (Par-Steffes) (350; 28-39-44-55)—'Miss Jones' (RKO) (2d wk). Moved here from Orpheum after light week there. Very well liked, but can't bring 'em in. Mild $1,200 in prospect. Last week, 'Eve' (Par) (3d wk), $1,400, okay.

First Runs on Broadway

(Subject to Change)

Week of April 24

Astor—'I Wanted Wings' (Par) (5th wk.).

Broadway—'Fantasia' (Disney) (24th wk.).

Capitol—'Ziegfeld Girl (M-G). *(Reviewed in Current Issue)*

Criterion—'A Girl, a Guy and a Gob' (RKO). *(Reviewed in VARIETY March 5)*

Globe—'Girl in the News' (20th) (26).

Music Hall—'That Hamilton Woman' (UA) (4th wk.).

Palace—'Model Wife' (U) (23). *(Reviewed in VARIETY April 16)*

Paramount—'Road to Zanzibar' (Par) (3d wk.).

Rialto—'Black Cat' (U) (25).

Rivoli—'Flame of New Orleans' (U) (25).

Roxy—'Great American Broadcast' (20th).

Strand—'Great Lie' (3d wk.).

Week of May 1

Astor—'I Wanted Wings' (Par) (6th wk.).

Broadway—'Fantasia' (Disney) (25th wk.).

Capitol—'Ziegfeld Girl (M-G) (2d wk.).

Criterion—'Sis Hopkins' (Rep). *(Reviewed in VARIETY April 9)*

Globe—'Girl in the News' (20th) (2d wk.).

Music Hall—'That Uncertain Feeling' (UA). *(Reviewed in VARIETY March 19)*

Palace—'Citizen Kane (RKO). *(Reviewed in VARIETY April 16)*

Paramount—'Road to Zanzibar' (Par) (4th wk.).

Rivoli—'Flame of New Orleans' (U) (2 wk.).

Roxy—'Great American Broadcast' (20th) (2d wk.).

Strand—'Great Lie' (WB) (4th wk.).

DET. STURDY; 'SUN' - VAUDE BIG $24,000

Detroit, April 22.

Biz continues to run strong and well-distributed in Detroit. Grosses are staying above average this week despite the advent of baseball, which, in this town, has shot matinees plentifully. But poor afternoon b.o. is being offset by big nights.

Michigan will race well out to the fore this week with 'Reaching for the Sun,' carried locally under its original title, 'F.O.B. Detroit,' and featuring Edith Bracken, of the pic, in its stage show. Fox will reach average or better with the combination of 'Night in Rio' and 'Sleepers West,' former a h.o.

Holding up the general grosses will be the United Artists, headed into a high bracket with 'Ziegfeld Girl' and 'Free and Easy,' while the Palms-State, holding over 'Road to Zanzibar' and 'Mary Dugan,' after a big week at the Michigan, will be up to five figures. Adams is trying a horror duo, 'Man-Made Monster' and 'Horror Island,' to shake out an approximate $7,000.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) —'Man-Made Monster' (U) and 'Horror Island' (U). Using a new bill for a change with nice $7,000 in view. Last week, 'Buck Privates' (U) and 'Lone Wolf Chance' (Col), former a h.o. from Fox, ditto.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Night Rio' (20th) (2d wk) and 'Sleepers West' (20th). Latter is freshener on the h.o. which still looks for $15,000 after $20,000 last week, when it was paired with 'Missing Days' (Col).

Michigan (United Detroit) (4,000; 30-40-55)—'Reaching Sun' (Par) with Harry James orchestra, Eddie Bracken and Kitty Carlisle on stage. Big $24,000 coming up. Last week, 'Zanzibar' (Par) and 'Mary Dugan' (M-G), hefty $20,500.

Palms-State (United Detroit) (2,000; 30-40-55) — 'Zanzibar' (Par) and 'Mary Dugan' (M-G). Bill moved over from Michigan should hit choice $12,000. Last week, 'Dictator' (UA) (3d wk) and 'Eve' (Par), slick $10,000.

United Artists (United Detroit) (2,000; 30-40-55) — 'Ziegfeld Girl' (M-G) and 'Free, Easy' (M-G). Away strong to sweet $14,000 and probable holdover. Last week, 'Hardy's Secretary' (M-G) and 'Wild Man' (M-G) (2d wk), strong $14,000 after Hol; Week hit $13,000.

Wilson (2,000; 50-75-$1.10-$1.65)—Fantasia' (Disney) (10th wk). Falling away again to dull $6,000, after school holiday boost to $7,000.

'Hamilton' $96,500 in Its 3d Week, 'Zanzibar'-Goodman, 56G, 2d, Pace N.Y.; 'Lie'-J. Dorsey, 2d, Good 35G

Easter week and balmy weather proved a bonanza for all the theatres, including in neighborhoods, but with the return of kids to school on Monday (21), the business dipped considerably. The weekend was good downtown, but in the nabes it was under expectations, a west side manager pointing out that there were plenty of people on the streets but that they were just walking.

Aside from the summery weather, what probably cut into the neighborhood theatres quite a lot were the weekend ball games. On Sunday (20) the Polo Grounds played to a new high of 56,000 people who jammed in to see the Giants-Dodgers game. Racing also has been drawing heavily, with the Saturday attendance topping 30,000. Nippier weather arrived yesterday (Tues.) and probable that summer will be retarded a little further than evident last week. That should help regardless of various oppositional factors, including daylight saving which begins Sunday (27).

Bulk of this week's business is going into the Music Hall, Paramount and Strand, former two being exceptionally strong, while the Strand is holding up well after a powerful first week.

'Hamilton Woman,' nesting at the Hall, is laying golden eggs, with the Easter basket last week, picture's second, adding to a terrific $108,500. This stanza, the third, will be a strong $96,500 and on that smart pace a fourth week will be played. Why turn 'em out when they're making a lot of money,' says Russell V. Downing, treasurer of the Hall.

Par tees off its third week today (Wed.) with 'Road to Zanzibar' and Benny Goodman. The show got $56,000 on the second week ending last night (Tues.) and $67,500 over the first seven days, socko takings. Picture will go four weeks but Goodman can remain only three due to prior one-nighter commitments. As a result Harry James will be brought in for the final week, balance of the stage show remaining unchanged.

With Zeb Epstin cleverly manipulating his prices and changing in accordance with the press of the patronage, the Strand stumbled to a very strong $47,000 the first week with 'Great Lie' and Jimmy Dorsey. On the second lap the show looks about $35,000, satisfactory, and will hold over.

'Lady from Cheyenne' hasn't got what it takes these days and it will be lucky to hit $32,000 at the Roxy, pretty disappointing. Gets only the one week. 'Great American Broadcast' being rushed in tomorrow (Thurs.).

State isn't doing well with 'Lady Eve' and the Clyde McCoy orchestra, only about $17,500 being seen, being almost always fails to get a strong play on Par pictures that have been milked on extended runs at the Paramount. 'Eve' was there for three weeks.

Among new films coming in this week are 'Flame of New Orleans,' due at the Rivoli Friday night (25), and 'Zegfeld Girl,' which opens at the Capitol tomorrow morning (Thurs.). Cap drew a dud in 'Men of Boys Town' this week on the forced holdover being bad at only about $12,000. The first seven days over Easter was only $20,000, pretty heartbreaking.

Most important coming opening is 'Citizen Kane,' which alights at the Palace for a twice-daily run at $2 top on May 1. There is a terrific demand for tickets currently for opening night. Advance sale began Monday morning (21), and $400 in tickets were sold during the first hour. On the day the sale ran $1,200 and figured that by May 1 it may go to $10,000 or over.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'I Wanted Wings' (Par) (4th week). Tapering off and last week (9d) $9,100, which under the overhead that obtains means a few chips. Remains a total of eight weeks, however, Par having taken house for that distance.

Broadway (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (23d week). Picked up nicely, last week (22d) having been $20,000, excellent profit. House makes it over $9,000.

Capitol (4,820; 35-55-85-$1.10-$1.25) —'Men of Boys Town' (M-G) (2d-final week). They don't want this one seemingly, no more than about $12,000 appearing the answer on the holdover following a fine week's gross of $20,000, also not good. 'Ziegfeld Girl' (M-G) opens tomorrow (Thurs).

Criterion (1,662; 28-44-55-65)—'Girl, Guy and Gob' (RKO) moves in here today (Wed.) after slow week with 'Mr. District Attorney' (Rep), $5,500. Behind that 'Penalty' (M-G) got $6,000, also light.

Globe (1,180; 29-35-55)—'Missing 10 days (Col). Snailing along for only about $5,000, same as grossed the prior (2d) week with 'Escape to Glory' (Col).

Palace (1,700; 20-35-55) — 'Sea Wolf' (WB) (2d run) and 'Model Wife' (U) (1st run), dualed, open today (Wed.). 'Nice Girl' (U) (2d run) and 'Dead Men Tell' (WB) (1st run) finished last night (Tues.) at $8,000, just fair. Prior double bill, 'Night in Rio' (20th) (2d run) and 'Scotland Yard' (20th) (1st run), got $8,200. House goes two-a-day at $2 top on May 1 with 'Citizen Kane' (RKO), on which advance sale started Monday (21), being $1,200 on the day.

Paramount (3,664; 35-55-85-99)— 'Zanzibar' (Par) and Benny Goodman (3d week). Begins third inning today (Wed.) after closing second at $56,000, very smashy. First week elegant $76,500, second best for house under more than five years of the pit-band policy. Picture stays a fourth week, but Goodman can't, latter being substituted on stage by Harry James for the windup.

Radio City Music Hall (5,960; 44-55-85-$99-$1.65)—'Hamilton Woman' (UA) and stage show (3d week). A mighty coin-getter, this week (3d) appearing $96,500. The second was $108,500, very fancy, while the first over Holiday week was $96,500. Holds a fourth week. Only five other pictures have gone beyond three here.

Rialto (750; 28-44-55)—'Ride On, Vaquero' (20th). Perhaps $5,500, mildish. Last week, 'Flying Wild' (U), a tame $5,000.

Rivoli (2,092; 40-65-99)—'John Doe' (WB) (7th-final week). Goes an additional two days on a seventh week, the sixth having ended last night (Tues.), gross for it being $12,-000. The fifth round was $16,000, slow. 'Flame of New Orleans' (U), on which that 24-sheet should help things up in the accessories department of the U exchanges, opens Friday night (25).

Roxy (5,835; 35-55-65-75-85)—'Lady from Cheyenne' (U) and stage show. The whales are turning pretty slowly here, no more than $32,000 being expected. Last week, second for 'Pot o' Gold' (UA), $33,500, the Easter hypo making it possible to top the first seven days, when $32,000 was grossed. On the engagement a disappointer.

State (3,00; 28-44-55-75-90-$1.10)— 'Lady Eve' (Par) (2d run) and Clyde McCoy. A sluggish $17,500 would seem to be all, due probably to a great extent because 'Eve' was at the Par three weeks on first run and played to a flock of people there. Last week 'Dictator' (UA) (2d run) and a vaude bill including Joe E. Lewis and Peggy Fears, house finished strong to hitting close to $30,000.

Strand (2,767; 35-55-75-85-99)— 'Great Lie' (WB) and Jimmy Dorsey. A muscular combination at the b.o., first week coming through to an excellent $47,000, while on the holdover the going suggests about $35,000, also fine. Sticks a third week, starting Friday (25).

Dodgers and Coney Island Boff B'klyn; 'Nice'-'Yard' $18,000

Brooklyn, April 22.

Too many outdoor attractions, and arrival of balmy weather had a depressing effect on downtown grosses. Coney Island boardwalk and Ebbetts Field, when Dodgers were home, appeared to be getting lion's share of biz. RKO Albee with 'Nice Girl' and 'Scotland Yard' topping other deluxers this stanza. Loew's Metropolitan trailing with 'So Ends Our Night' and 'Maisie Was Lady.' Fabian's Fox and Paramount doing about the same.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)— 'Nice Girl' (U) and 'Scotland Yard' (20th). Okay $18,000. Last week 'Topper Returns' (UA) and 'Dead Men Tell' (WB), unwanted $15,000.

Fox (Fabian) (4,023; 25-35-50) — 'Road Show' (UA) and 'Submarine Zone' (Col). So-so $15,000. Last week 'Sea Wolf' (WB) and 'You're the One' (Par), good $18,000.

Met (Loew's) (3,618: 25-35-50) — 'Ends Night' (U) and 'Maisie Lady' (M-G). Pleasant $17,000. Last week, 'Hardy's Secretary' (M-G) and 'Rage Heaven' (M-G), fine $21,000.

Paramount (Fabian) (4,126; 25-35-50) — 'Cheers Bishop' (UA) and 'Great Nobody' (WB). Quiet $15,000. Last week, 'Adam' (Col) and 'Las Vegas Nights' (Par), good $18,000.

Strand (WB) (2,870; 25-35-40) — 'School for Husbands' (Ind) and 'Virgin Bride' (Ind). Fair $4,500. Last week 'Boundin' (Par) and 'Mr. Dynamite' (U), good $5,000.



BIG NEWS FOR MAY 4TH!

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Spring Fever Hurts Philly; But 'Lie' Okay $18,500, 'Ziegfeld' Sock $19,000

Philadelphia, April 22.
(Best Exploitation: Stanley)

Competish of big league baseball, golf courses and other outdoor attractions is proving tough for flimers during the unseasonable heat wave of the past couple of days, and is resulting in a drop in downtown b.o.s. Only the presence of powerful product in key spots is saving the week from a more serious drought.

Holding their own among the newcomers are 'Ziegfeld Girl' and 'Great Lie,' while among the h.o.s 'Road to Zanzibar' and 'Great Dictator' are chalking up nice grosses. Latter is skedded to be yanked at the end of this trip to make room for product that's being bottled up again because of the long run of the Chaplin starrer and 'Fantasia.'

Exploitation palm goes to the Stanley with its wide campaign for 'Ziegfeld Girl.' A fashion show featuring some of the actual gowns worn in the production received plenty of attention in the dailies. Every music store in the city-center and many in the hinterlands were tied up with displays on the songs in the film. A 'Judy Garland Contest,' to find the girl most resembling the starlet, was held by the Daily News.

Estimates for This Week

Aldine (WB) (1,303; 50-75-86-$1.14-$1.71) — 'Fantasia' (Disney) (10th wk). Slumping badly this stretch with a bare $6,500. Last week a trifle better with $7,000.

Arcadia (Sablosky) (35-46-57)—'Nice Girl' (U) (3d run). Opened yesterday (Monday). Last week 'Hardy's Secretary' (M-G), a profitable $3,000 for a second-run try.

Boyd (WB) (2,560; 35-46-57-68)—'Great Lie' (WB) (2d wk). Getting an okay $18,500. Last week 'Men Boys Town' (M-G), fair $10,000 for second week.

Earle (WB) (2,350; 35-46-57-68-75)—'Girl, Guy' (RKO) with Abe Lyman's band on stage. Suffering from b.o. anemia and will barely make house par of $18,000. Last week 'Las Vegas Nights' (Par) and stage show featuring Will Bradley orchestra tumbled in stretch and wound up with a sour $16,500 after smazzy start.

Fox (WB) (2,423; 35-46-57-68)—'Zanzibar' (Par) (2d wk). Ringing up a tuneful $16,500 for holdover round. Bow-in last week a smashing $21,000. May hold third trip.

Karlton (WB) (1,066; 35-46-57-68)—'Buck Privates' (U) (2d run). Just barely making the right side of ledger with $4,300. Last week 'Sea Wolf' (WB) a disappointing $4,000 for a subsequent-run showing.

Keith's (WB) (1,970; 35-46-57-68)—'Men Boys Town' (M-G) (2d run). Satisfactory $4,800 after moveover from Boyd. Last week 'Nice Girl' (U), fair $4,300 for second run.

Stanley (WB) (2,916); 35-46-57-68)—'Ziegfeld Girl' (M-G). Opened Saturday (19) and looks like it's headed for sock $19,000. Last week 'Night Rio' (20th) wound up with soso $16,500.

Stanton (WB) (1,457; 35-46-57-68)—'Dictator' (UA) (7th wk). Not letting up on its fast pace with a slick $7,200 for seventh round. Could probably stay indefinitely, but it's skedded to be yanked at end of this week for 'Bad Man.' Last week, snappy $7,500.

'ZANZIBAR' TERRIF 11G IN PORT.; PLENTY H.O.S

Portland, Ore., April 22.

All but one major spot holding. 'Road to Zanzibar' is getting all the new-show trade for the Paramount, and looks like a winner at $11,000.

'Men of Boys Town,' at the Broadway, holds the No. 1 niche among the second-week flock.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Men Boys Town' M-G). Still doing well in its second week for hearty $6,000. First week, great $8,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50) — 'Sea Wolf' (WB) and 'Queen's Penthouse' (Col), moved over from Paramount for a second stand. $3,800 expected. Last week (40-55), 'Gone' (M-G) returned to squeeze to the last dime possible for No. 1 house showing, but was disappointing at $3,500.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Night Rio' (20th) and 'Ride, Kelly' (20th). Second week going for nice $5,000, after a first wow week to $7,500.

Paramount Hamrick-Evergreen) (3,000; 35-40-50)—'Zanzibar' (Par) and 'Scattergood Baines' (RKO). Looks like terrific $11,000. Last week, 'Sea Wolf' (WB) and 'Queen's Penthouse' (Col) pulled great $8,000, and moved to the Mayfair.

United Artists (Parker) (1,000; 35-40-50)—'Nice Girl' (U) and 'Mr. Dynamite' (U). Second week in line for satisfactory $4,600. First week, over for big $7,000.

Key City Grosses

Estimated Total Gross
This Week **$1,562,400**
(Based on 24 cities, 168 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,619,100**
(Based on 26 cities, 176 theatres)

'Zanzibar,' $15,000, 'Jones,' 11G, Best In Average Cincy

Cincinnati, April 22.

Improved product, plus relief from abnormally hot weather that hatched eggs in most cages during Easter Week, are restoring main stem's biz to seasonal par.

'Road to Zanzibar' at the Albee is fronting the pack with the burg's best mark for several weeks. Palace is okay with 'Devil and Miss Jones.' Grand has a duller in 'Sis Hopkins.' Of the holdovers, 'Men Boys Town,' in the Capitol, is leading; 'Night in Rio' being mild for Keith's, and 'Model Wife' limp at the Lyric.

Ted Weems' orchestra is lifting the combo Shubert to an okay figure and the theatre's tallest in four weeks. Pic is 'Melody for Three.'

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Zanzibar' (Par). Big $15,000, burg's best for several weeks. Last week, 'Men Boys Town' (M-G), perked in last half to wind up with a good $13,000.

Capitol (RKO) (2,000; 33-40-50)—'Men Boys Town' (M-G). Moveover from Albee for extended first run. Okay $4,500. Last week, 'Lady Cheyenne' (U), first-run moveover (2d wk), terrible $2,500.

Family (RKO) (1,000; 15-28)—'Mr. Dynamite' (U) and 'Ride, Kelly' (20th), split with 'Mutiny in Arctic' (U) and 'Couldn't Say No' (WB). Average $1,000. Last week, 'Mad Chump' (U) and 'Murder Among Friends' (20th), divided with 'Back in Saddle' (Rep) and 'Gangster Sea' (Ind), fair $1,900.

Grand (RKO) (1,430; 33-40-50)—'Sis Hopkins' (Rep). Dull $3,500. Last week, 'Model Wife' (U), poor $3,000.

Keith's (Libson) (1,500; 33-40-50)—'Night Rio' (20th). Transfer-in from Palace for second week. Mild $3,500. Last week, 'Bringing Up Baby' (RKO) (revival), awful $2,000.

Lyric (RKO) (1,400; 33-40-50)—'Model Wife' (U). Switched from Grand for second week. Very poor $2,000. Last week, 'Convoy' (RKO) and 'Scattergood Baines' (RKO), twinned, six days, sad $2,000.

Palace (RKO) (2,600; 33-40-50)—'Miss Jones' (RKO). Okay $11,000. Last week, 'Night Rio' (20th), ditto.

Shubert (RKO) (2,150; 33-44-60)—'Melody Three' (RKO) and 'Ted Weems' band. Weems the magnet for an okay $11,000, an improvement over past several weeks. Last week, 'Repent Leisure' (RKO) and 'Red, Hot and Beautiful' revue, $7,000, bottom mark for season.

'RIO' 8G IN MONTREAL

'Privates' Plenty Good 6½G—'Rage' Weak $3,000

Montreal, April 22.

Palace, with 'Night in Rio,' is in top spot currently having a swell $8,000 sight. Deanna Durbin's marriage will help 'Nice Girl,' h.o. at Loew's. Capitol has good soldier pic in 'Buck Privates,' which should run to nice $6,500.

Orpheum did well last week with 'Monte Cristo,' and will cash in on repeat currently.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Night Rio' (20th). Good $8,000 in sight. Last week, 'Zanzibar' (Par), satisfactory $6,300.

Capitol (CT) (2,700; 25-45-55)—'Buck Privates' (U) and 'Madame La Zonga' (U). Topical and above average fan fodder should realize good $6,500. Last week, 'Hardy's Secretary' (M-G) and 'Phantom Submarine' (Col), disappointed at $6,000.

Loew's (CT) (2,800; 30-40-60)—'Nice Girl' (U) (2d wk). Handsome $9,500 of last week will be followed by good $6,000 currently.

Princess (CT) (2,300; 25-34-50)—'Rage Heaven' (M-G) and 'Blonde Inspiration' (M-G). Pointing to weak $3,000. Last week, 'Mary Dugan' (M-G) and 'Free, Easy' (M-G), weak $2,500.

Orpheum (Ind) (1,100; 25-40-50)—'Son Cristo' (UA) (2d wk). Sighting good $4,200 after excellent $6,000 last week.

Cinema de Paris (France-Film) (600; 25-50)—'Mayerling et Serajevo.' Looks like good $2,000. Last week, third repeat of 'Mayerling,' good $1,000.

St. Denis (France-Film) (2,300; 25-34)—'Battements de Coeur' and 'Le Voleur.' Good $5,000 ahead. Last week, 'Danube Bleu' and 'Gardons Notre Sourire,' nice $5,300.

MEMPHIS N.G.; 'POT' $5,200

Memphis, April 22.

'Pot o' Gold' is setting the pace this week at Loew's Palace despite lukewarm notices. Ice didn't rap it particularly but neither did they rave. Still, it is managing to show the way in a town that's off again after a week's post-Lenten flurry.

Scribes went for RKO's 'Devil and Miss Jones' at Loew's State in large manner, but take is nothing to whoop about.

Competition from baseball, plus the lure of outdoors as spring commences, may be accountable.

Estimates for This Week

New Malco (Lightman) (2,800; 10-33-44)—'Man Lost' (U) (four days). Probable $2,000 in bobtailed week. Last week, 'Zanzibar' (Par), $6,300, plus $1,300 on two day h.o., swell.

Palace (Loew) (2,200; 10-33-44)—'Pot Gold' (U). Looks like radio appeal means a lot here. Heidt program pushing this one's lure to $5,200. Last week, 'Men Boys Town' (M-G), $5,300, very good.

State (Loew) (2,600; 10-33-44)—'Miss Jones' (RKO). Only fair. Will rate $4,500. Last week, 'Night Rio' (20th), $4,800, about as anticipated.

Strand (Lightman) (1,000; 10-22-33)—'Back Street' (U) (2d run), three days; 'Border Vigilantes' (Par), two days; 'Ends Night' (UA), two days. Pointing to average $1,600. Last week, 'Buck Privates' (U) (2d run), three days; 'Road Show' (UA) (2d run), two days, and 'Ridin' Rainbow' (Rep), two days, $1,400, poor.

Warner (WB) (2,300; 10-33-44)—'Great Lie' (WB) (2d wk). May pull as much as $2,000. Last week, $5,100, good.

'TOPPER'-WAYNE KING SOCK $20,000, OMAHA

Omaha, April 22.

Wayne King's band and revue plus 'Topper Returns' on the screen jumped to what looks like the smash division at the Orpheum. Pace is set for a terrific $20,000. Sammy Kaye's $21,000 may also be threatened by the tremendous pull of the King ensemble which opened its road tour here.

'Adam Had Four Sons' and 'Blondie Goes Latin' at the Brandeis will move up to a healthy $6,000. At the Omaha, 'Men of Boys Town' ran only four days into its second week for $6,100, giving way Sunday to 'Road to Zanzibar' and 'Father's Son' for what looks like a very good $10,000.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-40-55)—'Topper Returns' (UA) and Wayne King orchestra and revue. Smash $20,000. Last week, 'Night Rio' (20th) and 'Ride, Kelly' (20th), very good $12,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Adam' (Col) and 'Blondie Latin' (Col). Nice $6,000. Last week, 'Miss Jones' (RKO) and 'Melody Three' (RKO), good $5,300.

Omaha (Tristates) (2,000; 10-30-40)—'Zanzibar' (Par) and 'Father's Son' (WB). Open Sunday (27). Looks good for $10,000. 'Men Boys Town' (M-G) second week ran four days to $6,100, after the prior full week had garnered $10,500.

State (Goldberg) (1,000; 10-20-25)—'Mr. and Mrs. Smith' (RKO) and 'Come Live' (M-G), split with 'Devil Commands' (Col), 'Victory' (Par) and 'Bank Dick' (U). Fair $1,000. Last week, 'Ride, Kelly' (M-G), single-featured split with 'Vigilantes' (U)? 'Bit of Heaven' (U) and 'Honeymoon Three' (WB), ditto.

Town (Goldberg) (1,500; 10-20-25)—'Colorado' (Par) Sunday-Monday (WB) and 'Honeymoon Three' (WB), split three ways with 'Ghost Patrol' (Cap), 'Spending' (WB) and 'Across Sierras' (Col), 'Favorite Wife' (RKO), 'Bit of Heaven' (U). Only fair $1,000. Last week, 'Bury Me Not' (WB), 'Villain Pursued' (RKO), 'Black Parrot' (U), three way split with 'Return Wild Bill' (Col), 'Always Kind' (WB), 'White Eagle' (Col) serial and 'Outlaws Panhandle' (Col), 'Thing Called Love' (Col), 'Give Wings' (U), ditto.

Avenue - Military - Dundee (Goldberg) (1,950; 10-25)—'Mr. and Mrs. Smith' (RKO), 'Come Live' (M-G), split with 'Where Get Girl' (U), 'Victory' (Par) and 'Bank Dick' (U). Good $1,200. Last week, 'Philadelphia' (M-G), single-featured, split with 'Vigilantes' (U), 'Bit of Heaven' (U) and 'Honeymoon Three' (WB), ditto.

MEMPHIS N.G.; 'POT' $5,200

Memphis, April 22.

'Pot o' Gold' is setting the pace this week at Loew's Palace despite lukewarm notices. Ice didn't rap it particularly but neither did they rave. Still, it is managing to show the way in a town that's off again after a week's post-Lenten flurry.

Scribes went for RKO's 'Devil and Miss Jones' at Loew's State in large manner, but take is nothing to whoop about.

Competition from baseball, plus the lure of outdoors as spring commences, may be accountable.

Estimates for This Week

New Malco (Lightman) (2,800; 10-33-44)—'Man Lost' (U) (four days). Probable $2,000 in bobtailed week. Last week, 'Zanzibar' (Par), $6,300, plus $1,300 on two day h.o., swell.

Palace (Loew) (2,200; 10-33-44)—'Pot Gold' (U). Looks like radio appeal means a lot here. Heidt program pushing this one's lure to $5,200. Last week, 'Men Boys Town' (M-G), $5,300, very good.

State (Loew) (2,600; 10-33-44)—'Miss Jones' (RKO). Only fair. Will rate $4,500. Last week, 'Night Rio' (20th), $4,800, about as anticipated.

Strand (Lightman) (1,000; 10-22-33)—'Back Street' (U) (2d run), three days; 'Border Vigilantes' (Par), two days; 'Ends Night' (UA), two days. Pointing to average $1,600. Last week, 'Buck Privates' (U) (2d run), three days; 'Road Show' (UA) (2d run), two days, and 'Ridin' Rainbow' (Rep), two days, $1,400, poor.

Warner (WB) (2,300; 10-33-44)—'Great Lie' (WB) (2d wk). May pull as much as $2,000. Last week, $5,100, good.

L.A. Listless; 'Zanzibar'-Phil Harris Orch, $30,000, Start Three-Wk. Run; 'Rio' So-So $24,500, H.O.s Mild

Los Angeles, April 22.

Paramount, with 'Road to Zanzibar' and the Phil Harris band on stage, leads the town currently and show will probably stick for three weeks. 'Night in Rio,' at the State and Chinese, is not showing the strength that was expected although combined take will be close to the $25,000 mark.

Holdovers include 'Devil and Miss Jones' at the RKO and Pantages; 'Sea Wolf' at the Warners Downtown and Hollywood; 'Fantasia' at Carthay Circle; 'That Hamilton Woman' at the Four Star, and the Hawaii dual bill.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 83-$1.10-$1.65)—'Fantasia' (Disney) (12th wk). Dropped somewhat after the Easter week, with fair $8,000 in prospect. Last week, just topped $11,500, excellent.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Night Rio' (20th) and 'Jennie' (20th). Should wind up with around $10,000. Last week, 'Men Boys Town' (M-G) and 'Free, Easy' (M-G), only fair $9,200.

Downtown (Fox) (1,018; 30-44-55)—'Sea Wolf' (WB) and 'Mr. Nobody' (WB) (2d wk). Biz holding firm and another $8,400 in prospect, after first stanza turned in lucrative $13,500.

Four Star (UA-F-WC) (900; 30-44-55)—'Hamilton Woman' (UA) (5th wk). Nearing the end of its run and will fold in another week or two. Current take around $3,000, compared with okay $4,400 last week.

Hawaii (G&S) (1,100; 30-44)—'Emperor Jones' (Levinson) and 'Break News' (Tri-Films) (2d wk). Looks like around $2,100 after first week hit satisfactory $3,200, not nearly as good as anticipated.

Hollywood (WB) (2,756; 30-44-55)—'Sea Wolf' (WB) and 'Mr. Nobody' (WB) (2d wk). Holdover headed for so-so $6,500, after first week topped $11,800.

Orpheum (B'way) (2,200; 30-44-55)—'Wild Man of Borneo' (M-G) and 'Laddie' (RKO) with $3,400. Last of Bowes Spring Jubilee unit. Will hit probable $7,000, after first week of Bowes troupe with 'Back in Saddle' (Rep) and 'Youth Served' (20th), reached very good $11,600.

Pantages (Par) (2,812; 30-44-55)—'Miss Jones' (RKO) (2d wk) and 'Mr. Dynamite' (U). With main feature held over, house is headed for $7,500, first week with 'Love Wolf Chance' (Col), as bottom feature, very good $12,400.

Paramount (Par) (3,595; 30-44-55-75)—'Zanzibar' (Par) and Phil Harris orchestra on stage. Initial week is expected to be a three-week run. Gross on initial stanza hitting terrific $30,000. Harris band is engaged for two weeks only, but film is expected to remain longer. Last week, 'Power Dive' (Par) and Kay Kyser orchestra, just topped $40,000, new house record.

RKO (RKO) (2,872; 30-44-55)—'Miss Jones' (RKO) (2d wk) and 'Mr. Dynamite' (U). Will probably add another $7,600 on holdover, after first week of 'Jones' with 'Lone Wolf Chance' piled up lucrative $12,600.

State (Loew's) (2,404; 30-44-55-75)—'Night Rio' (20th) and 'Jennie' (20th). Okay $14,500, although below what was expected. Last week, 'Men Boys Town' (M-G) and 'Free, Easy' (M-G), close to $14,000.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Men Boys Town' (M-G) and 'Free, Easy' (M-G). Not so forte on moveover, $8,000. Last week, 'Dictator' (UA) on continued first run, excellent $6,200.

Wilshire (F-WC) (2,296; 30-44-55)—'Men Boys Town' (M-G) and 'Free, Easy' (M-G). Will hit around $4,500 on moveover. Last week, 'Dictator' (UA), excellent $7,200.

Schoolmarms Help 'Rio' to Solid 9G, L'ville; 'Pot' $8,500

Louisville, April 22.

Plenty of activity in town the last few days, with baseball getting under way Thursday (17), and some 7,000 school teachers swarming over downtown streets while attending the annual Kentucky Education Assn. three-day meeting (16-17-18). Downtown houses were well patronized.

Rialto with 'Night in Rio,' and Loew's State with 'Pot o' Gold' and 'Mary Dugan,' are currently doing a brisk biz. Moveover of 'Road to Zanzibar' at the Brown is counting off a nice figure, while biz around the corner at the Strand is on the light side, as is h.o. of 'Sea Wolf' at the Mary Anderson.

Couple of legit shows are heading this way to play at the Memorial Aude. 'Pins and Needles' is slated for one night at $1.75 top, and Ruth Chatterton due in town Saturday (26) with Barry Thomson, in a new comedy (no title advertised).

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Zanzibar' (Par) and March of Time. Started off with a bang after moveover from Rialto, and if pace holds at current clip should ring up swell $3,800. Last week 'Eve' (Par) and 'Sleepers West' (20th), took light $1,700 on third downtown week.

Kentucky (Switow) (1,200; 15-25)—'Son Cristo' (UA) and 'Bank Dick' (U), split with 'Escape Glory' (Col) and 'Victory' (Par). Going along to indicated $1,500. Last week 'Kitty Carlyle' (RKO) and 'Flight Destiny' (WB), managed all right $1,400.

Loew's State (Loew's) (3,300; 15-30-40)—'Pot Gold' (UA) and 'Mary Dugan' (M-G). Marquee names pulling 'em in. Grabbing some of the teachers who zoomed into town for three days to attend their convention, and altogether shapes up as a profitable stanza, probably good $8,500. Last week 'Men Boys Town' (M-G) and 'Blondie Latin' (Col), maintained healthy pace to tally okay $8,000.

Mary Anderson (Libson) (1,000; 15—30-40)—'Sea Wolf' (WB) (2d wk). Holding up pretty well, and with some boost from many visitors in town, should manage good enough $2,800. Last week, a winner at fine $4,500.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Night Rio' (20th) and 'Scotland Yard' (20th). Crowds are lining up at the wicket to buy this pair. Plenty healthy, pointing to solid $9,000. Last week 'Zanzibar' (Par) and March of Time, excellent $8,500 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Rage Betrayed' (Rep) and 'Devil Bat' (Ind). Some effort put forth in street exploitation, with evening-dress male decked out with ads fore and aft, parading downtown streets. Results are disappointing. Will do well to cop weak $2,500. Last week 'Round Up' (Par) and 'Las Vegas Nights' (Par), felt power of Fourth Avenue opposish and couldn't get more than light $2,600.

'TOWN' 14G IN DENVER

'Zanzibar' 2d Great $13,500—'Rio' Pretty 10G

Denver, April 22.

'Men of Boys Town,' coupled with 'Blonde Inspiration,' leading the town and holding over. Second week of 'Zanzibar' showed very little slack after the film's first canto smashed the house record at the Denham. That Night in Rio' doing fine at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Pot Gold' (UA). Second week at the Denver. Good $4,000. Last week, 'Cheers Bishop' (UA), after a week at the Denver, fair $3,500.

Broadway (Fox) (1,040; 25-35-40)—'Miss Jones' (RKO) and 'Melody Three' (RKO), after a week at the Orpheum. Looks like fair $2,500. Last week, 'Vivacious Lady' (RKO) and 'Mary Dugan' (M-G), after a week at the Orpheum, ditto.

Denham (Cockrill) (1,750; 25-35-40)—'Zanzibar' (Par) (2d wk). Bringing home a great $13,500, after last week broke house records with $15,000.

Denver (Fox) (2,525; 25-35-40)—'Night Rio' (20th). Very pretty $10,000. Last week, 'Pot Gold' (UA) and 'Jennie' (20th), good $8,500.

Orpheum (RKO) (2,600; 25-35-40)—'Men Boys Town' (M-G) and 'Blonde Inspiration' (M-G). Roaring $14,000, assuring a holdover. Last week, 'Miss Jones' (RKO) and 'Melody Three' (RKO), poor $7,700.

Paramount (Fox) (2,200; 25-40)—'Adam' (Col) and 'Ride, Kelly' (20th). Nice enough $6,000. Last week, 'Knockout' (WB) and 'Campus Confessions' (Par), ditto.

Rialto (Fox), (878; 25-40)—'Cheers Bishop' (UA), after a week at each the Denver and Aladdin, and 'Along Rio Grande' (RKO). Around $2,000, good. Last week, 'Great Dictator' (UA), after a week at each the Denver and Aladdin, and 'Flying Wild' (Mono), good $2,500.



Leo socks 2 Home-Runs in a Row!



"MEN OF BOYS TOWN"

HELD OVER!

Philadelphia 3rd Week! 2nd Week, Los Angeles *(2 theatres Day and Date)*; New York; San Francisco; Cleveland; St. Louis; Milwaukee; Washington, D. C.; Buffalo; Omaha; Seattle; Columbus; Cincinnati; Worcester; Hartford; Denver; Oakland; Portland and

MORE EXTENDED RUNS AS WE GO TO PRESS!

SPENCER TRACY MICKEY ROONEY in "MEN OF BOYS TOWN" with Bobs Watson, Larry Nunn, Darryl Hickman, Henry O'Neill, Mary Nash, Lee J. Cobb. Original Screen Play by James Kevin McGuinness. Directed by Norman Taurog. Produced by John W. Considine, Jr. A Metro-Goldwyn-Mayer Picture.

"ZIEGFELD GIRL"

SENSATIONAL!

Boston *(playing 2 theatres Day and Date)* beats "Boom Town." Philadelphia is 30% better than "Great Ziegfeld." Chicago terrific! Albany is doing marvelous "Philadelphia Story" business! Detroit tops "Babes in Arms." Just the first few engagements. The most widely publicized and advertised picture in years.

HELD OVER EVERYWHERE!

"ZIEGFELD GIRL" starring James Stewart, Judy Garland, Hedy Lamarr, Lana Turner with Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn. Screen play by Marguerite Roberts and Sonya Levien. Directed by Robert Z. Leonard. Produced by Pandro S. Berman. A Metro-Goldwyn-Mayer Picture.

Joe Gins Heads Col. in Charlotte, N. C.; Other Theatre and Exchange Briefs

Pittsburgh, April 22.

Joe Gins, city salesman for Columbia Pictures here, has just been elevated to company's Charlotte, N. C., office as branch manager. Leaves Pittsburgh tomorrow (23) to take up new post. Gins will be succeeded locally by George Tice, who moves up from Main Line sales territory, with Jack Kohler, office manager, moving up to sales department and taking over Tice's district. Bob Kimmelman becomes office manager and head booker, with Orlando Boyle, formerly head of advertising and accessories, getting assistant berth to Kimmelman. So far no successor to Boyle in advertising and accessories has been named.

Continuing flock of managerial shifts made necessary by draft roads. WB has just announced number of promotions and transfers in personnel: Milford Parker upped from assistant at Jefferson in Punxsutawney, Pa., to manager of Strand in Erie; George Tipp moves from assistant's berth at Kenyon to manager of Prince in Ambridge, and Jack Kahn, assistant at Schenley, becomes manager of Center, formerly New Weiland. Kahn is former office boy in Warner publicity department. Other changes include: Harry Rattetter, manager of Columbia in Erie, to Warner in Erie; Robert Wanamaker, from assistant at Liberty in Sharon, to managership of that house; John Schultz, from Liberty in Sharon to Columbia in Erie; Bill Miller, from assistant at Wilson in Tyrone, to manager of Liberty in Domora, and Al Katz, assistant at Cameraphone, to similar post at Kenyon.

Variety Club arranging testimonial farewell to Abe Weiner, branch manager for UA here, recently transferred to Boston in similar capacity. Mark Goldman chairman of affair. Weiner already taken up his new duties but will come back to Pittsburgh for the dinner in his honor.

Bill Brooker is Par's new exploiteer in this territory. He succeeds Arnold Van Leer, shifted to Boston. Brooker formerly had Philadelphia, Washington and Baltimore, but Jim Moran is now covering latter two spots, with Brooker retaining Philly in addition to Pittsburgh district.

Louis Krieger, indie distrib and vet film man, acquired franchise for new Select Pictures in tri-state area, deal having been completed in New York last week. Frank Krantz, head of Select, is old friend of Krieger's and former Pitt distributor.

Jeffrey's Dicker

George Jeffrey is reported discussing an executive sales connection with one of the major companies.

For many years in high distribution posts and also active in the organization of the United Artists exchanges in Canada, Jeffrey recently took a fling in the independent distributing field. His Jeffrey Pictures Corp. recently closed its N.Y. offices.

Interstate's Army House

San Antonio, April 22.

According to city manager E. E. Collins, Interstate circuit will open a new house, the Fort Sam Houston, located on the boundary of Fort Sam Houston here within the next two weeks. House has been dark for five years and has been completely remodeled and modernized. Will cater to the soldiers, 20c gate for all. Richard Carnelison, of the State theatre staff, will manage new house. This addition gives Interstate 12 houses here and one Drive-In theatre.

Van Leer's Hub District

Arnold Van Leer leaves Saturday (26) for Boston to take charge of the entire New England territory on exploitation for Paramount. He is being transferred to this larger region from the Philadelphia zone which he has handled for the company for several months.

Prior to going with Par, Van Leer operated his own public relations agency.

RKO B.O. Drive Set

RKO division managers left yesterday (Tues.) for their respective territories after conferences in New York to discuss the RKO boxoffice drive extending from tomorrow (Thurs.) to May 28. All div operators came in excepting Charles Koerner of Los Angeles.

While east several new pictures going on release during the five weeks' drive were screened for the division managers as well as for all house managers in the Greater New York area, Westchester county and New Jersey.

Harry Warren Sews Up Town

Lincoln, April 22.

Sale to Central States of Stan Blackburn's Mainstreet, in Fremont, Neb., this week brings the town completely under domination of the Harry Warren string, which is homeofficed in Des Moines, and run in close alliance with the A. H. Blank Tri-States-Par partnership. Blackburn goes with the house to CST as house manager. Negotiations for the buy were made by M. E. McClain, Warren's district manager.

Kiva, 440-seater here operated by Howard Federer and T. B. Noble, Jr., shuttered for summer as second run spot. The policy is moved to the 1,100-seat Variety, which has been devoting itself to B first-runs.

Eddie Ballew, new United Artists p.a. in the territory, saying hello and fronting for 'Pot of Gold.'

William Youngclaus, of the Island, in Grand Island, Neb., is excited about a coming attraction at his house, but isn't marqueeing same. He's shortly to become a father.

It's a nip-and-tuck race for Wally Johnson, of Friend, Neb., who is trying desperately to make the sale of his two houses, the Vogue in Friend, and the Film Mor in Exeter, Neb., come to head prior to being drafted.

Knute Wold's suit against the Sioux Falls, S. D., Gas Co. for $6,000 in personal damages suffered from a gas explosion in the Sioux Falls Granada has been moved to U. S. district court on finding the Gas Co. to be Delaware-incorporated. Same goes for the $3,000 suit of the Arthur System, Inc., which runs the house, and Helmer Rimmen, assistant manager of the theatre, both asking $3,000 for the same accident, which occurred last Dec. 3.

Savannah House Leased

Spartanburg, S. C., April 22.

Arcadia, Savannah, Ga. leased to F. & W. Amus. Co. Remodeling scheduled.

South Carolina Theatre Owners Association organized April 15 in Columbia. R. E. Bryant, owner of two Rock Hill houses, elected president. Warren Irwin, Columbia, district manager, Palmetto Amusement Co., among directors.

R. B. Talbert, city manager, Wilby-Kincey, announces early June opening for Palmetto, fourth W-K unit here. House is 900-seater, costing approximately $65,000.

Army Causes Revamp

Detroit, April 22.

Induction of Danny Drozan, manager of the Cohen Circuit's Roxy, into the Army on April 21 has resulted in several switches in the chain. The managerial switch takes Stanley Rinskey from the Rio to the Roxy with Arthur Hunt moving from the Capitol to the Rio. Moved upward is Clarence Simon, former assistant at the Capitol, who becomes manager.

Bill Scholl transferred by RKO to Eastern Central territory, covering Detroit, from Minneapolis, where he was assigned for the last two years. He will make his headquarters in Cleveland. He takes the place of Dave Carter, who has left the company.

Bonnie Long's House

Ladonia, Texas, April 22.

The Rolaine here has been sold by H. L. Robardy to Bonnie Long of Dallas, the former executive secretary of the Variety Club of Texas. Completely remodeled and renovated it will be named the Ritz, open about May 7.

Okay Pictures of Texas

Austin, April 22.

A charter has been issued here to the Okay Pictures Co. of Dallas. Incorporators are R. M. Schoot, L. D. Morgon and Willard Young, Dallas office of the new combine is under the management of Schoot.

Vincent Dunfey to K. C.

Providence, April 22.

Vincent Dunfey, student assistant manager at Loew's State, assigned to assistant managership at Midland theatre, Kansas City, Mo.

McGlone Vice Thompson

Buffalo, April 22.

James McGlone replaces George Thompson, Shea's Buffalo, the latter joining Bell Aircraft.

Peter Sullivan, son of John Scully, Buffalo Universal branch manager, reoptioned by Universal Studios, Hollywood.

Alfred DiBello's East, East Syracuse, N. Y., last week sustained its second loss by fire this year.

Bernard McCarthy, RKO Syracuse salesman, upped to RKO branch manager at Denver.

Harry Robson and wife (Buffalo Monogram) en route home via auto from Mono's California convention.

Officers of Shea's Service Employees Benevolent Association for 1941 chosen at its second annual election include George C. Maurer, president; Joseph Steiner, v.p.; Frank Militello, sec.; and George Murphy, treasurer.

George Bannon transferred from Washington by Schine circuit, replacing Marvin Arnett as booker.

Personnel of Shea (Par) organization badly depleted by death and illness: John Carr, manager of the Hipp, returned after a several weeks' bedding. Dorothea Osborn, cashier at the Buffalo, is home following an appendectomy. Esther Burke and Anton Jorgensen, engineer of the Hipp, both died in the past fortnight; and Mary Mooney, matron at the Hipp, is out with pneumonia.

Andover, at Andover, N. Y., closed.

Further resignations from local theatre ranks to fill army and other defense requirements include George Thompson of Shea's; Walter Loeffler, Bellevue, Niagara Falls; Harry Rockowitz, Dipson's Bailey; and Marvin Arnett, Schine.

20th-Fox loses two members of its office staff this month by marriage. Cecile Febrey becomes wife of Glenn Gannon, FBI man at New Orleans. Dorothy Ray wedded to Barton Hulse of Pensacola, Fla.

Columbia Pic Salesman's Reaction to Selig Yarn

Minneapolis, April 19.

Editor, VARIETY:

The writer, devoted VARIETY reader for many years, has for some time wanted to write and commend you on Al Selig's article in your issue of March 12, under the title of 'The Unsung Heroes of the Film Business.'

It seems odd that only twice in my 14 years in this business that I have ever run across anything in a Trade Paper that may even refer to us, we who so ably try to carry on under circumstances so well told by Mr. Selig.

With the Trade Papers that are on the market, we who are somewhat influential towards their circulation (by a good word or a dig), it seems that we are the important cog in the business.

One reads that over $1,000,000 was raised in nine months for charity purposes but please tell me what small part of that went to the care of the Film Peddler who so earnestly has carried on and given his best?

We have our Variety Clubs which do so much for charity, and do it so capably, but what else is there that reaches out towards us for future care? With salaries that astound, and money spent like water for this and that, no reservation has ever been made for the Film Peddler who has gone out and done exactly as Mr. Selig put it.

I think as a whole, the boys have no complaint, but I was very much impressed and prompted to write this after showing this article to one of the boys who just ended up going back to work after months in the hospital, and seeing his reaction.

P. S. to Al Selig

The writer would very much like to walk up to you and say 'Thanks, Al'—it was grand tribute and so capably carried out in truth and word.

What made it hit home even harder was the meeting up with a Warner salesman who travels out of Minneapolis, named Adcock, who recently was discharged from a hospital after being confined for several months.

This lad hit a culvert and was confined to a hospital in a town of about 2,500 and after being told he would be o.k. in a few days was removed to a Minneapolis hospital where he found that his jaw was broken and it was far more serious than indicated in this so-called burg.

The words in which you expressed your thoughts were so true to our work that I would like to know where and when you sold film. Yes, the accounts have changed somewhat, but the conditions that you refer to, ring so true.

Just a personal example. Here I am working out of Minneapolis and in a zone in South Dakota. I get home to my family only every other weekend. Never get in or can stay in for time enough to enjoy the hospitality of the Variety Club or any such organizations that meet thru the week, and have inspirational talkers and the likes of that.

The hotels that house us are so accurately described in your article, and the meals and all, that this could only come from one with a very brilliant mind or who has talked the matter over with some of the men who hit the spots that you seem to know about.

What elates me is that a publication like VARIETY is willing to devote the space and throughout the nation's theatres various trade papers never even give us a line.

Your remarks about being marooned in a burg such conditions as Highways which we have to fight thru the Winter (this only pertains to North and South Dakota) are true to the very letter.

Mannie Sgutt
Salesman, Columbia Pictures

RKO Sets Nat'l Sales Conv., June 16-18 In N. Y.; Metro, WB, 20th, Par Indef

M-G Rallies Stage Door Johns for 'Ziegfeld Girl'

Metro, as an exploitation gag on 'Ziegfeld Girl,' is organizing 'The Ancient and Honorable Society of Stage Door Johnnies.' Applications are made on an engraved form with four categories, one of which must be checked: 'The expenditure was (1) Futile, (2) I married the girl, (3) I have stopped spending and (4) I am still spending.'

'Johnnies' got their first public workout at the annual ball of the Ziegfeld Girls Club Monday (21) at the Waldorf, N.Y., proceeds of which went to British War Relief.

COPS AS SHILLS FOR DETROIT CINEMAS

Detroit, April 22.

Special police details helped the picture houses here build up their patronage during the Easter vacation just closed.

Practically every nabe in the town, taking advantage of the small fry's spring vacation and the plentiful armaments cash in town, whipped up extensive cartoon and western bills. About every Mickey Mouse, Popeye, Betty Boop, Porky, etc., in the exchanges was worn out in the hectic week.

Realizing that about the only factor that would keep parents from letting their youngsters attend the shows was the traffic hazard, theatre owners got the police department to assign cops at the corners to and from the houses. They advertised and the newspapers also carried straight stories on the fact the kids would have police escorts on the way to the theatres. It worked out to terrific business and passes for the cops.

ASCAP MUSIC A NW BALLY

Seattle, April 22.

Vic Gauntlett, advertising manager for Hamrick-Evergreen, has figured out that it is good advertising to get ASCAP music into the ears of prospective showgoers. The radio ban has caused him to install phonographs in the foyers of all the H-E theatres in town, each playing songs from films to come. This week the phonographs are blaring forth tunes from 'Road to Zanzibar' (Par) next at the Paramount theatre.

The songs are played during the 'five minutes intermission' which has gone into effect at all the houses, coming once during each complete show. That the folks like the music is shown by the crowds that hang around the phonographs during that short period. The instrument is supplied free by a music house, and so are the records. So successful is the idea that Frank Newman, prexy of Evergreen theatres, plans it for state-wide use.

After Ball Was Over

Mexico City, April 22.

Excitement attending the visit here last week of Hollywood film notables lasted much longer than the 63 hours they were in town. The feature of this hubbub was a police department shakeup. Two high officials lost their jobs when newspapers and the Association of Mexican Picture Producers complained to Gen. Miguel Z. Martinez, chief of police of generally 'rude' behaviour of some of his underlings during the fiesta in honor of the visitors.

'Pot o' Gold' preem was a feature of the festivities.

With other distributing companies under the consent decree indefinite at this time concerning sales conventions, RKO during the past week decided on June 16-18 in New York for a convention. Metro is mulling either a national meeting or regionals, somewhat leaning toward the latter, while Warners and 20th are both up in the air on the matter, though 20th may hold a convensh in Chicago.

In Paramount no decision has been reached, but doubted by Neil F. Agnew, v.p. over sales, that this company will schedule a national convention. Instead Par is leaning toward a session with the district managers some time later this spring, with the feeling now being that such a meeting will suffice. WB may do the same unless following the lead taken by RKO, and possibly also to be taken by 20th and Metro. Latter company has given thought to a powwow for the whole country's sales forces, to be held in Hollywood, but that may be changed in favor of regionals. William F. Rodgers prefers the latter for various reasons.

'Get Together'

Ned E. Depinet, RKO distribution head, is of the opinion that it's more than ever essential to get the boys together to hop them up on the new product, outline sales policies, etc. A recent hint from Depinet also was that there may be more meetings as follow-up to a national convention than in former years because of the new sales method.

The New York convensh will be attended by all district managers, branch managers, salesmen, and some representatives from foreign countries that are still being served with film. Anticipated that RKO will have its first group of five pictures ready for screening to the delegates when they go into session. Other companies are figuring on also having their initial blocks of five ready by that time or early in July.

'Milk All Product'

Speaking at the AMPA luncheon last week, Depinet sounded an important keynote under decree selling—which also will probably be stressed at the convention—in saying that there will be fewer and better pictures and 'our duty will be to milk everyone of them as dry as possible'.

Without doubt, distribution under the consent decree should improve the quality of pictures because it will put the spotlight on the pictures which should not have been made, he opined.

Acts to Hypo Drive

As hypo for the five-week drive in the RKO theatres starting tomorrow (Thurs.), vaude bills and special stage attractions will be played in a number of Greater New York and Westchester houses. Norvell opens at the Fordham tomorrow (Thurs.) for a full week, while tomorrow night 'Johnny,' call boy of radio (Philip Morris program) will personal at the Empire, N. Y. Gene Marvey of 'American Jubilee' at the N.Y. Hat, makes a p.a. at the Fordham Friday night (25) and will appear Tuesday evening (29) at Keith's, White Plains.

Five acts of vaude open tonight at the Bushwick and Republic, Brooklyn, while a vaude bill of the same number of turns goes into the Greenpoint, Brooklyn, for Friday and Saturday (25-26).

NO ST. LOUIS BLUES FOR RKO EXCHANGE

The St. Louis exchange of RKO, managed by Ray Nolan, is the first among the company's branches to sell all of the current season's (1940-41) possibilities 100%.

Mary Raymon, Tom Williamson and Len Gruenberg, last-mentioned just promoted to the managership of the Salt Lake City office, are the salesmen who turned the trick.

James Boys, in Spades

St. Louis, April 22.

Lavish doses of the exploits of the James boys, Missouri's top-ranking bandits in the frontier days, were dished out by the St. Louis last week. Double bill consisted of 'Jesse James,' 1939 revival, and 'The Return of Frank James,' Henry Fonda in both flickers.

Biz good.

British Gov't Groups Pledge Support To Film Producers on Draft Problem; Easing of Personnel Grab Visioned

London, April 1.

Coincidental with first days of spring, outlook for British film industry became optimistic when both Board of Trade and Ministry of Information announced they would be lined up in Parliament on side of homeland picture-makers. Latter took the announcement as providing hefty support in their campaign against new draft regulations which, it's figured, would strangle film production on this side.

Hullaballo raised by the industry is likely to see some easing up in the grab of studio personnel for war service. Already Ministry of Labor has indicated men will not be immediately called up, as was feared. They'll register, and ample time will be allowed for review of the cases. Such an understanding was not evident when report of the new draft regulations was first made.

Angle to be watched, though, is that major support has been thrown on production side of the industry. Exhibs have come in for little attention despite fact it's considered many will have to shutter through shortage of booth operators now that femmes are being taken over for munitions. Government has indicated there'll be no easing up here.

British Exhibs Beef to Gov't on Lofoten Brushoff

London, April 1.

Out of current flareup over government's handling of the exclusive filming of the Royal Navy's Lofoten Island raid, it emerges that Gaumont-British got its extra footage by reportedly grabbing off some 16 mm. stuff shot by one of the servicemen taking part in the affair. Fellow carried his own amateur cine outfit along, GB thus being able to bolster meagre footage issued by government and fashioning its reel into a special feature. The other majors had to be content with what they were given.

Exhibitor side of the squabble has emerged with widespread ban on the Ministry of Information release. Odeon, Gaumont-British and Associated British theatre chains have refused to book the government film, stating it was 10 days behind regular newsreel release on the same subject. MOI's five-minute propaganda films are handed out to exhibs gratis. Cinema-owners indicate they have no intention of becoming part of some setup which tends to compete with the major newsreelers.

Harmony previously existing between newsreeler and MOI is likely to go overboard as result of what trade deems a brushoff. Regular camera crews are feeling plenty miffed at lesser-trained government lensers getting the call.

Archibald Delayed On Biz Trip to N. Y.

George Archibald, United Artists' joint managing director for England, who was slated to attend the UA sale- convention which opens in New York next Monday (28) isn't expected to arrive here in time. Archibald has been unable to obtain reservations on the clipper. Only slight chance remains that he can get a seat on the flying boat this week.

Carlos Moore, general manager in India for UA, is expected to arrive in the United States on Fridays (25) for about two months of home office confabs. Foreign department is not positive, however, that he was able to get the boat he was scheduled to take from Capetown, South Africa. Moore hasn't been in the U. S. for three years.

G-B Pays Off

London, April 1.

Gaumont-British indicates its 5½% cumulative preferred is paying out as usual for half-year ending March 31.

Provincial Cinematograph Theatres releases word of an ordinary divvy of 15%, same as for last year. Chain is one of the few to share on ordinary stock, a procedure passed up by most everyone else due to war. In 1938 and 1939, PCT dividend reached a high of 22½%. It's controlled by G-B.

85 OUTLETS FOR UA, 20TH IN SO. AFRICA

Invasion of South Africa by the combo setup of 20th-Fox and United Artists nearly three years ago has worked out so well that the two American distributors now are assured of about 85 cinema outlets there. While this is a small array of theatres compared with about 345 operated by the Schlessinger interests, these houses are mainly all new with latest improvements.

Construction of theatres was promoted by UA and 20th-Fox interests by promising local capital in principal cities to give the operators 10-year franchises. Thus the new local theatre operator was assured of product from two American film companies, with 60% of playing time alloted to 20th-Fox and 40% to UA.

Only other U. S. film company that attempted developing its own theatre chain in South Africa is Metro. Company abandoned plans after several theatre propositions were started, winding up with only two theatres and numerous favorable pacts for releasing its product via Schlessinger. Metro now has cinemas only in Johannesburg and Durban. It has a lot, purchased ostensibly for a theatre, in Capetown, but work has never been started there.

TWO PAR THEATRES IN BRITAIN BLITZED

London, April 22.

Nazi bombers struck two Paramount theatres, now operated by Odeon circuit, during heavy raids of past week. Theatre at Brixton was badly damaged while only minor losses were suffered by the house at Streatham. Both are part of Odeon's Astoria chain.

This is one of few instances where American film company properties have been damaged by German bombers.

BURGER'S N. Y. VISIT

Sam Burger, Metro representative in the foreign field, is due in N. Y. shortly from South America.

He's been in Latin-America for nearly two years, devoting much of his time to contemplated new theatre building in Argentina and Brazil.

65 Filmeries in Mex City

Mexico City, April 22.

Active cinemas here have been brought in number to 65 with the reopening of two of the oldest local houses after extensive facelifting.

These are the Cines Olimpia and Bucarell.

E. S. Gregg, foreign manager for Electrical Research Products, Inc., left New York for the Coast Saturday (19) on the first leg of his return journey to the Far East.

Mex Troupe Subsidized By Gov't for 'Artistry'

Mexico City, April 22.

Further federal aid for the theatre continues to be rendered in accordance with the promise President Manuel Avila Camacho recently made thespians that his government will do all possible to assist thespians and keep the moribund theatre from dying. Subsidy of $7,000 (Mex.) ($1,400 U. S.) granted the company headed by Maria Teresa Montoya, junior ace dramatic actress, current at the Teatro Fabregas here, is the latest contribution.

Subsidy, the Ministry of Finance explains, was granted because La Montoya's company presenting 'dramatic productions of the highest artistic quality which are advancing prestige of the Mexican theatre.'

QUAKE LEVELS 8 MEX THEATRES

Mexico City, April 22.

Though amusement places here got off comparatively lightly with the rest of the city in the devastating series of 29 earthquakes April 15 and 16, six cinemas and two theatres were destroyed in Colima, Jalisco and Michoacan states, western Mexico, which bore the brunt of the disaster. As far can be ascertained, no member of the amusement biz is among the dead or injured.

All the destroyed amusement places will be reconstructed in the general rebuilding program of the devastated towns. As the most severe shocks occurred in the early afternoon, long before the shows started, all the amusement places were empty.

War Used as Blind By Importers, Says Anglo Exec on Prod. Dearth

London, April 1.

Exhibs clamor around shortage of British product with which to meet their Quota percentage was taken up by Maurice Ostrer, Gainsboro chief, when alleging that major importers were holding out on their end of the regulations. He said wartime was being used as a cover, and there need never have been any falling off in available footage if Quota had been properly taken care of.

As means to meeting exhibitor complaint, he suggests a sliding scale based on percentage defaulted by importers. With this decided by Board of Trade, cinema owners would be graded accordingly.

Exhibs have been pressing for a cut from 17½% to 15% in their screening requirements under the Quota.

OJERHOLM IN N. Y.

Par Exec in London Tells of Void in Film Technicians

John A. Ojerholm, general manager of Paramount's Olympic Laboratory near London, arrived in N. Y. last week. He confirmed previous reports on how the withdrawal of technical men from British picture studios for military duty has crippled normal production on the British Isles. Ojerholm said RKO, Columbia, 20th-Fox and Warner Bros. had films in work when he left for U. S.

The Denham studio is busiest with American quota production, he stated. Located about 20 miles outside of London, it has missed being damaged heavily so far.

Ojerholm, formerly at Par's studio in Astoria, L. I., is going to Florida on a belated honeymoon. He was married late in 1939, but had to leave shortly after the ceremony for London, leaving his bride in the U. S.

Fire Levels Theatre

Cape Town, March 21.

The Lyric, Mossel Bay cinema, was completely destroyed by fire recently. New sound machinery and projectors had recently been installed.

Damages set at several thousand pounds. Cause of fire unknown.

Cuba, Mexico, Puerto Rico's Anti-Pix Ideas Belie Any 'Good Neighborliness'

Havana Grosses Off

Havana, April 15.

Havana grosses were pretty much off during Holy Week. However, Latin pictures, usually in the back row, rang the bell. 'Spring Parade,' saved for some months, hit high grosses.

The following are estimates

Encanto, 'I'll Love You Again' (M-G); $1,500, medium.

Fausto, 'I Was an Adventuress' (20th), $1,500, fair.

Radio-Cine, 'El Secreto de Moneja' (Argentine), $2,100, good for Latin flick.

Payret, 'El Famosa Caballera' (Argentine), $2,000, ditto.

America, 'Spring Parade' (U), $5,-[illegible], very good.

5 PICTURES SET BY NEW CO. IN B.A.

Buenos Aires, April 22.

Baires Films, new Argentine pic company, owned by Antonio Botana, 'Hearst of South America,' has announced plans for five features. Details of stars, directors and technical assistants caused considerable interest here and throughout South America because company has been getting ready to open production for more than two years and the number of false starts led many to predict that it would never open at all.

Features include 'La Hora de las Sorpresas' ('Hour of Surprises'), to star Rosita Moreno, U. S. Latin-American star, and Esteban Serrador. Script was written in Hollywood by Miss Moreno's husband, Mel Shauer, with Erwin Gelsey and Harry Clark and was touched up here by local writer Antonio Botta. U. S. technician Roy Davidson is also coming down for this one. Pic to be directed by Daniel Tinare, will also feature Roberto Fugazot, Juanita Sujo, Hector Mendez, Consuelo Abbad, and Marcos Caplan.

Schedule also includes: 'Ultimo Refugio' ('Last Refuge'), drama directed and written by Jacques Constant and adapted by the well-known South American author, Pedro E. Pico, starring Mecha Ortiz, featuring Jorge Rigaud, Pedro Lopez Lagar, Irma Cordoba, Ernesto Vilches, and Juanita Sujo; 'Romance en el 900' ('Romance of the '90s'), romantic comedy with Delia Garces and Esteban Serrator, to be directed by Luis Slavasky on his return from the States, story by Antonio Botta; 'El Suicide se porta Bien' ('The Suicide Behaves Himself'), comedy written and directed by Jacques Constant, with Esteban Serrador; 'Viviana' ('Vivien'), dramatic comedy with Mecha Ortiz, Jorge Rigaud, directed by Daniel Tinayre, with story by Jacques Constant.

Technical personnel for new studio includes Paul Ivano, one-time Hollywood cameraman, as photographic director; Roy Davidson, chief of special effects; Gregorio Lopez Naguil,scenic chief; Marja Van Wurkon, wardrobe chief; Alberto Blsotti, laboratory; Raul Orzabel, engineer; Luis Ortiz De Guinea, sound head, and Francisco Balaguler, musical director.

MEX GOV'T PICKS FOUR SITES FOR THEATRES

Mexico City, April 22.

Sites for the construction of four theatres, each accommodating 1,000 customers and equipped with the best modern facilities, have been selected here by the municipal government in accordance with its plans to help thespians. Work on these playhouses, each in a populous section of the city, is to start in May. Six other similar theatres are to be built this year.

These houses are to specialize in the presentation of folk and other vernacular Mexican dramas and comedies.

Neely blockbooking and other adverse picture industry measures are coming home to roost for the U.S. film business in Latin-American territory even though the original proposals were not enacted into law in U.S. Cuba already has blockbooking laws passed this year, Mexico has a proposal modeled after the Neely bill, and Puerto Rico threatened to pass an anti-blockbooking measure up until the national legislature adjourned (by law) on April 15. Adjournment eliminates threat of this adverse Puerto Rican legislation for the time being.

Principal sore spot just now is in Cuba, where all majors are seeking relief from the blockbooking stipulations. The Mexico 'Neely law' plan is not given much chance of passage.

With these three republic trying in one year to pass anti-American film business legislation, many foreign managers are commencing to wonder if the 'good neighbor' policy is not a one-sided affair. Either that or they fear the goodwill ballyhoo has been overdone to the extent that several Latin-American nations have obtained an exaggerated idea of their own importance.

American distributor business in Cuba represents less than 1% of all foreign revenue while Mexico is approximately 1% of the total. Puerto Rico constitutes a minor fraction of 1%. Bulk of these restrictive measures in the foreign field are opposed by U.S. distributors because they set precedents which are apt to be followed by other nations.

Film Production On Rise in Mex After Long Lag

Mexico City, April 22.

Picture production here has taken a definite upward swing after a long slump due mostly to jittery conditions, uncertainty about the national economic and political future, lack of coin and labor troubles. The new government has inspired national confidence by what it has done, and is doing, to improve general conditions. More money has been obtained by the picture people and labor snags in the industry have been smoothed over.

The studios are at work again, almost all on full schedule. This incipient boom has brought into action the studios here of George Stahl, among the oldest in the country, which were closed for 18 months because of the film depression. Stahl's studios have been leased by Vicente Orona, director-producer, for a series of features he is to make. Orona has started the first of these pictures and is to finish late in May.

Mapy Cortes, the Puerto Rico comedienne who has made a hit here, is heading the cast, with Arturo de Cordoba, of a comedy under way at a local studio.

John Lodge's 10% Suit

John Davis Lodge, actor, has filed suit against Leo Films, Inc., in N. Y. supreme court, seeking an accounting and an inspection of the books of the film company. The plaintiff had an agreement with the Societe Lauer & Co., French film company, to receive 10% of the profits of the picture, 'Mayerling to Serajevo,' French-made pic in which he's starred.

He claims that Leo is distributing the film in the U. S. and wants an accounting of its profits.

Lodge, of the old New England family of that name, recently returned to the U. S. after acting in French and British films for some years. He's presently in Lillian Hellman's click Broadway drama, 'Watch on the Rhine.'

THE CRITICS ARE SURE REACHING FOR THE SUNNIEST ADJECTIVES TO PRAISE PARAMOUNT'S "REACHING FOR THE SUN"



"Paramount's 'REACHING FOR THE SUN' is a refreshing change and entertainment that should please widely. The battle is a terrific thrill...off the beaten track."—Daily Variety

"Paramount's 'REACHING FOR THE SUN' is a fully delightful comedy-drama which is warm and human at the same time." —Film Bulletin

"Paramount's 'REACHING FOR THE SUN' is a refreshing piece of entertainment which should receive satisfactory returns at the box office." —Showmen's Trade Review

"Paramount's 'REACHING FOR THE SUN' is definitely one of William Wellman's inspired productions. Grips as no ordinary comedy-drama of marriage — but digs deeper and finer." —Jimmy Starr, Evening Herald Express

"Paramount's 'REACHING FOR THE SUN' has a persuasive, human story, better organized and in many respects more efficient and moving than 'The Crowd' directed by King Vidor some years ago, which trod on the same terrain." —Edwin Schallert, L. A. Times.

"Paramount's 'REACHING FOR THE SUN' clicks as a fine romantic comedy. Wellman, McCrea and Drew in top form." —Hollywood Reporter

"Paramount's 'REACHING FOR THE SUN' reaches new heights in entertainment value." —Jay Emanuel Publications

"Paramount's 'REACHING FOR THE SUN' is an outstanding, delightful romantic comedy." —E. J. Smithson, Fawcett Publications

"Paramount's 'REACHING FOR THE SUN' will give John Q. Public callouses on their hands applauding. As welcome as pay day, as happy-go-lucky as Saturday night. You'll all be laughing overtime." —Jack Moffitt, Kansas City Star



JOEL McCREA ELLEN DREW

"REACHING FOR THE SUN"

EDDIE BRACKEN

Albert Dekker • Billy Gilbert

Produced and Directed by WILLIAM A. WELLMAN • Screen Play by W. L. River • A Paramount Picture

ZIEGFELD GIRL

(MUSICAL)

Hollywood, April 16.

Metro release of Pandro S. Berman production. Stars James Stewart, Judy Garland, Hedy Lamarr, Lana Turner; features Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, C. B. Tyler, Philip Dorn, Paul Kelly. Directed by Robert Z. Leonard. Screenplay by Marguerite Roberts and Sonya Levien, original by William Anthony McGuire; musical numbers directed by Busby Berkeley; camera, Ray June; musical presentations, Herbert Stothart; score, Herbert Stothart; lyrics, Gus Kahn, Nacio Herb Brown, others; editor, Blanche Sewell. Previewed at Four Star April 15, '41. Running time, 135 MINS.

Gilbert Young.....James Stewart
Susan Gallagher.....Judy Garland
Sandra Kolter.....Hedy Lamarr
Sheila Regan.....Lana Turner
Frank Morton.....Tony Martin
Jerry Regan.....Jackie Cooper
Geoffrey Collyer.....Ian Hunter
'Pop' Gallagher.....Charles Winninger
Noble Sage.....Edward Everett Horton
Frank Kolter.....Philip Dorn
John Slayton.....Paul Kelly
Patsy Dixon.....Eve Arden
Jimmy Walters.....Dan Dailey, Jr.
Al.....Al Shean
Mrs. Regan.....Fay Holden
Mischa.....Felix Bressart
Mrs. Merton.....Rose Hobart
Nick Magalini.....Bernard Nedell
Mr. Regan.....Ed McNamara
Jonny.....Mae Busch
Annie.....Renie Riano
Perkins.....Josephine Whittell
Native Dancer.....Sergio Orta
Dancers.....Antonio and Rosario

When Metro-Goldwyn-Mayer plans a super-filmusical, the studio goes all out in every department to insure maximum boxoffice potentialities. 'Ziegfeld Girl' conforms to that policy. James Stewart, Judy Garland, Hedy Lamarr and Lana Turner provide high voltage marquee values backed up by a featured group that includes Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Edward Everett Horton and Paul Kelly. With its glamour and star-studded parade of talent, 'Ziegfeld Girl' is a cinch for top biz—a holdover attraction for the key spots.

Several elaborate production numbers out-dazzle the original Ziegfeld presentations through expanded opportunities afforded by the screen medium, and, despite an overlength presentation that runs 135 minutes, it's highly effective. The attempt to balance three-parallel dramas of the lives of three Ziegfeld showgirls makes for continual switching from one tale to the other. Interpolation of two extended displays of Ziegfeldian production numbers, with parades of the glorified girls, prevents smooth unfolding of the piece and results in several dull passages.

Smart casting provides vivid contrast in the Ziegfeld search for his showgirl ensemble. There's Judy Garland, youthful but veteran trouper, with showmanship, personality and talent; Hedy Lamarr, wife of a pernicious musical genius, with her striking and reserved beauty; and the sexy Lana Turner who succumbs to the easiest way for a brief fling at luxury.

Influence of the Ziegfeld 'glorified girl' tag on each of trio is dramatically sketched in the three individual stories unreeled. Miss Garland rises to headline prominence in the show; Miss Lamarr uses her monetary prominence to assist in launching her husband's career as a concert violinist; and Miss Turner, after a brief excursion into the lap of luxury, sees the downward path to a tragic ending.

Picture focuses main attention on the butterfly experiences of Miss Turner, the Brooklyn gal plucked from a department store by Ziegfeld. Dazzled by her new existence, James Stewart is cast opposite her as the wheelhorse sweetheart who sticks to the end, regardless.

Judy Garland, as the show-wise youngster, carries the sympathetic end most capably and delivers her vocal assignments in great style. There's much human appeal in her love for her trouper-father, Charles Winninger, and insistence that he go into the Ziegfeld show with his partner to provide a surprise hit specialty. For this purpose, Winninger with Al Shean, re-create the 'Gallagher and Shean' routine in the Follies.

Miss Lamarr's dramatic adventure is subordinate to the others, but provides sufficient footage to present her widely-publicized and accepted glamour. Tony Martin is the tenor of the show, most acceptably singing the background numbers for the glorified girl parades in the production layouts. Jackie Cooper is the young brother of Miss Turner; Ian Hunter, the wealthy supplier of latter's interests; Edward Everett Horton is Ziegfy's press agent, and Paul Kelly the dance director. Others in support who click with brief appearances include Phillip Dorn, Eve Arden, Dan Dailey, Jr., Felix Bressart, Renie Riano and Bernard Nedell.

Three lavish production sequences out-Ziegfeld Ziegfy in their concentration of eyeful beauties and spectacular settings. First, running about 10 minutes, is introduced early in the second reel, displaying expansive staircases, shimmering costumes and the parade of glorified girls. Second production number details a new edition of the 'Follies' with a marine spectacle and a South American sequence in which Judy Garland punches over a comedy number, 'Minnie from Trinidad,' by Roger Edens, followed by a fast dance specialty by Antonio and Rosario.

Finale includes the Gallagher and Shean routine; further vocals by Miss Garland and Tony Martin; and a kaleidoscopic series of production excerpts from sundry 'Follies' shows. Several old songs are utilized briefly, including 'Whispering' and 'I'm Always Chasing Rainbows.' New tune by Harry Warren, Brown and Gus Kahn, 'You Stepped Out of a Dream,' has hit potentialities and is plugged consistently throughout by Martin.

Director Robert Z. Leonard provides a most capable directorial job in view of the tremendous amount of dramatic and productional material included in the script. This marks Pandro Berman's first production on the Metro lot after his move-over from RKO. It's one of the most ambitious outlays of the studio for the current studio, running approximately $1,900,000 in total outlay. The expenditure is apparent in every foot of unreeling.

Technical contributions are excellent throughout. Sound recording is of high merit, especially in the musical and vocal numbers. Ray June provides outstanding photography, which is enhanced by special sepia toning. *Walt.*

Washington Melodrama

(ONE SONG)

Hollywood, April 17.

Metro release of Edgar Selwyn production. Features Frank Morgan. Directed by S. Sylvan Simon. Screenplay by Marion Parsonnet and Roy Chanslor, based on play by L. du Souchet Wolfson. Previewed in projection room April 16, '41. Running time, 78 MINS.

Alvin Claymore.....Frank Morgan
Laurie Sutherland.....Ann Rutherford
Hait Thorne.....Kent Taylor
Whitney Hale.....Dan Dailey, Jr.
Ronnie Colton.....Leo Gorcey
Mrs. Claymore.....Fay Holden
Teddy Carter.....Virginia Grey
Mary Morgan.....Anne Gwynne
Mrs. Harrigan.....Sara Haden
Harry.....Donald Meek
Donnelly.....Douglass Dumbrille
Simpson.....Cliff Clark
Logan.....Hal K. Dawson
Senator Morton.....Thurston Hall
Paul Semmons.....Joseph Crehan
Dean Lawford.....Frederick Burton
Bishop Chatterton.....Howard Hickman
Mrs. Curzon Mayfield.....Virginia Brissac

Aside from injecting topical interest in the main character's campaign to obtain senatorial appropriations to feed starving children, 'Washington Melodrama' rides for formula story lines. Expert performances by a well-molded cast headed by Frank Morgan, and neatly-paced direction by S. Sylvan Simon, lift the picture to good program status for strong support in the duals.

Story involves Morgan, millionaire philanthropist pushing for a Senate bill for European relief, as the victim of blackmail. Wife, son and daughter touring abroad, he strikes up an innocent companionship with a night club chorine, Anne Gwynne. It's a platonic affair all the way, but when the girl is found murdered in her apartment shortly after Morgan has made his last visit here, Dan Dailey, Jr., an unscrupulous night club mc, launches a blackmail blitz against the millionaire. Only the police and editor Kent Taylor start to unravel the murder, with Taylor engaged to Morgan's daughter) finally tagging Morgan as an intimate of the girl. Story winds through usual suspense until Morgan is cleared and Dailey pegged as the real murderer.

Morgan gets through the picture in his usual breezy and personable style. Ann Rutherford takes advantage of acting opportunities seldom present in her Andy Hardy assignments. Dailey, Jr., shows promise in the unsympathetic role of the crooked entertainer while Taylor is okay as the editor. Fay Holden, Lee Bowman and Virginia Grey handle their respective roles in competent style.

Miss Grey and Dailey team up in the cabaret sequence to sing 'Fish-ing for Suckers,' and then neatly handle a dual dance routine. Water ballet, with 18 girls in the pool, stage several eyeful patterns and ensembles, Dailey's socko of Miss Gwynne, who is catapulted over a chair, is one of the most original man-hits-girl smacks recorded in films. *Walt.*

Cowboy and the Blonde

Hollywood, April 18.

20th Century-Fox release of Ralph Dietrich-Wanda Tuchock production. Features Mary Beth Hughes, George Montgomery. Directed by Ray McCarey. Screenplay by Walter Bullock and William Brent; camera, Charles Clarke; editor, Harry Reynolds. Previewed in Studio projection room April 17, '41. Running time, 68 MINS.

Crystal Wayne.....Mary Beth Hughes
Lank Garnett.....George Montgomery
Phineas Johnson.....Alan Mowbray
Don Courtney.....Robert Conway
Roy Boycott.....Lynn Millan
Gilbert.....Richard Lane
Mr. Gregory.....Robert Emmett Keane
Murphy.....Minor Watson
Skeeter.....Fuzzy Knight
Mavis.....Georgia O'Hare
Maybelle.....Monica Bannister
Franklyn.....William Halligan

When and if somebody presents an award for the most sophomoric script turned out by a major studio for the year, 'The Cowboy and the Blonde' will be a leading candidate for the dubious honor. Picture, at best, will pick up filler dates in the duals that consume maximum amount of product, and may slide by without too many yawns from the juvenile audiences.

Story and script took the easiest way of presenting a series of bromidic situations that passed out of the cinematic scene in the middle 'teens. Looks like director Ray McCarey was handed a 'must' assignment, and told to do the best he could with the innocuous material. It indicates that McCarey could do little in pulling the yarn out of its lower groove.

Mary Beth Hughes is a temperamental film star who gives the studio execs plenty of trouble with her periodic outbursts. George Montgomery, rodeo champ, is plucked by a roving talent scout and brought to the studio for screen testing. Although his tests are n. g., he is retained as a sobering influence for the star on the lot. When he discovers the purpose of his weekly paychecks he departs for his ranch and is followed by the blonde for a whirl at happiness in the great outdoors.

Picture has several sharply directed barbs at motion picture and studio practices, but these are over the heads of the general audiences. Cast struggles ineffectually to overcome the static and over-dialoged script. *Walt.*

TWO GUN SHERIFF

Republic release of George Sherman production, directed by Sherman. Stars Don 'Red' Barry. Screenplay, Bennett Cohen and Doris Schneider; from original story by Cohen; camera, William Nobles; editor, Tony Martinelli; music, Cy Feuer. Previewed in projection room, N. Y., April 17, '41. Running time, 56 MINS.

The Sundown Kid.....Don 'Red' Barry
Bruce McKinnon.....Lynn Merrick
Alko.....Jay Novello
Nita.....Lupita Tovar
Jones.....Milton Kibbee
Kelley.....Fred Kohler, Jr.
Mrs. McKinnon.....Sarah Padden
Snowflake.....Fred Toones
Duke.....Dillie Thane
Dunn.....Archie, Hall
Tex.....Charles Bob Thomas
Sheriff Blake.....Lee Shumway

The old gag about two brothers, one on each side of the social fence—remember? It's back again. Only Republic this time is calling it 'Two Gun Sheriff.' Just a load of blanks.

Don 'Red' Barry plays brother to himself, the 'right' guy being the sheriff and the other the outlaw. There's also the mother love between her love for both. A lot of other details are familiar.

Barry is improving as an actor, but the rest of the cast isn't given a fair chance by the script. *Naka.*

KIPPS

(BRITISH-MADE)

London, April 1.

20th Century-Fox production and release. Stars Diana Wynyard and Michael Redgrave. Directed by Carol Reed. Screenplay, Sidney Gilliat, novel by H. G. Wells; camera, Arthur Crabtree. At 20th Century private theatre, London. Running time, 112 MINS.

Kipps.....Michael Redgrave
Helen Walshingham.....Diana Wynyard
Chitterlow.....Max Adrian
Ann Pornick.....Phyllis Calvert
Chester Coote.....Max Adrian
Mrs. Walshingham.....Helen Haye
Ronnie Walshingham.....Michael Wilding
Shalford.....Lloyd Pearson
Buggins.....Edward Rigby
Pearce.....Mackenzie Ward
Miss Mergle.....Beatrice Varley
Flo Bates.....Betty Ann Davies
Carshot.....Arthur Denton
Doris.....Betty Jardine
Old Kipps.....Frank Pettingell
Mrs. Kipps-Gillitt.....Beatrice Varley
Young Kipps.....Hannah Ross
Young Ann.....Diana Calderwood
Old Pornick.....George Carney

Given buildup as a different picture, topline offering from 20th-Fox's London studios may do attractive business. This holds particularly for U. S. patrons finding something unusual in its make-up.

'Kipps' has little of the accepted film style. Paucity of dramatics and action is obvious to point of occasional ennui; yet, withal, there's a certain piquant freshness in the plain tale of an ultra-plain fella—Kipps. Piece has another hurdle for American audiences, use by majority of characters of what might be called lowerclass English. Accents may be hard to take.

Set in late Victorian years, the H. G. Wells novel is pretty generally accepted as descriptive narrative. It emerges here as depicted narrative. Any effort to give impetus or sharpness to the yarn isn't discernible. Sydney Gilliat's screenplay, while in excellent taste and character, remains sprawled writing. It would be all the better if whittled to around 90 minutes. There's plenty to work on. Impression sneaks through that Carol Reed wasn't exactly comfortable in the director chore on this type of limp yarn. It has many incidents which, if given tighter, sharpened direction, would have benefited film as a whole.

Playing throughout is impressive in creating the leeches and well-wishers who descend on Kipps, an illiterate department store clerk, when a fat legacy is dropped in his lap. The sap—and there's no other word for him—undergoes only partial metamorphosis as a gent, eventually sloughing off the new clique for his long-time sweetheart, a servitor. Michael Redgrave turns in a fine etched performance as the tony milady for whom the lower-Kipps almost sells his heart. An unsympathetic role, actress handles it skillfully.

Among the supporting players Edward Rigby, Lloyd Pearson, Peter Graves and Betty Ann Davies stand out. Max Adrian is smooth as the socially-minded lecturer, and Philip Frost, playing Kipps as a boy, is strikingly handsome and will come in for lots of attention. Arthur Riscoe, from musical comedy, does much for the picture; he has to carry the entire light side, but ties up the assignment with surety.

Edward Black's production under the Maurice Foster banner counts for something tastily dressed. Arthur Crabtree's photography is another aid; lighting is particularly well done.

Don't Like Connie

Continued from page 3

figured, because she has long been noted, as one who never had time to answer a question or to be civil. Press needling got so bad that a year or so back Miss Bennett took on a press agent to try to smooth things some, but it hasn't won much in the way of results, if the Times' story is any sample.

N. Y. daily pointed out that although Miss Bennett gave her age as 33 when obtaining her [marriage] license, 'Who's Who in America' gives the date of her birth as Oct. 22, 1905.' (So do other reference works, which would make her 35). Times went on to say: 'Miss Bennett had been married three times before yesterday's ceremony and not twice as she stated.' It then listed her marriages, getting in another dagger in pointing out that the grounds for her last divorce (Nov. 19, 1940) from the Marquis de la Falaise were 'desertion' after he had 'returned to France to fight for his native land.'

United Press story of the marriage from Yuma, Ariz., which preceded the Times' office-written biography of Miss Bennett, also contained a reference to Roland as the actress's 'longtime Hollywood friend and escort.'

Michael Mok, now publicity man for Billy Rose but then a feature writer on the N. Y. Post, about two years ago also performed a newsprint dissection of Miss Bennett. He wrote what the Manhattan scribes still look upon as the masterpiece of skinning the pants off an interviewee by merely quoting his or her answers to questions in word-for-word style.

Need Showfolk

Continued from page 3

phone School, Signal Corps, Fort Monmouth, N. J. If draft doesn't shortly bring more radio engineers, who are needed as teachers, it is learned the Army may be required to hire a number on a Civil Service basis.

Film Technicians

Film technicians—also no matter to what camp they are being sent—should communicate as soon as possible with Col. M. E. Gillette, Training Film Division, U. S. Signal Corps, Fort Monmouth, N. J. Likewise, of course, they should state all experience and qualifications and name the camp to which they are going and the approximate date.

Newspaper photogs, newsreel men and anyone with experience in any of the various branches not mentioned above covered by the signal corps should communicate with Brig.-General Dawson Olmstead, Commanding Officer, Signal Corps, Fort Monmouth, N. J.

Thus forewarned, heads of the various services are able to make application that the men they desire be transferred to them. Army, since the beginning of conscription, has been carefully interviewing draftees with a view to placing them in the service for which they are best fitted, but according to the various heads of services the system hasn't hit its proper stride yet and is not working efficiently. An example was the arrival from a southern reception center recently at Fort Monmouth, Signal Corps headquarters, of a batch of about 40 men who couldn't even write.

Bandsmen and stage performers who are registered from draft boards in Queens, Brooklyn and Long Island are particularly wanted at the moment. They should communicate with Capt. A. H. Raskin, Morale Officer, Camp Upton, L. I., where they with Capt. A. H. Rankin, Morale Officer, an eight-man entertainment unit are being organized to be kept permanently at the camp, which is about 60 miles from Manhattan.

Miniature Reviews

'Ziegfeld Girl' (M-G). Lavish musical with Stewart, Garland, Lamarr top b.o. attraction and holdover candidate for key runs.

'Washington Melodrama (M-G). Breezy performances and direction lift trite meller to good program rating.

'The Cowboy and the Blonde' (20th). Sophomoric script drops this to filler dual class.

'Two-Gun Sheriff' (Rep.). Caught in a scriptural ravine.

'Kipps' (20th-Fox). H. G. Wells's novel may do biz as film. British-made stars Diana Wynyard and Michael Redgrave.

Tax Worry

Continued from page 1

Payments to the U. S. in March aggregated $7,104,956.

Tax Extent Problematical

To what extent the picture business and other branches of the amusement industry will suffer when Congress writes new tax legislation in order to provide additional funds toward the record-breaking defense program is problematical. The Treasury head made a number of recommendations to the Congressional chieftains at his huddle Thursday (17), but there will be a lot of give-and-take before the details are set.

Much stiffer corporate and personal income levies are inevitable. Because Congressmen, even though they concede more Treasury income is vital, on the whole still think the old soak-the-rich theory should be given a fling first. General sales taxes or payroll levies, mentioned with increasing frequency, will be a last resort, especially with President Roosevelt saying Friday (18) he still is not very fond of such moves, which he contends reduces national purchasing power and brakes business.

Heavier admissions taxes haven't been talked about much, though there have been various suggestions about stiffer and new 'nuisance' bites. With the 10% boxoffice tax on the basis written into law last June yielding roughly $5,000,000 more monthly than when the tax began at 4¼c, it would not be surprising if frantic revenue-hunters decided to make the levy greater and to bring in all ducats. The exact amount of Federal income from taking in the 20c ticket is unknown, but admittedly invitingly large grosses are untouched at present.

The corporate levy is almost bound to shoot from 24% to 30%—perhaps higher; rise in the existing 4% normal tax on individual incomes is taken for granted, and it may even be doubled; the surtaxes on personal earnings probably will be upped again and the exemptions further narrowed; New Deal experts are clamoring for revival of the painful excess profits grab.

DOWNTOWN N. Y. NOW ADHERES TO SUN. LAW

Fearing drastic action following a stern warning from Mayor F. H. La Guardia and checking of the theatres, the New York picture houses are adhering strictly to the 12 noon opening law on Sundays.

In the downtown zone where they have been opening earlier than 12 right along, even after previous warnings, cops as well as church members have been keeping tabs to see that there were no further violations.

Mayor LaGuardia had managers of N. Y. houses down to his office, saying he would demand severe action if the Sunday law wasn't observed strictly. Nabes have seldom ever opened before noon.

Bromfield Completes 50G Yarn Bought Unwritten

Unwritten yarn which Columbia last year bought from Louis Bromfield for $50,000 has now been virtually completed and given a title, Story of the Mississippi, it will be labeled 'Wild Is the River.'

Col bought the tale from a verbal telling by Bromfield. It will be published as a book before filming.

THE NEW YORK TIMES

'HAMILTON WOMAN' SETS NEW RECORD

Establishes Nine-Year Easter Holiday Mark by Drawing 318,986 at Music Hall

27,330 ON WEDNESDAY

"That Hamilton Woman," currently in its third week at the Radio City Music Hall, has established a nine-year Easter holiday attendance record for the theatre by playing to 318,986 persons during its first two weeks, it was announced yesterday. It was also stated that the attendance was larger for the second week than during the opening week. The film, which broke the previous Easter mark set in 1939 was attended by 27,330 persons on Wednesday, its fourteenth day. The figure represents the biggest single day's business since the opening of the picture on April 3.

KORDA'S Triumphant Hit

HELD OVER FOURTH WEEK

RADIO CITY MUSIC HALL!

Released thru UNITED ARTISTS

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

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Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—2/28/41

Blondie Goes Latin (Col) 2/19	C	70	P. Stephani-A. Lake
Missing Ten Days (Col)	M		R. Harrison-K. Wynne
Outlaws of the Panhandle (Col) 3/26	W	58	C. Starrett-F. Robinson
Free and Easy (M-G) 3/19	C	56	E. Cummings-R. Hussey
In Old Colorado (Par)	W	67	W. Boyd-R. Hayden
A Man Betrayed (Rep) 3/12	D	82	J. Wayne-F. Dee
Great Train Robbery (Rep) 3/5	W	62	B. Steele-C. Carleton
Murder Among Friends (20th) 3/5	M	67	J. Hubbard-M. Weaver
Dark Streets of Cairo (U) 12/4	M	58	S. Gurie-R. Byrd
Shadows on the Stairs (WB)	M		F. Inescort-H. Angel

WEEK OF RELEASE—3/7/41

Lone Wolf Takes a Chance (Col) 3/12	M	72	W. William-J. Storey
Rage in Heaven (M-G) 3/5	D	83	R. Montgomery-I. Bergman
Flying Wild (Mono) 4/16	D	63	L. Gorcey-B. Jordan
Tobacco Road (20th) 2/26	D	91	G. Gwynn-C. Grapewin
Mr. Dynamite (U) 3/12	D	63	L. Nolan-L. Hervey
Great Dictator (UA) 10/16/40	D	127	C. Chaplin-J. Oakie
Footsteps in the Dark (WB) 3/5	CD	96	E. Flynn-B. Marshall

WEEK OF RELEASE—3/14/41

The Penalty (M-G) 3/12	D	77	L. Barrymore-E. Arnold
A Girl, a Guy and a Gob (RKO) 3/5	C	90	G. Murphy-L. Ball
Back in the Saddle (Rep) 3/26	W	71	G. Autry-S. Burnette
Sleepers West (20th) 3/19	D	74	L. Young-M. Hughes
Double Date (U) 3/12	C	59	P. Moran-U. Merkel
Here Comes Happiness (WB)	D	57	E. Flynn-B. Marshall

WEEK OF RELEASE—3/21/41

E. Queen's Penthouse Mystery (Col) 3/12	M	69	R. Bellamy-M. Lindsay
Sign of the Wolf (Mono)	D	69	G. Bradley-M. Whalen
The Lady Eve (Par) 2/26	D	90	H. Fonda-B. Stanwyck
Footlight Fever (RKO) 3/26	C	69	A. Mowbray-D. McBride
Bury Me Not on the Lone Prairie (U)	W		J. Brown-F. Knight
Man Who Lost Himself (U) 3/26	D	71	J. Sterne-K. Francis
Topper Returns (UA) 3/12	C	93	J. Blondell-R. Young
The Sea Wolf (WB) 3/26	D	98	E. Robinson-I. Lupino

WEEK OF RELEASE—3/28/41

North from the Lone Star (Col)	W		B. Elliott-D. Fay
The Bad Man (M-G) 4/2	W	70	W. Beery-L. Barrymore
Las Vegas Nights (Par) 3/26	C	90	P. Regan-B. Wheeler
Melody for Three (RKO) 3/5	D	67	J. Hersholt-F. Wray
Vivacious Lady (RKO) 3/4/38	CD	90	G. Rogers-J. Stewart
Mr. District Attorney (Rep) 4/2	D	68	D. O'Keefe-F. Rice
Dead Men Tell (20th) 3/26	M	61	S. Toler-S. Ryan
Horror Island (U) 4/2	M	61	D. Terry-F. Knight
Man-Made Monster (U) 3/26	D	59	L. Chaney, Jr.-L. Atwill
Knockout (WB)	D		W. Morris-O. Bradna

WEEK OF RELEASE—4/4/41

The Roundup (Par) 3/19	W	90	R. Dix-P. Morison
Repent at Leisure (RKO) 4/16	RD	66	K. Taylor-W. Harris
In Old Chicago (Rep) 4/9	W	58	E. Rogers-G. Hayes
Scotland Yard (20th) 4/9	D	68	N. Kelly-H. Wilcoxon
Mutiny in the Arctic (U)	M		R. Arlen-A. Devine
A Shot in the Dark (WB)	C		W. Lundigan-N. Wynn

WEEK OF RELEASE—4/11/41

The Great Swindle (Col)	M		J. Holt-M. Reynolds
Men of Boys Town (M-G) 4/9	D	107	S. Tracy-M. Rooney
Break the News (Mono) 1/8	CD	72	M. Chevalier-J. Buchanan
Road to Zanzibar (Par) 3/12	C	90	B. Crosby-B. Lamour
The Devil and Miss Jones (RKO) 4/9	CD	92	J. Arthur-C. Coburn
Sis Hopkins (Rep) 4/9	MU	97	J. Canova-B. Crosby
Pals of the Pecos (Rep)	W		B. Steele-R. Livingston
Two Gun Sheriff (Mono) 4/23	W	56	B. Starr-V. Carroll
That Night in Rio (20th) 3/12	MU	90	A. Faye-D. Ameche
The Lady from Cheyenne (U) 4/2	WD	94	S. Young-R. Preston
Pot o' Gold (UA) 4/9	C	85	J. Stewart-P. Goddard
The Great Lie (WB) 4/9	D	102	B. Davis-G. Brent

WEEK OF RELEASE—4/18/41

Penny Serenade (Col) 4/16	D	92	L. Dunne-C. Grant
Washington Melodrama (M-G) 4/23	M	78	F. Morgan-A. Rutherford
Hoosier Schoolboy (Mono) 6 30/37	D	62	M. Rooney-L. Nagel
Tumbledown Ranch in Arizona (Mono)	W		B. Corrigan-J. King
Border Vigilantes (Par) 4/2	W	61	W. Boyd-B. Reynolds
Robbers of the Range (RKO)	W	63	T. Holt-V. Vale
Rookies on Parade (Rep)	C		B. Crosby-M. Wilson
Ride on Vaquero (20th) 4/2	W	64	C. Romero-M. Hughes
Flame of New Orleans (U)	D		M. Dietrich-R. Cabot
That Uncertain Feeling (UA) 3/19	D	89	M. Oberon-M. Douglas
Strange Alibi (WB)	D		A. Kennedy-J. Perry

WEEK OF RELEASE—4/25/41

Under Age (Col)	D		N. Gray-A. Baxter
The Big Boss (Col)	D		O. Kruger-G. Dickson
Ziegfeld Girl (M-G) 4/23	MU	135	J. Stewart-L. Young
The Invisible Ghost (Mono)	M	63	B. Lugosi-P. Young
Roar of the Press (Mono)	CD		J. Parker-W. Ford
Power Dive (Par) 4/9	D	68	R. Arlen-J. Parker
They Met in Argentina (RKO)	MU		M. O'Hara-G. Raymond
Lady From Louisiana (Rep)	D		J. Wayne-O. Munson
Inspector Hornleigh Goes to It (20th)	M		G. Harker-P. Calvert
Model Wife (U) 4/16	C	78	J. Arnold-D. Powell
That Hamilton Woman! (UA) 3/26	D	128	V. Leigh-L. Olivier
Wagons Roll at Night (WB)	D		H. Bogart-S. Sidney

WEEK OF RELEASE—5/2/41

They Dare Not Love (Col)	D		M. Scott-G. Brent
People vs. Kildare (M-G)	D		L. Barrymore-L. Ayres
The Pioneers (Mono)	W		T. Ritter
Ranching for the Sun (Par) 4/9	D	90	J. McCrea-E. Drew
Bringing Up Baby (RKO)	C		K. Hepburn-C. Grant
Singing Hill (Rep)	W		G. Autry-S. Burnette
Black Cat (U)	D		H. Herbert-G. Sondergaard
Thieves Fall Out (WB)	D		E. Albert-J. Leslie

WEEK OF RELEASE—5/9/41

Her First Beau (Col)	CD		J. Cooper-J. Withers
Love Crazy (M-G)	C		W. Powell-M. Loy
House of Mystery (Mono)	M		K. Kent-J. Kelly
Saint's Vacation (RKO)	M		G. Sanders
County Fair (Rep)	C		John Beal-J. Scotty
Great American Broadcast (20th)	CD		A. Faye-J. Payne
Affectionately Yours (WB)	D		M. Oberon-D. Morgan

WEEK OF RELEASE—5/16/41

She Knew All the Answers (Col)	C		J. Bennett-F. Tone
I'll Wait for You (M-G)	D		M. Hunt-W. Weidler
Redhead (Mono)	D		J. Lang-J. Dowd
One Night in Lisbon (Par)	C		M. Carroll-F. MacMurray
Bring 'Em Back Alive (RKO) 6/21/32	M	60	Frank Buck
Cowboy and the Blonde (20th) 4/23	RD	98	M. Rogers-G. Montgomery
Singapore Woman (WB)	D		B. Marshall-D. Bruce

WEEK OF RELEASE—5/23/41

Naval Academy (Col)	D		F. Bartholomew-J. Lydon
A Woman's Face (M-G)	D		J. Crawford-M. Douglas
King of the Zombies (Mono)	M		J. Archer-M. Moreland
Scattergood Pulls the Strings (RKO)	C		G. Kibbee-D. Trout
Great Commandment (20th)	D		J. Beal-M. Moscovich
Too Many Blondes (U)	MU		R. Vallee-H. Parrish
The Nurse's Secret (WB)	D		L. Patrick-R. Toomey

Spreckels Quits NLRB To Represent Disney

Hollywood, April 22.

Walter Spreckels moves over to the Walt Disney plant tomorrow as labor relations counsellor following receipt of word from Washington his resignation as regional director in Los Angeles for National Labor Relations Board had been accepted. He will handle Guild negotiations and represent the studio on its AFL union move.

His deal with Disney permits him outside clients.

SAG After Some Additional 500G For Extras, Etc.

Hollywood, April 22.

Screen Actors Guild is demanding contract revisions which would mean an additional $500,000 annually for extras, freelancers and bit players. Producers were to take action this week on the proposal, although negotiations were concluded some time ago, with both factions preparing an estimate in meantime.

Plan, if put into effect, would eliminate $8.25 and $11 calls for a $10 overall bracket. Likely $5.50 calls would be limited to 50 extras on any one call.

Producers also have under consideration recommendation to abolish Produeer-SAG standing committee which cost $36,000 to maintain left year, exclusive of fees paid to attorneys for appearing in adjustment cases.

Truce at Disney Plant

Walt Disney and the AFL agreed to a temporary truce in the drive to unionize the studio, following a conference between company and labor executives. Understood the company asked more time to consider the demands of the various unions.

Screen Cartoonists Guild, claiming to represent a majority of approximately 700 employees, had as its spokesmen, Aubrey Blair, AFL international representative, Herbert Sorrell, business representative of the Motion Picture Painters Local 644, and George E. Bodle, attorney for the Cartoonists. Studio was represented by Gunther Lessing, company attorney, and Herbert Lang, production manager. Problems will remain in status quo until the next meeting this week.

Harold Melinker, chief executive assistant at Central Casting Corp., resigns Thursday (24) to enter military service. Preliminary shakedown is at Fort MacArthur, after which Melinker is likely to be assigned to a special branch of the service, due to his executive and legal training. He is a graduate of the Yale Law School, took part in the Seabury investigation of graft in New York in 1930 and worked a year with Metro before joining Central Casting.

Walter Spreckels, regional director in Los Angeles for the National Labor Relations Board, turned in his resignation to go into private practice as a consultant in labor relations. Since his appointment here, Spreckels has handled several delicate situations involving crafts in the picture industry.

Oppose Anti-Labor Bills

Billy Edwards was appointed by the Screen Publicists Guild to sit in on a general committee being organized by studio guilds and unions to oppose contemplated anti-labor bills in Sacramento. Publicists went on record as opposing five proposed statutes, one of which would legalize company unions. The others deal with closed shops, secondary boycotts, anti-sabotage bills and amendments to the Labor Code.

Screen Actors Guild continued to keep the lid down on the admittance of new extras. In the last month only 13 Class B applications were approved. Applicants are now passed upon by a committee consisting entirely of Class A members.

Controversy between the Screen Writers Guild and Artists Managers Guild on a proposed franchise code for agents goes into another phase Thursday (24) with Lester Cole as chairman of the SWG committee and Bert Allenberg, chief of the AMG delegates. Proposed licensing agreement is similar to the contract between AMG and the Screen Actors Guild, except for a clause calling for the appointment of a negotiator to secure bids on story material.

Deadline for briefs in labor classifications, disputed by film producers and certain studio workers, closed last Friday (18) and both sides are awaiting final decision from Washington within a week. Merle D. Vincent, chief of the hearings branch who listened to both sides in Los Angeles, is preparing his recommendations for final consideration by the Wage-Hour Division.

Expect IATSE Will Ultimately Consummate All Coast Labor Deals

Believed in the trade among informed sources that the International Alliance of Theatrical Stage Employees will, in the end, make the deals with studios for Coast locals which have been enjoying local autonomy, but doubted that the troublous situation will be straightened out for some time. Among reports is one that a half dozen locals have already asked the IATSE to take up the negotiating gudgels.

Meantime, the basic agreement of the IA and brother internationals, such as the Musicians and Carpenters, is in existence with the studios but under it each year there has been negotiations for annual wage scales and working conditions. Hud-dles on another year's scale and conditions may come up shortly in New York with Pat Casey, labor representative for the film producers, who arrived in the east last week and will remain a month or so.

Understood, however, there is nothing definite concerning conferences between Casey and George E. Browne, president of the IA, who at present is in Chicago and of late has been reported in poor health. He may come on while Casey is in New York but there is no assurance that he will. The producers' labor contact similarly was east last fall, waiting for Browne, but got tired and scrammed back to the Coast.

Bioff Trial June 4

There is a presumption in the trade that new negotiations with the studios will be deferred, partly due to the involved state of affairs among the unions themselves and a lack of determination as to policy. Willie Bioff, who negotiated the last agreement for the IA with the studios, goes to trial June 4 on a U. S. income invasion indictment and, pending this, he is reported taking no part whatever in the present situation.

In the interim, negotiations are going on between the Screen Writers Guild and the producers on the one hand and between the SWG and the Artists Managers Guild on the other. The latest reports were that the SWG and the studios are at great odds on a contract but that the writers and the agents may shortly reach an agreement on a franchise code.

The difficulties concerning the Cartoonists Guild and the Walt Disney studio is before the National Labor Relations Board in Washington from which action is sought but understood that Casey will not go into this situation though going to Washington. He is planning to visit the Capital in connection with the wages-and-hour bill and its application to the picture industry, on which a decision is momentarily expected.

Front-Office Union

While east Casey is looking into the efforts of the American Federation of Office Employees to organize front-office employees in Albany and New York-New Jersey exchanges. No grievous trouble is expected since the workers involved are all in lower brackets and there appears to be no particular disposition on the part of distributors, from accounts, to put up any stiff resistance.

Drive to organize office workers in exchanges has been under way for about a year, following the negotiation of a contract covering Universal's employees at the N. Y. home office and in the N. Y. exchange. After having a conference with Edward K. Flaherty of the AFOE, during the past week, Casey is planning to go to Albany to look into the situation. The claim of the union is that it has the Albany exchanges organized 100%.

Backroom employees of all of the country's exchanges, taking in shippers, inspectors, rewinders, etc., are all in the Exchange Workers Union, which is a part of the IATSE. The AFOE is affiliated with the American Federation of Labor.

Albany's Move

Albany, N. Y., April 22.

Members of the American Federation of Office Employees, AFL, in six local exchanges where majorities of workers are said to have signed up, anxiously await the outcome of conferences between Edward K. Flaherty, business representative of the New York local, and Pat Casey, in charge of labor relations for the producers distributors. Several months ago Flaherty was authorized to take whatever action he deemed necessary to force Warner Bros., Universal, RKO, Columbia, 20th Century-Fox and Republic to sign contracts recognizing the union as collective bargaining agency for the office workers in the Albany branches and establishing hours as well as salaries. Casey entered the picture, requesting that action be delayed until he returned from the Coast. When he did come east, Casey went into a conference with Flaherty.

Card-holding office workers in the six exchanges mentioned above—Metro and Paramount have not been organized to date—have been trying for more than a year to obtain a contract. They are said to be prepared to strike unless they get one. The backroom employees — shippers and inspectors—have been organized in all local exchanges for several years.

CARTOONISTS' STRIKE VOTE AGAINST GEO. PAL

Hollywood, April 22.

Screen Cartoonists Guild has voted to call a strike at the George Pal studios unless a new wage scale is put into effect. Pal's counter-wage proposal, calling for half of increase the inkers demand, has been flatly rejected.

Pal releases through Paramount.

ANOTHER H'WOOD HOUSE

More Theatre Building in Other Parts of U. S.

Los Angeles, April 22.

Bob Whitson bought a site and ordered construction of a 750-seat picture house in Hollywood.

Fox West Coast took over operation of the Alto theatre from Southside, Ken Bushy remaining as manager.

Charles K. Long, manager of the Strand, Pasadena, shifted to the Studio, San Bernardino.

Lee Israel's New House

Akron, O., April 22.

Louis Israel, Cleveland exhib, opened the new Ellet theatre in suburbon Ellet. Joseph Rembrandt managing house. This is the first theatre in Ellet, the entire district heretofore being served by east Akron houses.

Manos Into Newton Falls, O.

Newton Falls, O., April 22.

Manos Amus. Co., Toronto, O., plans 800-seater in Newton Falls, O.

Farb's New 1,000-Seater

Houston, April 22.

Albert Farb, Houston operator, purchased a square block at McGowen and Chenevert for $36,000 cash as site for new neighborhood theatre. Razing of a two-story brick residence on the site started immediately. It will seat 1,000.

Radio Man's Irish Travel Film May Gross $100,000

'Here Is Ireland,' travelog made by Pat Stanton, general manager of WDAS, Philly, during a vacation abroad two years ago, is foreseen as one of the largest non-theatrical grossers in film history. After initial success in halls, schools and churches, 16 mm. Kodachrome film is now playing theatres and appears set to gross around $100,000.

Only non-theatrical pic that will exceed its gross was 'Nanook of the North,' made by Robert Flaherity for the Hudson's Bay Co. in 1922. It grossed around $500,000.

THREE MEN HAVE MADE A MASTERPIECE!



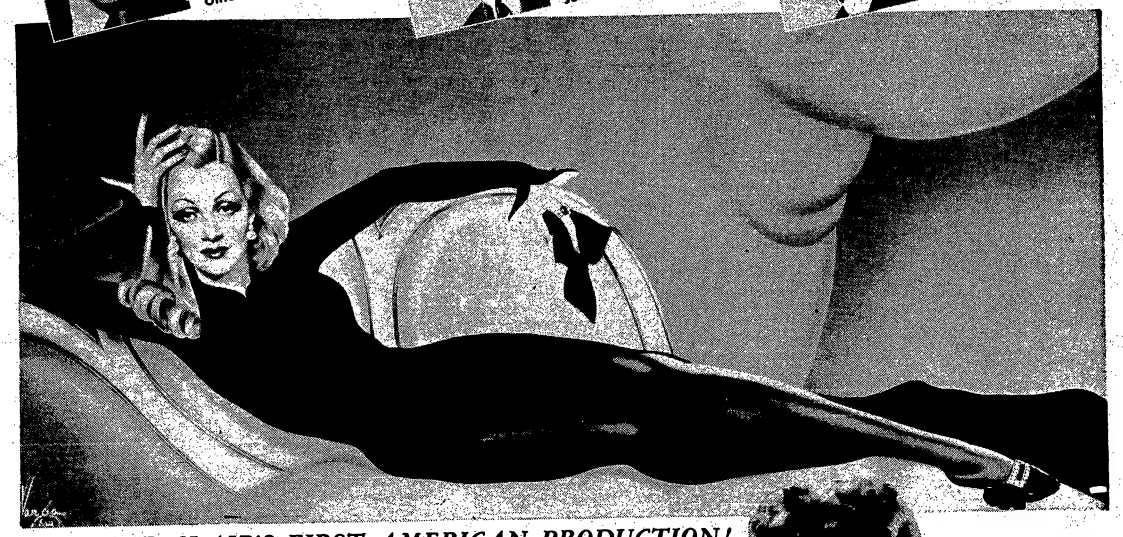
Rene Clair **directing**...with the insight into drama and humor values that characterized his "The Ghost Goes West" and other masterpieces.



Joe Pasternak **producing**...with the unparalleled touch for successful entertainment that has made his pictures an unbroken series of hits!



Norman Krasna **writing**...with the knowledge of the world and its humans that have made him the most desired writer in the industry today.



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Directed by **RENE CLAIR**

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WORLD PREMIERE! NEW ORLEANS APRIL 24th NATIONAL RELEASE APRIL 25th

Minn. Anti-Consent Decree Bill Now Virtually a Law; Michigan's Proposal Also Likely to Be Enacted

Minneapolis, April 22.

Northwest Allied's anti-consent decree bill, having previously received the lower house's approval, virtually became a state law yesterday (Monday) with its passage in the Minnesota state senate, 60 to 8. It now requires only the governor's signature, which seems certain of forthcoming, to become law.

Film companies opposing the measure will fight its constitutionality in the courts and seek a restraining order. Some distributors may refuse to service Minnesota accounts if enforcement of the law is not restrained.

The Minnesota bill contravenes the consent decree's groups-of-five selling plan, requiring companies to offer an entire season's product for sale the same as at present. It also forces distributors to grant a minimum of 20% cancellation and to refrain from forced selling of any motion pictures.

It has been announced that the film companies opposing it would fight its constitutionality in the courts, carrying the battle, if necessary, to the U. S. Supreme Court. An effort also will be made to obtain a temporary injunction, restraining its enforcement pending the settlement of the constitutionality question. Northwest Allied leaders are confident that such a restraining order can be blocked, but if it should be granted the consent decree provisions would obtain until the law's validity is finally determined.

Moe Levy, 20th-Fox district manager, insists that if the law goes into effect his company positively will not service any accounts in Minnesota, other than that of the Minnesota Amus. Co. (Paramount), which has a long-term franchise. He predicts other companies also will follow suit. It is impractical and would prove too costly for the distributors to set up a separate and different selling system just for this one state, he points out. The other companies which opposed the bill at the legislature's public hearings were United Artists, Metro and Warners. There also was the last-minute opposition from PTA and women's club leaders.

Mich. Set to Go Through

Detroit, April 22.

Seemingly at first just a self-starter proposal, Michigan's Snow bill, which would wipe out the block-of-five provisions of the consent decree, has started to gather plenty of momentum and seems certain of passage within another two weeks. Weighty endorsements have poured in on the House Committee in Lansing and the report is strong the committee will send it to the legislature with strong recommendation, paramount to passage.

Co-Operative Theatres of Michigan has thrown its full weight behind the bill which also is receiving the endorsement of numerous civic and church groups as well as out-state exhibitors.

In passing a resolution calling for the bill's enactment, Co-ops directors urged that its provisions would give the state's exhibitors more assurance of a steady flow of product than the consent decree permits.

Belief has grown strong here that the bill, started inauspiciously, has plenty of secret backing which now is coming to the front to push it over. Amount of its support and varied places from which it comes seems indicative of a united effort to secure its passage. Thus far, no strong opposition has appeared because of the casualness with which it was introduced.

M-G's 357 Prints of 'Girl' As Blue-Orange Tinter

Hollywood, April 22.

Metro laboratory has been ordered to turn out 357 sepia prints of 'Ziegfeld Girl,' the largest number of tinters in the past two years at Culver City.

Order calls for a special 'blue-orange' combination developed by J. M. Nickolaus, Metro lab chief.

2 Legiters Set

Hollywood, April 22.

Gordon Jones, legit actor in the Broadway production, 'My Sister Eileen,' was signed to a one-picture contract by Paramount. He gets a featured spot in 'Among the Living.'

John Emery, legit player from New York, takes over the heavy role in 'Heaven Can Wait' at Columbia. Filming started yesterday (Mon.) with Alexander Hall directing.

Banko, Casinos, Pinballs Socked By Cleve. Probe

Cleveland, April 22.

Exhibs' complaints about wide-open gambling conditions in this territory, which started official investigations, resulted in nearly 50 indictments issued by the Geauga County grand jury in the last fortnight.

Turning its attention to bank nights, the jury indicted L. M. Smith, manager of the Geauga in Chardon, O., largest cinema in the county. It's first case of its kind to come up in the immediate vicinity of Cleveland, and test decision against Smith may affect about 35 theatres running banko in that section.

Jury also closed the Arrow Club gambling casino, and made exhibitors more happy by issuing 40 indictments against operators of slot machines. Cleveland gendarmes are extending the cleanup campaign in amusements by making pinball machines taboo. Nearly 12,000 of them were yanked out by 4,000 owners who organized the Cleveland Amusement Machine Operators Association to combat the bluenose edict. Harry Elconin was named their representative and $25,000 was raised for a war-chest to carry on court battle against confiscation of pin machines.

MORE SETTLEMENTS

Indies in Rochester, Minneapolis and Detroit Make Peace

During the past week two cases against major companies readied by independent exhibitors for presentation to arbitration tribunals have been settled between the concerned. While the American Arbitration Assn. has been notified of the settlements, in neither case did the complaining exhibs give details of the terms of surrender.

In the case of the Sun, Rochester, which beefed about unfair clearance against Warner Bros., 20th-Fox, Paramount and Metro, the operator of the theatre stated that there had been a settlement and that a trial would be attempted under the compromise made.

The other settlement was reached by the Gaiety, Minneapolis, and 20th-Fox, on a complaint which demanded some run from the distrib. In both cases there was withdrawal before hearing.

Majors Settle With Indie

Detroit, April 22.

Reported that all of the distributors involved in the case brought by the Uptown against United Detroit Theatres (Paramount subsidiary) have agreed to give films to this independent theatre day-and-date with the Royal, suburban house opened by Paramount shortly after the first of the year.

Settlement was reached during the past week while Judge Henry G. Nicol of the U. S. District court was studying the final briefs submitted in the case. Understood that the terms of the settlement were not indicated to the court but that the Montcalm Theatres Corp., operator of the Uptown, was satisfied with the stipulation and asked that the case be withdrawn.

The operators of the Uptown brought suit to compel five distributors whose product it had licensed to deliver the pictures ahead of the Royal. They were Warner Bros., Universal, United Artists, Columbia and Paramount.

When the Par took over the Royal, construction of which was started by independents, the distribs concerned gave the Royal a preferential run. Contention of the Uptown was that it had a right to get the films ahead of the newly-opened house.

Reward?

Buffalo, April 22.

Two weeks after the hearing of his claim and demand in arbitration that his Genesee theatre at Mt. Morris be allowed 'some run' of pictures (first case before the Buffalo Arbitration Board), Richard DeTota, proprietor, was inducted into the U. S. Army.

L. A. Arbitration Assn., Inactive Since Feb. Start, Gets 2 Beefs 10 Mins. Apart

Los Angeles, April 22.

After being inactive since offices here were opened last Feb. 1, American Arbitration Association late last week received, within 10 minutes of each other, two exhibitor complaints protesting against clearance and picture availability in Hollywood and the Alhambra-San Gabriel districts.

First complainants were George Bromley and Alex Bounce, on behalf of their Campus theatre in Hollywood, asking for a more reasonable clearance than is presently offered by the Sunset, Clinton and Hunley's theatres in the same Hollywood zone. Indie complainants contend that present clearance prevents them from increasing their admission price from 15c. to 20c., and further charge that although the Sunset, particularly, is in the same zone as is the Campus, it is not a competitive theatre.

Defendants named are Paramount, Loew's, RKO, Vitagraph and 20th.

Second complaint, filed by O. W. Lewis, who operates the Mission Playhouse in San Gabriel, a suburb, seeks an award compelling various major distribs to set up a new clearance schedule for that area. Specifically it requests that pictures be licensed for Alhambra seven days after Pasadena first run closing, and that all pictures be made available for theatres in San Gabriel and Monterey Park 28 days after Pasadena first run closing at 25c. It further asks that films be available to the Rosemead, Garvey and Temple theatres seven days after San Gabriel first run closing at 25c., and 21 days after first run closing at 20c. in San Gabriel.

Theatres involved in this complaint are Lewis' Mission Playhouse; the El Rey, Alhambra, Granada and Garfield in Alhambra; Monterey in Monterey Park; Rosemead at Rosemead; Garvey in Wilmar; Temple, Temple City, and the J. W. Edwards Theatrical Circuit of Alhambra.

AAA, through Secretary Walter H. Elliott, will set both complaints for hearing within 30 days.

St. Louis' First Hearing

St. Louis, April 22.

The beef of Shirley Theatre Corp., owner-operator of the Rialto, Cape Girardeau, Mo., against RKO because of 'unfair' clearance to the Broadway and Orpheum, houses of the Fox-Midwest Agency Corp., will be heard by the local Arbitration May 1. The hearing was skedded for Thursday (17) but was set back when Fox Spe Theatres Corp. intervened as the real operators of the Broadway and Orpheum which the complainant alleges is owned by the Fox-Midwest Agency. This is the only case pending before the local tribunal.

Majors Upheld

Philadelphia, April 22.

First decision handed down by the Philly arbitration office today on clearance claims of the Florence theatre in Florence, N. J., completely upheld all the majors. The Fox, Burlington, was the complained of house.

Growth of Great Neck, L. I., Creates Need for More Cinemas—That's One Indie's Argument on Clearance Gripe

Autos, Not Amus., Benefit

Seattle, April 22.

All of the extra dough being paid to labor in defense industries here seems to be going for automobiles, according to theatre men, operators of niteries and dance halls. There has been no corresponding increase in the amusement business in any line although payrolls have risen tremendously.

Automobile dealers report best sales ever, topping peak years of 1928 and '29.

Can Consent Solve Milking Films Habit?

Minneapolis, April 22.

Northwest Allied leaders here are studying the consent decree to determine if any relief is obtainable under arbitration for alleged 'milking' of pictures in the loop first-runs to the detriment of independent neighborhood exhibitors.

A 'test case' before the arbitration board is now being planned, but its filing awaits advice from several lawyers now engaged in analyzing various consent decree provisions.

An orgy of holdovers in the local loop during the past several months has the independent neighborhood exhibitors up in arms. They're particularly infuriated with Universal because 'Buck Privates' is in its sixth week downtown. However, in this instance, they concede that business has warranted the run. Just the same, they point out, it 'milks' the picture and makes it much less valuable for them, defers its availability for them far beyond a normal period and helps to make for a neighborhood product shortage by jamming the first-run schedule.

Some of the independent neighborhood exhibitors here have Universal contracts providing that the maximum cost of pictures playing the Aster downtown should be $10. Now 'Buck Privates' has moved from the Gopher to the Aster, ordinarily a double feature house scaled at 15c to 5 p.m. and 28c thereafter, for an extension of its first-run. Although the Aster is playing it singly with the admission scale boosted to 28c all day, the same as the Gopher, some of these independents are declaring they'll insist on getting the film for $10. They point out that there is nothing in their contracts specifying that the $10 pictures must be parts of dual bills at 15c and 28c admission, the theatre itself being the only factor mentioned in the agreements.

The holdover epidemic has been in evidence for the past several months, particularly, with two to three every week and currently four as against only three new first-runs. By limiting the number of new first-runs in this manner, the epidemic threatens to cause a shortage product for the independent neighborhood situations later in the year, the exhibitors say. What irks them especially is the fact that in a number of instances lately, according to their claims, grosses haven't justified the holdovers which, however, probably were necessitated by the terms of the contract.

Voteur Loses Vs. Col.

Ferdinand Voteur, author, lost a $250,000 N.Y. supreme court action against Columbia Pictures when Justice Aaron J. Levy dismissed the suit. Voteur claimed plagiarism of his play, 'Resurrection Morning,' in Columbia's 'The Man Who Lived Twice.'

Justice Levy dismissed the case after trial, finding no evidence of plagiarism.

What may become a new approach on clearance cases under the consent decree, furnishing a new kind of argument for independent exhibitors who are invading new territories or towns, is the local community angle and community needs so far as film theatres are concerned. This unique point is being raised by the operator of the Squire, Great Neck, L. I., whose argument is that the town has grown in size and has need for and additional theatre but that if the present unfair clearance continues he will have to close down, thereby depriving the community of its film requirements.

The Squire, operated by Herbert Scheftel, was opened only this past Jan. 15 but has been unable to get pictures until 30 days after they have played the Playhouse, Great Neck, which is owned by the eastern Skouras chain. Scheftel's contention is that Great Neck, once a small community, now has expanded to the point where more than the Playhouse is needed to service it properly, but that if a 30-day clearance is maintained he cannot render that service because the clearance status makes it impossible for him to operate his movie house profitably.

Two hearings on the matter have been held and another was scheduled yesterday (Tues.) with probability that additional sessions will be required because of the community arguments raised, together with what is understood to be a complete resume of the whole clearance situation in films. George A. Spiegelberg, attorney and associate professor of law at New York University, is sitting on the case as arbitrator.

Three other hearings are set for New York. An unusual clearance dispute figures in the hearing for Wednesday (30) involving the Cameo, Jersey City, an independent, and other indie theatres in that city, Apollo and Orient. Cameo, seating 1,450, claims that the other two houses have earlier availability although each seat only 500 persons. Complaint recites that this is obviously unfair because of the difference in capacities.

On Tuesday (29) there will be hearing on the complaint filed by the Forum, Metuchen, N. J., an indie, which claims that unfair clearance is being granted to the Oxford and Strand at Plainfield, N. J., operated by Walter Reade. Clearance is not stated.

Hearing today (Wed.) has been set for the Central, Pearl River, N. Y., which seeks seven days clearance or day-and-date with the Rockland, Nyack, which now has clearance over it.

Only new case brought in New York during the past two weeks involves the Majestic, Paterson, N. J., and the State in that town, a Brandt Bros. house. Majestic accuses Paramount, Metro, Warners, 20th-Fox and RKO of granting unfair clearance of seven days against it. Wanted is a day-and-date arrangement.

TO EXAMINE HAYSITES IN ANTI-TRUST SUIT

Officers and directors of the Motion Picture Producers & Distributors of America, Inc., will be examined before trial in connection with a triple damage anti-trust suit brought by Hillside Amus. Co., operators of the Hillside theatre, New Jersey, against the major film companies and the Hays office. Federal Judge John C. Knox approved the examination. No date has been set for the examination.

Hillside, in almost the same type of complaint as was filed by the U. S. Government in its original monopoly suit against the majors, charges its theatre was relegated to an inferior position by acts of the defendants, and seeks triple damages of $900,000.

The reason for the examination, according to plaintiff's attorney, Norman H. Samuelson, is that he possesses personal knowledge of attempts on the part of officers of the MPPDA to 'block remedial legislation' that would have removed the various restraints imposed on independents by the majors. These attempts were made in Congress and in state legislatures, plaintiff claims.

37,000,000 READERS OF 104 NEWSPAPERS IN 45 KEY CITIES WILL SEE *THESE ENDORSEMENTS . . .*

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Pay A Tribute To

GEORGE STEVENS

In making public acknowledgment of George Stevens' superb direction of "Penny Serenade," we wish to express the supreme pleasure we feel in having had a part in bringing it to the screen. If you like pictures we've appeared in before, you should enjoy "Penny Serenade" enormously. We both feel it's a very, very great picture.

Irene Dunne
Cary Grant

From

LORETTA YOUNG

to

IRENE DUNNE CARY GRANT

"PENNY SERENADE" is a great motion picture. I was fascinated by its story and by your performances. My congratulations to two fine artists.

Loretta Young

From

CLAUDETTE COLBERT

to

IRENE DUNNE · CARY GRANT

"PENNY SERENADE" is a fine picture. You were both superb in it. This is a picture everyone must see

Claudette Colbert

From

ROSALIND RUSSELL

to

IRENE DUNNE · CARY GRANT

"PENNY SERENADE" is a once-in-a-lifetime picture and your performances in it will long be remembered...Rarely does a picture afford me the opportunity for the hearty laughter and the tears that I experienced while seeing it.

Rosalind Russell

COLUMBIA PICTURES

Newsreels in the Middle Today Of Peculiar Army-Navy Rules

Spread of military censorship on American newsreels has increased so much in the last two months that newsreels now are envisioning the censoring of newsreel content that extends even beyond strictly military secrets. Even though the U. S. is not at war, several newsreels have noted expansion of control by Navy authorities that has gone almost into the realm of propaganda, in that nothing unfavorable to that branch of the service may be used.

Along with the expansion of this censoring scope, newsreel executives have been confronted with conflicting rules and regulations from many different authorities, some of which are regarded as silly, others useless and still others as expensive to the producer. Batch of regulations is constantly growing with newsreel boys annoyed because unable to secure any outright clarification of rules. Some will admit, sotto voce, that it amounts to strict censorship while others regard it as mild, 'voluntary' censoring of the reels. Whatever it is, most of them claim it is badly muddled and does not help the newsreels much in putting across the nation's defense preparations message to the public. Recent estimate revealed that one-sixth of all newsreel subjects recently were related to national defense.

Too Many Bodies

Difficulty today is too many agencies, each vieing for a share of the glory in the defense program, according to one story current. Army, Navy, Council for National Defense, the Shipping Board and the Newsreel Committee Cooperating on National Defense all have their ideas, and most of them have grabbed off civilian advisors to help. This leaves Francis S. Harmon, Coordinator for the Motion Picture Committee Cooperating for National Defense, in a precarious position since he must keep everybody happy. Problem of using the facilities of the film industry in helping the Government is left to him to coordinate and squelch some of the foolish ideas submitted.

Aside from the peculiarities of censorship held by different Government establishments, facilities of both the Army and Navy for censoring are not rated particularly good. All Navy stories must be shipped to New York, whether taken in the South or on the Coast. Then after going through Naval inspection, they must be shipped back again, even though regarded strictly as a local story and not intended for national release. The Army is reported similarly inadequately prepared, requiring the newsreels to ship clips to Washington for a once-over. This is done despite the fact that it is well known that no military story is photographed without a service man on hand.

Army Vs. Navy Again

The Army censors things from one viewpoint; the Navy from another, the newsreelers aver. The newsreels admit they have been handed reams of regulations but no clear-cut clarification of many of them has been made. Thus, a particularly slipshod bit of drilling might be rated as 'offensive' to the military service. The newsreels are told that it is 'patriotic' to eliminate the sequence. They also are informed they have a right to use it but it would be better and more patriotic if it were eliminated. This vague sort of censoring is particularly irksome.

Most newsreels will admit that the Army leans over backwards to cooperate, even inviting honest criticism. The Army officials seldom squawk, and generally stick to strictly the military angle when asking deletions.

With the Navy, it is a different story, the newsreel boys claim. Permission must be obtained to photograph any part of the naval personnel, even down to the gum-chewing gob. Navy also says that the newsreels can't release pictures of wrecks of any sort, this extending now to any airplane mishap involving the Navy, claiming the right to censor such crashes. Where the military secret angle comes in the newsreels do not comprehend.

The 'mustn't touch' attitude of naval authorities apparently is developed on the angle, the newsreels believe, that it is unpatriotic today to criticize Navy mistakes.

Crime and Punishment

Several kids from the Hell's Kitchen area climbed up to the roof of a Broadway picture house recently via the fire-escapes. Apprehended by the cops and hustled to the front of the house, the irate house manager growled:

'What shall we do with these young punks; lock 'em up?

Make 'em sit through the turkey we've got this week,' suggested his assistant. 'I can't think of a worse sentence.'

Now Segall Makes Similar Charges Vs. His Pard, Pizor

Philadlphia, April 22.

Lewen Pizor, president of the United Motion Picture Theatre Owners of Eastern Pennsylvania and locally prominent indie exhib, who charged his partner, Charles Segall, with fraud two weeks ago in a suit, last Wednesday (16) found himself the defendant in a similar action.

The suit was filed by Segall in Common Pleas Court. Segall, who is chairman of the board of UPMTO, asked the Courts to force Pizor to make an accounting of 'damage and unjust enrichment' at his (Segall's) expense, and also asked the Court to appoint a receiver to liquidate the business.

Segall and Pizor, known as the 'Damon and Pythias' of Philly film biz, entered into partnership in 1937. The firm names were Eastern Theatres, Inc., and Boro Theatres, Inc. Each partner invested $56,448. The partnership operated the Ace and Tioga, which were purchased, the Chelten, which was built, and the Apollo, which was leased from Segall, who owned the property.

Among the allegations made by Segall against Pizor were:

1. He embarked upon a course of activity detrimental and harmful to the interests of the partnership.'

2. He committed 'fraudulent acts' which benefited himself and damaged the partnership.

3. He attempted to fire Segall's son, Louis, 'without cause or justification,' as supervisor of the theatres.

4. He refused to sign checks for the rental of the Apollo. (Segall entered judgment against Pizor for $50,000 for back rents.)

5. On two occasions Pizor told managers of the theatres not to deposit their money but to hold it themselves.

6. That in spring, 1939, Pizor removed equipment valued at $1,500 from partnership property and used it in theatres he owns by himself.

7. Took merchandise from a premium house for his own use and charged it to the partnership.

8. Charged the rental of film to the partnership and exhibited it in theatres owned entirely by himself.

The charges made against Pizor by Segall are almost duplicates of those the UMPTO prexy made against Segall.

EARLIER MATINEES FOR LATE DEFENSE WORKERS

Philadelphia, April 22.

The Stanley-Warner Lindy, in southwest Philly, has instituted a new wrinkle to boom biz—a 'defense worker's matinee.'

The house is located in an area studded with plants engaged in defense production. To snare factory hands who go to work on the 4 p.m. shift, the Lindy has pushed its opening show forward to 12:30 p.m. instead of 2. This gives the worker a chance to see a picture and grab a sandwich before checking into the factories.

The innovation is proving a success and the S-W circuit is contemplating spreading the idea to its other houses in industrial areas. Indies in these districts are also reported getting set to unshutter earlier to get the night workers.

Back to His Old Brand

Hollywood, April 22.

Tom Keene returns to Monogram after an absence of three years to star in a new group of westerns, replacing the Tex Ritter series on the 1941-42 program.

'Wanderers of the West,' first of the new series, rolls April 28, with Robert Tansey producing.

Inside Stuff—Pictures

RKO office in Pittsburgh last week got a request from Retail Merchants Association in that city for a special screening of 'Devil and Miss Jones,' and request was forwarded to home office but no action was taken on it. In meantime, picture opens at Penn theatre there Friday (25). Film was sneak-previewed in Pitt few weeks ago and when word reached RMA, powerful department store group in Smoky City, that plot revolved around union organization in dept. store and how it's done, mercantile biggies are said to have gotten plenty upset and sent their head, Wilmer Jacoby, to RKO to see if something couldn't be done. Jacoby is former publisher of Hearst's Pittsburgh Sun-Telegraph.

Heavy production schedules at RKO have resulted in a nationwide appeal to the branch managers to put the soft pedal on letters of introduction to the studio. It is all right in slack times, according to Ned Depinet, v.p., in charge of distribution, in a letter to boys in the field, but it costs a lot of dough when the townies from back home crowd into the studio as onlookers on busy days.

Branch managers have been asked to lay off casual tourists and confine their recommendations to important exhibs or newspaper writers.

Orson Welles has indulged himself in a sly bit of whimsy in 'Native Son,' Broadway legiter which he produced and directed, to tie up with his firm, 'Citizen Kane.' It won't mean much, however, except to the initiated.

In 'Son's' opening scene, a Negro slum bedroom, a sled stands against the wall and on it is painted the word 'Rosebud.' It is this same word, also the name on a kid's sled, which is used to tie together the episodes and becomes the motivating force of 'Citizen Kane.'

Jukeboxes continue to appeal to studios as potential film material. Paramount became the latest to register a title based on the coin-in-the-slotters and lines up behind Universal and 20th-Fox. Par's entry is 'Juke Box Johnny.' U owns 'Juke Box Jenny,' 'Juke Box Hits of 1941' and 'Juke Box Parade of 1941.' Fox's dark horse is 'Juke Box War.'

Newsreels were barred from the hall when Charles A. Lindbergh spoke last week in Chicago for the America First Committee. Press relations division for the committee tipped the newsreel execs early that Lindbergh did not want the motion picture cameramen around, with the order that no reels would be admitted going out subsequently.

The U. S. Government has been granted leave to wait until June 18 to file an answer in N. Y. Federal court to a suit against it for the return of paid income taxes by Paramount Pictures, Inc. Paramount seeks $69,600, based on return of capital on taxes paid by the Paramount International Corp., Paramount Pictures Distributing Corp. and Parager Corp. in 1937.

Donald Flamm, ex-owner of WMCA, New York, who has been variously reported going into legit production with the Shuberts, has been in confab with Boris Morros. Latter, an idie film producer, wants him as bankroll for an indie pic.

JOELSON'S $600,000

To Close Con. Deal—Harold Klein His Film Buyer

Reported Julius Joelson, former New England exhibitor, who recently took over the Consolidated Amusement circuit in Greater New York, made a down payment of $600,000 in closing the deal involving around 20 houses. Lawrence Bolognino, who headed the Consolidated string, is retiring from the business, it is also understood.

Setting up offices in N. Y. after taking over the Consolidated houses, Joelson has brought in Harold Klein as film buyer. Latter was for many years with the Cocalis circuit, operating in lower N. Y. state and northern New Jersey. Following the death of Sam Cocalis the circuit is being liquidated. RKO took over most of the Cocalis theatres in the Bronx, while others are being disposed of to independents.

Dozen Pounding at U

Hollywood, April 22.

Typewriters are putting on the heaviest barrage in months at Universal, with 12 new writers assigned to forthcoming stories.

Scripters who checked in were Stanley Roberts on a new Abbott and Costello yarn, J. Ainsworth Morgan on 'Captive Woman,' Harold Shumate on 'Bad Lands of Dakota,' Eric Taylor on 'The Ghost of Frankenstein,' Edward Eliscu on 'Oh Charlie,' Arthur Jones and Dorcas Cochrane on 'Juke Box Benny,' Roy Chanslor and Stanley Rubin on 'Bombay Clipper,' and Oliver Drake, Walter Doniger and Robert Dillon on separate stories for the Dick Foran-Leo Carillo-Andy Devine action series.

Cry 'Uncle' at RKO

Hollywood, April 22.

'Unexpected Uncle,' the Erich Pommer production at RKO, goes into work May 1, with Tay Garnett directing.

Second Pommer production, 'Weekend For Three,' follows 'Uncle' on the same lot, with Ginger Rogers starring.

TONE'S NEW ALIAS

Hollywood, April 22.

Franchot Tone gets the title role in 'I, James Lewis,' to be produced by Frank Lloyd at Universal, starting May 5.

Only other player signed thus far is Walter Brennan. Producer is dickering with Warners for the loan of Priscilla Lane for the femme lead.

PAR PAYS $25,000 FOR 'CUGAT' RIGHTS

Hollywood, April 22.

Paramount today (Tuesday) purchased 'Mr. and Mrs. Cugat,' novel by Isabel Scott Rorick which was published last November. Studio paid $25,000 for it. It's the tale of an average young middle class couple who live in a vaguely-identified mid-western town.

Novel, which has sold well, curiously enough, attracted film interest from long before publication and retained it right along, but no company was ever in a hurry to buy it until this week when Paramount and Universal both jumped into the bidding. Metro had previously made an offer which was nixed.

Paramount purchased 'Channel Port,' a sea yarn by Leonard Lee.

Leo Birinski sold his story, 'Palace of 1,000 Lies,' to Paramount.

Republic bought 'Strange Bedfellows,' by Roger Williams.

P. A.'s Repeat

Murray Boltinoff and Martin Rackin sold their second story within three months to films on Monday (21) and are being handed term pacts by Columbia to become lot writers. Boltinoff was for seven years prior to the folding of the New York American several years ago the sheet's second string dramatic critic and is now in the editorial department of Superman, Inc. Rackin is a New York press agent.

Yarn they sold on Monday was 'Most Likely to Love,' a 56-page original for which Columbia paid $2,500. Pair's earlier film sale was 'Buy Me That Town,' which Paramount bought and now has in the cans awaiting release. Pact to go to work at Col hasn't been fully set yet, but is understood near to closing.

With virtually all of the current crop of Broadway plays already owned by film companies, 20th-Fox this week stretched back for one of last season's. It is 'Margin for Error,' Clare Boothe's mystery meller, which ran 262 performances on Broadway, closing last June 15. Fox paid around $25,000 for screen rights.

Another Fox purchase was 'Hearses Don't Hurry,' book by Stephen Ransome for which studio paid $2,500.

WB HOLDS BACON

Hollywood, April 22.

Lloyd Bacon's option as director was lifted for another term by Warners.

Pilot's current chore is "Navy Blues."

New York Theatres

Starts Thursday
The Thrill You've Been Waiting For
Capitol
Broadway at 51st Street
James STEWART • Judy GARLAND
Hedy LAMARR • Lana TURNER
"ZIEGFELD GIRL"
A Metro-Goldwyn-Mayer Picture

LOEW'S State TIMES SQ
Starts Thur., Apr. 24
Last Times Wed.
Barbara STANWYCK • Henry FONDA
"LADY EVE"
In Person
Clyde McCOY • BIMS & BAILEY • Dana MURPHY
Lewis STONE • Mickey ROONEY
'ANDY HARDY'S PRIVATE SECRETARY"
In Person
ED SULLIVAN and "CRAZY WITH THE HEAT" Show

RKO PALACE B'WAY & 47th ST.
EDWARD G. ROBINSON
IDA LUPINO
JOHN GARFIELD
"The SEA WOLF"
Plus
JOAN BLONDELL
DICK POWELL
"MODEL WIFE"

WALT DISNEY'S
FANTASIA
with STOKOWSKI conducting the miracle music of RCA Fantasound
BROADWAY 53 St. & B'way Circle 6-3311

Paramount presents
I WANTED WINGS
ASTOR THEATRE B'WAY at 45th
ALL SEATS RESERVED • Twice Daily 2:45 & 8:45 P.M.
Matinees from 75¢ Evenings from $1.10
Seats for all performances now available at Box Office

PARAMOUNT
3RD WEEK
"ROAD TO ZANZIBAR"
with BING CROSBY • BOB HOPE • Dorothy LAMOUR
A Paramount Picture
In Person
Benny GOODMAN
& HIS NEW ORCH
GIL LAMB
Middle Screen Shows

RADIO CITY
MUSIC HALL
HELD OVER
"THAT HAMILTON WOMAN"
Spectacular Stage Productions

LAST 3 DAYS
The FRANK CAPRA Prod.
Starring GARY COOPER
BARBARA STANWYCK
in 'MEET JOHN DOE'
STARTING FRIDAY NITE
"THE FLAME OF NEW ORLEANS"
RIVOLI THEATRE B'way and 49th St.

3RD WEEK
BETTE DAVIS in
"THE GREAT LIE"
A New Warner Bros. Hit with
George BRENT • Mary ASTOR
—In Person—
JIMMY DORSEY and His Orchestra
Extra! Tip-Tap & Toe Buddy Schutz
STRAND BROADWAY AND 47th STREET

HELLINGER'S 'HARD TIMES'

Hollywood, April 22.

Mark Hellinger draws the producing reins on 'My Life and Hard Times,' the James Thurber book, at 20th-Fox.

Herman Mankiewicz has been assigned to the script.

KAYE REPS PRESS-STATIONS

WHAT THE PUBLIC PAYS TO GET—

—MAGAZINES —FARM PAPERS
—NEWSPAPERS —RADIO

The table below, compiled by the VARIETY Research and Information Service, shows what the citizens of the U. S. paid out to read newspapers, magazines, and farm papers. It also shows what they shelled out in order to keep their radios humming.

It should immediately be observed that, although radio is 'free,' listeners actually pay more to hear the 'free' programs than they pay for all the magazines and newspapers combined. It costs the U. S. public $740,000,000 for the mere physical facilities of tuning in Jack Benny, Kate Smith, etc. On the other hand, all the newspaper and magazine readers in the land only paid $735,000,000 to buy their favorite printed media at the newsstand or through the mails.

Farm papers had a bad year in 1940. Their circulation dollar volume dipped 12%. The year before it had dipped 1%.

Magazines and newspapers did all right, both showing gains.

Magazines

Total money spent by readers in the purchase of magazine subscriptions and single-copy sales	***$188,430,859**	
Percent change over 1939		**+6%**
243 Monthlies	$97,432,767	(+ 1%)
39 Weeklies	52,027,716	(+ 9%)
25 Group Publications	26,728,081	(+ 16%)
10 Semi-Monthlies	8,502,168	(+ 7%)
18 Bi-Monthlies	2,181,347	(+154%)
10 Miscellaneous	846,274	(— 25%)
4 Quarterlies	365,227	(+ 82%)
1 Daily	316,040	(— 70%)
3 Annuals	31,239	(— 7%)
19 Free Publications		
106 Publications, Data Missing		

Newspapers

Total money spent by readers in the purchase of morning, evening, and Sunday newspapers	**†$546,601,853**	
Percent change over 1939		**+3%**
16,114,018 daily morning circulation at $9.24	$148,893,526	(+4%)
24,895,240 daily evening circulation at $9.24	230,032,018	(+3%)
32,245,444 Sunday circulation at $5.20	167,676,309	(+2%)

Farm Papers

Total money spent by readers in the purchase of farm papers	***$9,632,526**	
Percent change over 1939		**—12%**
92 Monthlies	$5,505,678	(— 14%)
24 Bi-Weeklies	1,839,936	(— 7%)
15 Weeklies	1,416,830	(+ 1%)
12 Semi-Monthlies	411,056	(— 27%)
5 Dailies	342,716	(+ 1%)
1 Bi-Monthly	41,775	(— 1%)
1 Group Publication	40,469	(+100%)
2 Semi-Weeklies	16,305	(— 85%)
2 Quarterlies	15,224	(— 13%)
2 Annuals	2,537	(— 20%)
10 Free Publications	.....	.....
34 Publications, Data Missing	.....	

Radio

Total money spent by listeners in the purchase, operation, repair and upkeep of radio sets	**‡$740,000,000**	
Percent change over 1939		**+22%**
New set sales	$385,000,000	(+33%)
Repair services	65,000,000	(+ 8%)
Use of electricity and cost of batteries	200,000,000	(+21%)
Parts and supplies used in repairs	57,000,000	(+14%)
Tubes	33,000,000	(—27%)

* *Circulation data in the January, 1941, Magazine and Farm Paper Section of Standard Rate & Data used as base for the compilation.*

† *Circulation data supplied through the courtesy of Editor & Publisher.*

‡ *Compiled by Dr. Orestes H. Caldwell, editor of Radio Today.*

BENNY ASKED: 'HOW ABOUT '42?'

Even though he only recently signed a renewal with Jell-O (General Foods) which takes him up to June, 1942, Jack Benny has been approached by the Ward Wheelock agency, through his agents, A & S Lyons, about making a deal for the 1942-43 season. The client would be Campbell Soup.

Under Benny's latest contract with General Foods the latter is obligated the Sunday 7-7:30 p.m. period to the comic's next sponsor.

I. Q. to Fox, Detroit

Chicago, April 22.

Grant agency here, handling the Dr. I. Q. program for Mars candy, has just set a deal for the show to originate in the Fox, Detoit starting June 2 and running for six weeks.

I. Q. quiz program is currently originating on the stage of the Capitol, Washington.

MORE P.&G. SHUFFLES

Compton and Peddlar & Ryan Swap Shows and Brands

Procter & Gamble this week decided on shifts for two more of its serials. Moves will be in addition to the general realignment itemized in last week's VARIETY. New moves will transpose the products, agencies and times for 'Pepper Young' and 'Guiding Light.'

'Pepper,' now plugging Camay soap, handled by Pedlar & Ryan and scheduled at 3:30 p.m. Monday through Friday on NBC red (WEAF), gets white naphtha as its product, goes to the Compton agency and moves to 11:15 a.m. on the same network. 'Light' makes just the reverse changes. 'Pepper' is authored by Elaine Sterne Carrington and 'Light' by Irna Phillips.

'Rise of the Goldbergs,' reported last week to be going from Blackett-Sample-Hummert to Compton and changing from Oxydol to Duz, effective July 1, is now slated to make the switch next Monday (28) also. 'Mary Marlin,' currently handled by Compton, shifts July 1 to Benton & Bowles exclusively.

BMI LAWYER TO FIGHT FCC ISSUE

'The Man Who Licked ASCAP' Is Retained by Station-Owning Newspapers—But Another Attorney of National Stature May Be Added for Actual Showdown

COMMITTEE MEETS

Sidney M. Kaye, v.p. and operating head of Broadcast Music, Inc., and before that a Columbia Broadcasting System lawyer, has been retained as counsel by the group of newspaper-owned stations which will direct the defense strategy in the forthcoming investigation of newspaper stations by the Federal Communications Commission. Because of Kaye's previous tieup with CBS some quarters in the trade are inclined to the opinion that his appointment presages an alliance between CBS and NBC, on one hand, and the newspaper-owned stations, on the other, in opposing FCC trends on the monopoly issue. This interpretation was yesterday (Tuesday) termed baseless in both newspaper and network camps. Kaye's appointment, it was said, was on the crest of his prestige as 'the man who licked ASCAP.'

While Kaye will have charge of collecting defense data for the FCC's investigation and also direct the legalistic strategy as well as the presentation of counter-evidence, the newspaper committee will likely engage a lawyer with a national reputation to head its legal front. Because of the time required to gather the necessary data, the initial move by the committee's counsel will probably be to ask for a postponement of the inquiry from any date that the FCC may be inclined to set just now.

This committee of newspaper-owned outlets includes Mark Ethridge, of WHAS, Louisville; Gardner Cowles, of the Iowa Network; Harold Hough, of WBAP, Fort Worth, and James W. Cox, Jr., of WHIO, Dayton, and WIOD, Miami.

In taking over the newspaper-stations assignment Kaye will give up active participation in the operations of BMI, though he will retain the titles of v.p. and counsel.

CBS NET UP ON 1ST QUARTER

Columbia Broadcasting System net profit totalled $1,487,685 in the first three months of the present financial year ended last March 29 or more than $200,000 ahead of the $1,284,331 shown in the first quarter last year. Corporation's net amounted to 87c per share as against 75c in 1939. Net profit before providing for federal income and excess profits taxes was $2,358,947 as compared with $1,921,886 in the first three months last year.

The CBS' statement, which was issued April 16, revealed $14,685,766 gross income which was nearly $2,000,000 increase over the $12,777,065 shown in the first quarter last year.

Corporation noted that provisions for federal income and excess profits taxes for this year and in 1940 were calculated under the Second Revenue Act of 1940 as amended on March 7 this year. Federal income taxes for the quarter were figured at $585,461 compared with $473,754 in corresponding quarter last year, while excess profits taxes were listed as $285,800 as compared with $163,800 in like period of 1940.

Carey Jennings, formerly manager of KGW-KEX, Portland, Ore., has assumed managerial duties at station KWJJ.

Scripps-Howard Station Gets Boost

WNOX, Knoxville, Wins Despite Supposed Frowns of Administration Stalwarts

Washington, April 22.

Bias against press-owned stations was weakened again, for a few moments, anyhow, when the Federal Communications Commission last week upped Scripps-Howard's outlet, WNOX, Knoxville, to 10 kw day and night, with directional antenna required. Grant was made by the full Commish, after rumors the newspaper chain was in the New Deal doghouse because of its attitude during the 1940 Presidential campaign and anti-war crusading.

The permit occasioned surprise among members of the radio fraternity who knew about recent desires of S-H to get more wattage at Memphis. Overtures in this direction encountered chilliness at the regulatory body, with negotiators for the chain getting a startling ultimatum that one of the two Memphis plants must be unloaded before fostering any hopes of increased coverage. This decree was given by one of the supposedly inside element and apparently was indicative of the Administration attitude, since some regulators were uninformed about this hint of undeclared policy.

There appear to be no strings on the WNOX grant, with S-H people vehemently denying that the increased juice is conditioned on sale of either Memphis plant. No overlapping or duplication, it was noted by Paul M. Segal, the newspaper's radio attorney, and the additional power does not impinge directly on the broad issue whether newspaper proprietorship is in or against public interest.

Euclid Up to Date

Mac Benoff, gag-writer, tossed this learned pun into a recent script conference for 'Duffy's Tavern' program:

'The shortest distance to a joke is a straight's line.'

FCC MONOPOLY ACTION STILL PENDS

Washington, April 22.

With another deadline come and gone, speculation continues when the Federal Communications Commission will let go with its final report on the chain-monopoly investigation, but deliberations are in the last stages. Previously the regulators expected to have concluded the nasty chore by mid-April; now it is doubtful if anything will see daylight before May 1 at the soonest.

Pick and shovel work on the 1000-odd pages of the report was finished in a burst of speed last week. No formal votes have been taken, however, on any of the various issues, although the division is pretty well crystalized with exponents of the strict regulation philosophy in the majority. No proposed rules embodying the views and theories of the majority have been brought up, however, and it is still problematical whether the Commish will promulgate specific shalt-nots or merely set forth its general policy. Nor is there assurance that—in the event concrete regulations are a product of the long deliberations—there will be a hearing prior to their application, at which possible victims could register objections.

WINCHELL REJECTS A SECOND AIR SHOW

An offer to Walter Winchell for a second weekly program for Woodbury's, which control Jergens, in addition to his Sunday broadcast for the latter, was rejected by the columnist-commentator. Proposal was for him to take over in June when Tony Martin withdraws.

Woodbury's advertising manager, Robert Beaucus, came from Cincinnati with the offer, which calls for the same terms per week as paid Winchell for the Jergens program. Columnist said he did not care to assume the added burden; besides which income taxes with the second program would leave him very little net.

'PAINTED DREAMS' MOVES

Serial on WGN for 11 Years Goes To WBBM

Chicago, April 22.

After some 11 years on WGN and Mutual, the 'Painted Dreams' show moves to WBBM next week for American Family Soap, a Procter & Gamble product. Set through the Kastor agency here.

Will ride at 5 p.m. five days a week. Will be restricted to Chicago since the soap has its distribution concentrated in this town.

'What's Your Idea' Goes

Chicago, April 22.

Grant agency here last week picked up option for another 13-week stretch of NBC-Red network time for the Mars Co. Forever Yours program, 'What's Your Idea?'

Second 13-week stretch starts as of June 15.

STOP BREAKS BETWEEN JWT PROGRAMS

NBC's station relations department has prevailed upon the majority of the red network affiliates involved to cut out the chainbreak announcements they have been running between the Charlie McCarthy and 'One Man's Family' shows. Network made the request after it had received a letter of complaint from John U. Reber, radio head of the J. Walter Thompson agency, which handles the two Sunday night programs for Standard Brands.

In his letter Reber declared that his office had discovered that a number of stations carrying the programs were slipping in spot announcements during the station identity break and that he was of the opinion that this wasn't fair, since the two shows belong to the same account and were contracted for under an hour basis. Copies of Reber's protest were forwarded to NBC-red affiliates, with the added suggestion that they eliminate the chainbreak announcements. Matter was also taken up with officers of the Independent Radio Network affiliates.

From several stations the network got a kidding reply. These wrote they had a counter proposition. They would be glad to remove the chainbreak announcement in this instance if the network would agree to stop other accounts from appending hitchhike announcements to their programs.

Chainbreak and hitchhike announcement practices have been the cause for much bickering between the networks and their affiliates for some time. Network accounts have complained about the intrusion of spot announcements, while the affiliates have agitated against the use of hitchhike plugs. On the latter score affiliates have suggested that if network accounts must append hitchhike announcements they use a musical background so that the listener will associate this announcement with the preceding program.

Ptg. Trades Head Clarifies Anti-Radio Proposal as 'An Amusement Tax'

Washington, April 22.

In seeking recruits for their efforts to limit the amount of radio advertising, the printing trades unions are shifting the principal emphasis so that the theme now is unfair competition between radio and other forms of entertainment. Denial that the tradesmen want to levy on advertising as such was made Monday (21) by President John B. Haggerty of the International Allied Printing Trades Association in a letter to M. H. White, managing editor of the Winona (Minn.) Republican-Herald.

Using the familiar arguments about huge profits made by broadcasters, Haggerty told White (whose paper operates KWNO, Winona) that the unions 'do advocate a tax on the dissemination of sponsored entertainment comparable to that now collected, in nickels and dimes, from the public who have a choice of the form of entertainment they desire when they patronize a theatre or other forms of amusement.' There never has been any idea of imposing a levy on advertising as such, Haggerty maintained, observing that radio advertising is achieved by presenting entertainment which diverts advertising from printed media.

'The tax we have suggested is wholly in line with the tax which we have every reason to believe will continue to be levied on other disseminators of entertainment, such as motion picture theatres, etc.,' the union chieftain said. 'No one will contend that radio broadcasters, who pay no franchise tax to the government, who pay little, if any, taxes to the communities wherein their radio stations are located, and, in most instances pay only a meagre tax, in some remote locality wherein is located the transmitter, should be alone privileged to retain exorbitant profits untaxed.'

Haggerty's letter laid weight on the figures covering clear channel stations. Commenting the average net income of the 50 kw plants in 1939 was 132% of the average value of the properties, he noted the average monthly cost of salaries and wages for both employees and executives is $20,362 and the average clear channel operator had more than $31,000 monthly for profits, etc.'

'This income is secured through the willingness of owners of radio sets to listen to commercially sponsored entertainment disseminated by the purveyors of radio advertising, and is in direct competition with the motion picture theatres and other disseminators of entertainment or amusements,' Haggerty replied.

BURN-SMITH ADDS TWO

Chicago, April 22.

Burn-Smith station rep outfit last week snatched up two rep contracts for two new southern outlets.

Stations are WBIR, Knoxville (Tenn.) and WALB, Albany (Ga.). Both will be Mutual tentacles.

F. W. FITCH SPLIT WEB

Harry Turner on 10 Stations Saturday Mornings on NBC

Chicago, April 22.

F. W. Fitch has signatured for a short NBC-red network starting May 3 for a weekly Saturday morning shot. Will use 10 stations on the web for 22 weeks, running 9:45-10 a.m. CDST.

Set through the Ramsey agency, the program will be Harry Jack Turner playing the piano and exercising his tonsils from the Chicago NBC studios.

FCC OPPOSES CLASSIFICATION FINALITY

Washington, April 22.

Broadcasters who think their hold on their facilities may be stronger if licenses carry the station designation were turned down roughly by the Federal Communications Commission last week. Regulators do not propose to write into the permits any mention of the classification given under the Havana Treaty.

Four requests for modification of licenses were dismissed with the explanation that station classification as I, II, III-A and so forth 'is merely for administrative convenience and is not a part of any license nor a source of any right in the license.' Operators of KLX, Oakland; WSAR, Fall River; KFAC, Los Angeles; and KVOR, Colorado Springs, wanted their papers to show they ran III-A transmitters.

The gradings, established under rules promulgated to carry out principles of the North American Regional Broadcasting Agreement, are generally the same as those formerly in effect. Such as clear-channel, high-power regional, local, etc. Those tags never were noted on the certificates.

Demand for inclusion of the station rating follows the FCC breakdown of the 880 frequency which was catalogued as clear under the pact. In giving WHDH, Boston, permission to operate on this ribbon at night, the Commish amended its rules to shift the stripe from the I-A group, drawing numerous protests that any reshuffling should be prefaced by a general hearing at which all persons interested in the allocation scheme should have an opportunity to present their views. Idea of the four III-A stations was that mentioning the classification on the official papers would be a deterrent to any new alignment that might affect their status.

Thompson Readying WBYN, B'klyn, Merger

Washington, April 22.

Long and painful headache of the famous 'Brooklyn case' finally dispersed last Wednesday (16) by the Federal Communications Commission when time-sharers WLTH, WVFW, WARD and WBBC were telescoped into a single station to be operated by the Unified Broadcasting Corp. of Brooklyn.

Terminating years of bickering, the authorization permits assignment of WARD's license from the United States Broadcasting Corp. to the new concern. Company will gobble facilities of WLTH, licensed to WLTH-New York, Inc., WVFW, Paramount Broadcating Corp., and WBBC, Brooklyn Broadcasting Corp., operating with equipment of WARD on 1430 kc with 250 watts as before. Studios will be moved to 554 Atlantic Ave., Brooklyn.

Move was first suggested by the Commish in a decision last October, after much headscratching by the kilocycle cops. At that time the licenses of WLTH and WARD were renewed and the request of WBBC for their facilities was turned down. According to the FCC, it would 'entertain any feasible proposal for the consolidation of the four present licensee corporations into a new organization to operate one station under a single management and control for the purpose of supplanting the four existing stations. In this connection, however, such new corporation or other organization must be prepared to demonstrate to the satisfaction of the Commission that the management selected will consist of persons who are highly responsible and fully qualified to operate the new station.'

Merger Deal Soon

With the confirmed FCC approval of their application, stations WLTH, WBBC, WVFW and WARD, New York, all of which now share the same wave-length, will combine as WBYN, under the ownership of the Unified Broadcasting Corp. Deal will probably be completed within a month.

New station will operate full time, with both English and foreign language programs. Studios will be maintained in both Manhattan and Brooklyn. Sales, program, production and sales promotion staffs will be augmented. Griffith B. Thompson is vice-president and general manager of WBYN. Board of directors of the new station (and their present titles) are Aaron Kronenberg, president and general manager of WARD; Samuel Gellard, president and general manager of WLTH; Salvatore Di Angelo, managing director of WVFW, and Peter Testan, managing director of WBBC.

Clear Channels Complete Defensive Organization

Washington, April 22.

Threatened break-down of the entire clear channel theory, of inestimable dollars-and-cents value to occupants of the reserved ribbons, will encounter solid opposition from 15 of the 16 independently-owned transmitters having exclusive night use of their frequencies. The formally - organized Clear Channel Group now includes every one of the Class I stations not owned by networks except for KSL, Salt Lake City.

With several recruits during the last fortnight, Vic Sholis, front man for the crowd mobilizing against Federal Communications Commission attacks on the principle dating back to the inception of U. S. radio, said any new moves to change the classifications under the Havana treaty will be fought by the following:

WMS, Nashville; KFI, Los Angeles; WLW, Cincinnati; WGN, Chicago; WSB, Atlanta; WJR, Detroit; WFAA, Dallas; WBAP, Fort Worth; WHAS, Louisville; WWL, New Orleans; WLS, Chicago; KDKA, Pittsburgh; WHO, Des Moines; WHAM, Rochester; WOAI, San Antonio, and WCAU, Philadelphia.

Garland Elected Mayor

Chicago, April 22.

Charles Garland, assistant commercial manager of WBBM, has been elected mayor of Des Plaines (Ill.). Garland served as alderman in the town from 1937 to 1939. In winning this election he swept his entire ticket into office.

Garland has been in radio since 1925 as a performer and later joined the sales organization of WBBM.

Radio Builds Up Actor Poise

Hollywood, April 22.

Regular rotation of stock players on the Lux programs is to be broken up. Show will use young film players in minor roles. Cecil B. DeMille also points out that radio's 'one take' before the mike will make the youngsters more thoughtful of their lines and actions while cameras are turning on picture sets. While learning radio technique the younger stock players also become more self-assured. Many a film player has shied away from radio work because of mike fright.

First of the film youngsters to work in a DeMille Lux show were Eleanor Stewart and Suzanne Kaaren, spotted in last Monday night's broadcast of 'The Letter.'

RADIO NOT SCHEDULED

Only Casual Mention of Medium at Four A's Gathering

If the subject of radio comes up at the convention of the American Association of Advertising Agencies at the Homestead, Hot Springs, Va., May 1-3, it will be strictly as something brought into a general discussion on the present defense emergency. This discussion will be held Friday (2) and will be treated from the viewpoints of advertiser, consumer and Government.

The opening day's session will be restricted to members, but on the following day the doors will be open to guests.

FIX UP 'HILLTOP' FOR ANOTHER SPONSOR

With Bess Johnson having left Ed Wolf's 'Hilltop House' for Palmolive (Ward Wheelock) on a CBS afternoon script contract, the latter serial show may wind up under sponsorship of General Foods or United Drug. Both are interested in Wolf's show.

'Hilltop,' when it goes back under new sponsorship, will have Anne Seymour ('Mary Marlin') as the new matron (lead) in place of Miss Johnson. Also, scripters Lynn Stone and Addy Richton will be augmented collaboratively on the daily takes by David Victor and Herbert Little, Jr.

Ralph Edwards' Tour

Ralph Edwards' quiz show, 'Truth or Consequences,' is booked as follows:

Earle, Washington, May 2; Earle, Philadelphia, May 23; Steel Pier, Atlantic City, July 4; Hippodrome, Baltimore, Aug. 21, and the State, Hartford, Conn., some time in October. Gilbert Ralston, supervisor of the show for the Compton agency, goes from New York for each broadcast, which he's doing from each stage.

Dick Gilbert is now night manager at WOV, New York, as well as radio announcer of two disk sessions.

CONSUMER INFO BROADCASTS MULTIPLY

Washington, April 22.

Local market news broadcasts—now linked to the national defense effort—have been started in a number of cities, according to Miss Harriet Elliott, national defense sumer commissioner. Providing information to the consumer as to which food products are good buys and plentiful, the programs now are being carried as a public service by WIP, Philadelphia; WFBR, Baltimore; WSAI, Cincinnati; WHK, Cleveland; WHB, Kansas City; KOCY, Oklahoma City and WJJD, Chicago. These stations include two-minute flash of 'consumer information from a national viewpoint,' and three minutes of local market news from local representatives of the U. S. Department of Agriculture's Agricultural Marketing Service.

The State Departments of Agriculture and Bureau of Home Economics and Consumers' Counsel Division of the Agriculture are cooperating with the Consumer Division of the Defense Commission and the Agricultural Marketing Service in boosting the series.

Other sections are carrying the programs on a 'modified basis,' it was explained, with WAAB, Boston, and eight stations of the Colonial Network participating through the New England Radio News Service. WBZ, Boston, and WBZA, Springfield, Mass., also are promoting the programs which were started by the Bureau of Consumers' Service of the New York City Department of Markets.

According to defense spokesmen, plans are under way to include an additional 20 cities during the next three months. Consumer forums also are being broadcast from a number of stations, with WJSV, Washington, one of the pioneers.

ADE HOLT IN CHI FOR MBS

Ade Holt has been appointed midwestern sales head of Mutual with headquarters in Chicago.

He has been a member of the midwestern sales staff.

'Same Old Names'—Publicity Headache

Radio Columns Reported Padding With Local Non-Broadcast Material

N. Y. press agents who service radio columnists throughout the middlewest are becoming cognizant of a tendency in several such quarters toward devoting a great deal of space to gossip of a non-radio flavor. The columnists are apparently finding that there isn't enough fresh and bright material from radio to make for a consistently high reader interest and some of them have already started to branch out into general chatter about local personalities.

One of the main reasons for this trend has been the limited number of personalities in radio that the columnists have available for comment. There is hardly any overturn from year to year.

No new comer-uppers seem to be on the horizon; the quiz thing has long ceased to be a source of material and as for the commentators, their few eccentricities have been racked over so much that they, too, have become desiccated from the columnar viewpoint.

TRADING MUSIC QUIZ FOR COMEDY DITTO

Schaeffer Beer will drop the 'So You Think You Know Music' quiz on WEAF, N. Y., next Tuesday (22) and the following week install Colonel Stoopnagle in the 7:30-8 p.m. spot as m.c. of a comedy quiz. Contract is for 22 weeks and the session will be tagged 'Colonel Stoopnagle's Stump Club.'

B.B.D.&O. is the agency.

Bob Hawk to Seattle

Seattle, April 22.

Bob Hawk will bring his 'Take It or Leave It' show for Wahl Pen Co. to Seattle on Sunday, May 4.

Program will originate via KIRO from the Music Hall theatre.

Frank Forest, tenor, renewed for another 13 on Feenamint's 'Double or Nothing' over Mutual.

The Rem and Rel Boys on Schedule

Walter Hollander and Stanley Probst in N.Y.—Like the Circus, a Sure Sign of Spring

JOSEPHINE TUMINIA ON KRAFT SHOW MAY 1

Josephine Tuminia, coloratura soprano of the Met, will guest star on the Kraft program May 1. The singer will receive $650 for two songs.

Selections are 'The Wren' and an aria from opera, as yet undetermined.

Van Der Linde's Corp.

Albany, April 22.

Victor van der Linde, Inc., has been chartered to conduct a general advertising business in New York. Victor and Charlotte van der Linde are named as two of the directors.

Sigmund Eisenstein, of New York, was the filing attorney.

Formerly research director for NBC, van der Linde was last with the sales department of WNEW, N. Y.

Broadcasters in New York didn't require the warm spell of the past two weeks to assure them that spring was here, because they were already being visited by Walter Hollander and Stanley Probst, the Rem and Rel boys. Hollander and Probst, partners in the Maryland Pharmaceutical Co., which mixes the cold remedies, have for years made it a habit of starting on a tour of the stations with which they have had contracts just about the same time the first buds come out and the Ringling Circus takes up its initial stand at Madison Square Garden, N. Y. After a bit of socializing the twosome gets around to closing package deals for next season.

These harbingers of spring, it is reported, have a new buying twist this time. They're suggesting that the account be extended the usual 52-week rate protection on the basis of a 26-week schedule the coming fall and winter and another 26-week schedule the following season.

CRISIS-MADE RADIO DEPTS.

NBC'S Public Relations Front

Every Station Has an Educational-Cultural Liaison—114 Are Managers, or Higher Officers

The following list has recently been compiled by the Public Service Program division of NBC under Walter Preston, Jr. It illustrates the integration by the network and its affiliated stations of an organization of personnel around the U.S.A. charged with contacting civic, cultural, religious, educational and similar groups. The fact that 114 stations are designating either the manager, general manager, managing director or president as the liaison with the public is significant. (See last week's VARIETY article on 'Senior Officer Responsibility').

STATION	TOWN	CONTACT	TITLE
KADA	Ada, Okla.	James Griffith	Manager
KANS	Wichita, Kan.	Jack Todd	Manager
KARK	Little Rock	Jack Lewis	Program Director
KBIX	Muskogee, Okla.	O. C. Benjamin	Manager
KCRC	Enid, Okla.	Milton Garber	Manager
KDKA	Pittsburgh	G. Dare Fleck	Educational Director
KDYL	Salt Lake City	Myron Fox	Program Director
KERN	Bakersfield, Cal.	Prof. Allen B. Parker	Educ'l Advisor
KFAM	St. Cloud, Minn.	Fred Schillipim	Program Manager
KFBC	Cheyenne, Wyo.	William Grove	Manager
KFBK	Sacramento	Howard Lane	Manager
KFDM	Beaumont, Tex.	Ruth Guinn	
KFI-KECA	Los Angeles	Jose Rodriques	Educ'l Director
KFRU	Columbia, Mo.	C. L. Thomas	Manager
KFSD	San Diego	Thomas E. Sharp	President
KFYR	Bismark, N. D.	F. E. Fitzsimonds	Manager
KGBX	Springfield, Mo.	Ralph D. Foster	General Manager
KGFF	Shawnee, Okla.	Frank Jackson	Manager
KGHF	Pueblo, Col.	J. H. McGill	Manager
KGHL	Billings, Mont.	Dorothy Morris	
KGIR	Butte, Mont.	E. B. Craney	Managing Director
KGKO	Fort Worth	Cecil Hale	Dir. Public Relations
KGLU	Safford, Ariz.	Paul Merrill	Manager
KGNC	Amarillo, Tex.	John Ballard	Manager
KGU	Honolulu, Hawaii	M. A. Mulrony	Manager
KGW-KEX	Portland, Ore.	Arden Pangborn	Managing Dir.
KHQ-KGA	Spokane	Robert Phillips	
KLO	Ogden, Utah	Paul Heitmeyer	Manager
KIDO	Boise, Idaho	C. G. Phillips	Manager
KMA	Shenandoah, Ia.	Owen Saddler	Production Manager
KMED	Medford, Ore.	L. P. Bishop	Commercial Manager
KMJ	Fresno, Cal.	Frank Wilbur	Program Director
KOA	Denver	Clarence C. Moore	Educ'l Director
KOAM	Pittsburgh, Kans.	Bruce Robertson	Program Manager
KOB	Albuquerque, N. Mex.	J. C. MacGregor	Prod. Manager
KOH	Reno, Nev.	W. D. Warren	Manager
KOME	Tulsa	John Whitney	Manager
KOMO-KJR	Seattle	W. W. Warren	Program Director
KOWH	Omaha	H. Vernon Smith	Manager
KPFA	Helena, Mont.	K. O. McPherson	Manager
KPO-KGO	San Francisco	Jennings Pierce	Public Service Dir.
KPRC	Houston	Jack McGrew	Program Director
KRGV	Weslaco, Tex.	Dick Mathias	Studio Manager
KRIS	Corpus Christi, Tex.	T. Frank Smith	Manager
KROC	Rochester, Minn.	LaVell Waltman	Program Director
KSCJ	Sioux City	Miss Elizabeth Sammons	
KSD	St. Louis	Edward W. Hamlin	Comm'l Manager
KSEI	Pocatello, Idaho	Henry H. Fletcher	General Manager
KSO	Des Moines	Edward Linehan	Manager
KSOO-KELO	Sioux Falls, S. D.	Morton Henkin	Program Manager
KTAR	Phoenix, Ariz.	J. Howard Pyle	Program Director
KTBS	Shreveport	B. G. Robertson	Manager
KTFI	Twin Falls, Idaho	Charles Crabtree	Prod. Manager
KTHS	Hot Springs, Ark.	John Brouser	General Manager
KTMS	Santa Barbara	Frank V. Webb	Manager
KTOK	Oklahoma City	Harold Shreve	
KTSM	El Paso	Karl O. Wyler	Manager
KUTA	Salt Lake City	Frank C. Carman	Manager
KVOA	Tucson, Ariz.	R. B. Williams	Manager
KVOD	Denver	William D. Pyle	President
KVOO	Tulsa	Norvelle Slater	Program Director
KVSO	Ardmore, Okla.	Albert Riesen	Manager
KWG	Stockton, Cal.	Dr. Rully Knoles	Educ'l Advisor
KXOK	St. Louis	Clarence Crosby	Manager
KXYZ	Houston	Charles Nethery	Program Director
KYSM	Mankato, Minn.	Ray Schwartz	Manager
KYUM	Yuma, Ariz.	V. G. Adams	Manager
KYW	Philadelphia	Leslie Joy	Manager
WAGA	Atlanta	Earle Pudney	Program Director
WAKR	Akron	S. Bernard Berk	Manager
WALA	Mobile	Jack Bridges	Studio Director
WAML	Laurel, Miss.	Hugh Smith	Manager
WAPO	Chattanooga	R. G. Patterson	Manager
WAVE	Louisville	Harry Lukins	Educational Director
WBAL	Baltimore	H. C. Burke	Manager
WBAP	Ft. Worth	H. C. Southard	Manager
WBCM	Bay City, Mich.	Fred Kilian	Program Manager
WBEN-WEBR	Buffalo	Edgar Twamley	Program Manager
WBLK	Clarksburg, W. Va.	Don McWhorter	Music Director
WBOW	Terre Haute	Clarence Morgan	Educ'l Advisor
WBRC	Birmingham	J. C. Bell	General Manager
WBRE	Wilkes-Barre	Louis Baltimore	President
WBZ-WBZA	Boston	John McNamara	Program Manager
WCAE	Pittsburgh	Clifton Daniels	Program Director
WCBS	Springfield, Ill.	Jack Heintz	Manager
WCBT	Roanoke Falls, N. C.	Thomas Williams	Manager
WCFL	Chicago	Maynard Marquardt	Manager
WCOA	Pensacola, Fla.	Irving Welch	Manager
WCOL	Columbus	Edward Bronson	Program Director
WCOS	Columbia, S. C.	Roy Powell	Manager
WCSH	Portland, Me.	Albert W. Smith	Program Director
WDAF	Kansas City	Harry J. Kaufmann	Program Dir.
WDAY	Fargo, N. D.	Howard Nelson	Program Manager
WDEL	Wilmington	Harvey Smith	Manager
WDSU	New Orleans	William Elliot	Production Manager
WEAN	Providence	Malcolm S. Parker	Supervisor
WEAU	Eau Claire, Wis.	Loren Bridges	Manager
WEBC	Superior, Wis.	Walter Bridges	General Manager
WEED	Rocky Mount, N. C.	Thomas Snowden	Manager
WEEU-WRAW	Reading, Pa.	Paul Breedy	Program Director

(Continued on page 33)

SAILORS READY RADIO PUBLICITY

Many Washington Government Agencies Organizing for Contacting Broadcasting Industry and Arranging Programs

INFLUX OF P. A.'S

Washington, April 22.

Radio activities of the Navy are becoming more important, with the Office of Naval Intelligence turning publicity over to a new branch of Secretary Knox's office. With Hal O'Flaherty, managing editor of Knox's Chicago Daily News as actual boss of all public relations efforts, the radio division is expected to grow to major proportions. Lieut. Norvelle Sharp heads the small staff so far assembled from service personnel.

The Federal payroll is getting well-populated with people from various wings of the radio industry as the national defense effort drags dollar-a-year men, advisors, public relations experts and assorted executives to government service. With the confusion to be expected from such mushrooming, no complete check is possible, but it is already certain that dozens of announcers, script writers, and program people have been summoned either by appeals to patriotism or issuance of orders to members of the reserve forces of the Army or Navy. Meanwhile, more and more plans for broader use of radio to whip up lagging public enthusiasm about preparedness are being formulated.

Probably the most active and biggest-staffed radio division at present is in the War Department's reorganized Bureau of Public Relations. Almost every branch of the military establishment, though, contains one or more officers called from private life, but not all are holding down desks connected with radio activities. Latest recruits are Maj. John Holman, formerly with KDKA and WBZ-WBZA, who is giving orders in the Signal Corps, and John Hayes of WOR, who has gone with the Quartermaster Corps.

The National Defense Advisory Commission, which has been sponsoring weekly programs of late, has a youthful radio division as part of its publicity set-up. Headed by Bernie Schoenfeld, who worked over from the Interior Department's radio division (his 'Johnny Appleseed' show was done for the third time recently by Katie Smith). His aides include Dorothea Lewis, free-lance script writer, and John Finerty, former agency idea man more recently with National Resources Planning Board.

Draft Board, Too

The Selective Service organization, which at its peak had 22 national programs on the air weekly, is decentralizing its radio operations. But Major Ernest Culligan, who has been bossing public relations, indicates there may be some expansion in the future, since radio will be called on this summer to repeat its 'very effective' work in explaining details of the second draft (for youths who have become 21 since registration last October).

Monetary limitations have kept the Treasury Department from going as far as it would like toward building up a radio division to promote the sale of war savings stamps and defense bonds. Vincent Callahan, most recently with WBZ and WWL, has as assistants Charles J. Gilchrist, formerly with private press agent Earle Ferris and former special events director of WBZ, and Irvin Sulds, borrowed from Alien Registration Division of the Justice Department; is acting for the foreign language stations.

Treasury's Position

Until Congress loosens the purse-strings, radio will be expected to make time available gratis for the Treasury department defense bond promotion drive starting April 26, but if any money is spent for advertising the broadcasters will get their share. Recommendation for purchase of time is before the budget officials, who probably will seek a supplemental fund to get citizens to loan money with which to meet costs of defense efforts.

The first program plugging the new investments goes on the air Saturday (26) via Columbia's 'Report to the Nation,' while 16 different web programs have been booked during the 10 days of the drive. 'Probable President Roosevelt will start the ball rolling, though arrangements are still incomplete.

Dept. of Justice Incubated The Free Company Series Which Hearst Smears to Hurt Welles

Bill Moore's Ghost

Hollywood, April 22.

The myth of 'L. T. Crossley' at the William Esty office blew up last week when a too-often-stalled agent tracked him to his void. Bill Moore, coast head of the Esty radio forces, gave up the ghost when asked to produce him. He finally admitted it was just an invention of his to plant a buffer between his office and callers.

The L.T. in the Crossley C.A.B. report indicates 'less than one,' which is the exact count on Esty's George Spelvin.

News Writers At CBS Under Guild Contract

Contract covering news writers was signed yesterday (Tuesday) by Columbia and the Radio Writers Guild. It is the first such deal completed. The Guild previous network contracts have been for staff, dramatic and continuity writers. Organization has no news writer deal with NBC.

Although Guild officials refused to reveal the terms of the CBS news contract, it is understood to be for a year, to call for a $60-a-week minimum for senior writers and $35-a-week for juniors, with raises up to about 25% for all present members of the staff.

VOICE-PLACER IN ARMY; ENDS HIS AIR SERIES

Dr. Henry Lee Smith, Jr., of Brown University, whose 'Where Are You From?' program on WOR-Mutual is sponsored by Rex Cole, has been called for active army service, forcing the series off the air after tonight's (Wednesday) stanza.

Smith, a First Lieutenant in the Field Artillery, reports Friday (25) at Ft. Bragg, N. C.

Because of Smith's unique talent he cannot be replaced on program.

Arizona Party in N. Y.

A group from KTAR, Phoenix, Ariz., is coming to New York next Wednesday (30) to toss a luncheon for agency time buyers at the Biltmore hotel.

For favors there will be six-gallon hats and colored kerchiefs, a cowboy quartet will entertain and the feed will be followed by the showing of a film travelog on Arizona.

James Boyd (author) in N. Y. press interview Tuesday (22) termed Hearst's campaign as 'phoney and disgraceful' and said Legion had previously endorsed series as 'soundly patriotic.'

Washington, April 22.

Except for moral support, Columbia is getting no help in extricating itself from an embarrassing in-the-middle spot resulting from William Randolph Hearst's grudge at Orson Welles and RKO over the still-unreleased flicker, 'Citizen Kane,' reputed to be patterned largely on the publisher's career. Backfire against CBS has been started by the Hearst papers as result of Welles' one-time script in the web's 'Free Company' series.

No appeal for assistance has been made by the chain, but execs probably wouldn't mind a little backing—in the form of public statements—for their efforts to end the Hearst-inspired charges that Welles' piece contained subtle un-American ideas. Series is actually designed as counter-propaganda to protect U. S. A. against fifth-column agitation. So far, nobody in government position has come out with a comment, although the web has received no squawk except those which obviously can be attributed to the Hearstpaper inspiration. Informally and by indirection, the Justice Department approves the script, inasmuch as officials have read Welles' contribution to the series.

Free Company programs were incubated at the Justice Department, but the Federal agency has no actual part in preparation of the material. James Boyd, originally hired by the D.J. to supervise the series and now on the CBS payroll, has been huddling periodically with Federal people and the entire idea was gone over at the department before the series began. Chief advocate of this new form of U. S. propaganda was Solicitor General Francis Biddle, who has charge of the alien registration program and is sort of ex-officio boss of the recently-acquired Immigration Service. Whether Biddle read the Welles script either before or after microphoning, is not known at the department, and his illness prevented any inquiries about his view of the material.

No Detroit Complaints

Detroit, April 22.

No complaints on the broadcast of Orson Welles or the other Free Company programs have been received at WJR here, local outlet of CBS. The Times, Detroit Hearst paper, is joining in the general hue and cry in the effort to hit Welles through the Free Company.

Leo Fitzpatrick, manager of WJR, said that he had requested a copy of last Sunday's broadcast from Columbia and would scan it to see if there was anything subversive in it.

Reaction locally seemed to be that folks who hadn't known about the Free Company programs were going to start listening to them, reverse of intent of the Hearst attack. It's said here it's like telling a small boy, who wouldn't have thought of it himself, not to push beans up his nose.

'Sponsored' by Welles

Albany, N. Y., April 22.

Hearst' Times Union carried local story referring to opposition to radio 'plays 'sponsored' by Orson Welles and 'his Free Company of Actors.' (Welles and his group have broadcast on the Sunday block only once. The Free Company and its stars change weekly.)

(Hearst newspaper crack that has occasioned the most comment in connection with this campaign to smear Orson Welles because of his film 'Citizen Kane' appeared in the N. Y. Journal-American. Somebody was quoted as saying 'the very name of the series, 'The Free Company' sounds Communistic.')

McKesson & Robbins Places Spiels On WOR for Calox Toothpowder

Gotham biz was sluggish this past week, with impending daylight saving time contributing to the falling off of new accounts felt by stations generally.

The newspaper PM, which accepts no advertising, bought time on WMCA, WOR and WQXR.

WHN: Welch Grape Juice Co., through H. W. Kastor & Sons, announcements, 15-week contract; National Inheritance Co. of New York City, through Miller Advertising Agency, announcements; United Shoe Exchange, through Klinger Advertising Agency, station break announcements, 52-week contract.

WINS: Utilities Engineering Institute (welding course), direct, quarter-hour program starting April 18; Jacob Ruppert Brewery, through Ruthrauff & Ryan, 'Ruppert's Sports Reporter,' five-minute program, six times weekly starting April 14.

WMCA: Crawford Clothes, through Al Paul Lefton Co., Inc., nine-week contract starting April 20 for 33 quarter-hour programs weekly, three 45-minute programs weekly, 1 one-hour program weekly and 1 half-hour program weekly; Peter Breidt Brewing Co., through A. W. Lewin Co., Inc., renewal, half-hour program; five-week contract; Ogilvie Sisters Sales Corp., through Mears Adv., Inc., three times weekly on Antoinette Donnelly program 13-week contract; the publication PM, through Harry A. Berk, Inc., 18 one-minute announcements weekly four-week contract.

WNEW: Crawford Clothes, 'John B. Kennedy,' quarter-hour program, two weekly; Sachs Furniture & Radio Co. of Newark, through Hebert Adv. Agency, 'Sparkling Rhythm,' quarter-hour program, weekly; Par Beverage Co., through Erwin, Wasey & Co., 'Make Believe Ballroom,' quarter-hour program, three weekly; Kent Stores, Inc., through S. R. Leon, Inc., quarter-hour program, three weekly; Canadian Fur Corporation, participation on 'Start the Day Right,' seven times weekly, participation on 'David Lowe's Program,' quarter-hour, seven weekly, five-minute E.T.'s and participation on 'Music Hall,' 20-minute period, five weekly.

WOR: The publication PM, through Harry A. Berk, 'Ed Fitzgerald, quarter-hour program, seven times weekly; Greenwich Bank, through Metropolitan Advertising Co., Inc., renewal, 'Uncle Don'; McKesson & Robbins, Inc. (Calox toothpowder), through J. D. Tarcher & Co., three station breaks weekly; Johnson & Johnson (Tek toothbrushes), through Ferry-Hanly, seven spot announcements weekly.

WQXR: The publication PM through Harry A. Berk, Inc., 72 spot announcements; C. Gunther (furriers), through Eileen Cumming Associates, 14 spot announcements; Manhattan Institute of Accountancy (home study course), direct, five spot announcements; Car Service, Inc., through Howard Ketcham, Inc., five spot announcements.

LATENT LINIT LOOKS LIKELY LOCALLY

Linit (Corn Products Corp.) has snapped out of a long hibernations as far as radio is concerned and is scouting the field for some package buys. It's talking about using four midwest markets and possibly New England.

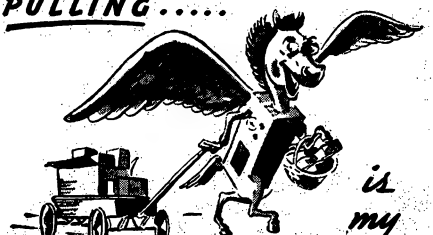
The queries, made through the C. L. Miller agency, are for news programs, participation programs and chainbreaks.

Big Local Package Deal

Buffalo, N. Y., April 22.

Largest time contract ever signed by a local account has just been placed with WEBR, local NBC blue outlet, by Adam, Meldrum & Anderson department store. It calls for 350 minutes a week of news, shopping hints and musical programs. Deal represents a substantial increase over the store's expenditure for the previous year.

Three different programs involved in the new contract are Cy King's twice-daily, six-days-a-week news program; Ruth Paige's twice-daily, six-weekly, 15-minute shopping spiel, and Pete Krug's five-a-week, 30-minute recorded dance band series. All three of Buffalo's largest department stores are now using radio extensively, but with special appropriations in addition to the budget for newspaper advertising, not subtracted from it. WEBR is owned by the Buffalo Evening News.



"I'm the Winged Plug—pulling *more* of Greater Cincinnati's 800,000 women and girls into *more* of its 3,000 groceries and 800 drug stores. Right now, sponsors are using my pull 231½ quarter hours during the week. And that, my friends, is proof of the ~~pull~~ ~~pudding~~!"

NBC RED AND BLUE—5,000 WATTS NIGHT AND DAY

WSAI CINCINNATI'S OWN STATION

REPRESENTED BY INTERNATIONAL RADIO SALES

M & M Candy Coming Up

Lord & Thomas is making availability inquiries for new account, M & M Candy Co., of Newark.

Interest centers around chainbreaks and transcribed announcements.

KABC CHALKS UP 40% INCREASE OVER 1940

San Antonio, April 22.

Units took an upward swing in the local and national spot division as the local baseball season got under way Sunday (13). Network units remained at an even keel.

KABC reports a 40% increase in biz over last year. Several other stations are crowded for time. With time changes just a week off, network outlets here find very few openings for sustainers.

KONO: Grapette Bottle Co., 16 announcements per day, direct; Elks Club Bull Fight, total of 51 announcements for four days; All-O-Tex Rug Co., one announcement per day; Broadway Auto Supply Co., 1,000 announcements; A. B. Spencer & Son, for Lowe Bros. Paints, 300 announcements; Alamo Paint & Wallpaper Co., 101 announcements for Texolite products; Stark Bros. Accordion School, renewal for one year, one quarter-hour program per week; Wolff-Marx Department Store, through Pitluk, 15 announcements for their Texas Day Sale; Calpini, 16 announcements per day for 20 days; Modern Radio Co., ar addition of seven announcements per day for one month; Reefer-Galler Co., for No Moth, through Joske Bros. Store, 30 announcements, via McCabe Agency.

KABC: Quarter hour, Monday through Friday, of Devotional with Rev. Neal Ellis; Akers Funeral Home, one-hour special Easter sunrise broadcast; Line Up Program, five minutes preceding each ball game to A. B. Poe Motor Co.; Sunshine Laundry, one announcement per day; Milam Chevrolet Co., quarter-hour newscast daily; Jorie Furniture Co., and Knowlton's Dairy, participating announcements in Baseball Warmup; San Antonio Seven-Up Bottling Co., three baseball games (General Mills, co-sponsors, also three games this week); American Service Co., for Coolerator, two quarter-hours per week with the 'Musical Buddies'; Adams-Noonan Investment Co., 104 five-minute programs; Elks Club Bull Fight, 60 announcements; Crowley Feed Co., five quarter-hour programs per week with the 'Crowley Musical Millers'; Shepards Laundry, through Pitluk, daily five-minute program; renewal for one year of the Cloverbloom Quartet, quarter-hour program per week, through the Texas State Network, via Lord & Thomas.

WOAI: Renewal, Burris Mill & Elevator Co., for Light Crust Flour, through Roland Brolee Co., one year of quarter-hour programs Monday through Friday over the Texas Quality web of the 'Light Crust Doughboys'; Jax Beer Co., through Anfenger Advertising Co., five-minute sportcast five times per week for five months with Pat Flaherty; S. H. Kress Co., direct, between April 26 and May 9, 24 100-word announcements; Hecker Products Co., for Shinola, through Benton & Bowles, renewal for one year of 'Lincoln Highway' over the NBC network.

Comparative Unit Count

	April 19.	April 12.	% of Change.
Network	6,160	6,225	—1
Local	10,851	8,715	+15.3
Nat'l Spot	2,134	1,734	+23.1
Total	18,345	16,674	+10

(Included: KABC, KMAC, KONO, KTSA, WOAI)

Sponsors Boyce House

Fort Worth, April 22.

Justin Boot Co. has signed for 26 Sunday afternoon quarter-hour programs through KGKO, beginning April 27. Boyce House, whose 'I Give You Texas' column appears in over 200 Texas newspapers, will be on the series which will bear the same title as his newspaper column. Material will consist of news and gossip by the widely-traveled House.

Evans & LeMay is the local agency.

THIS WEEK AND LAST | VARIETY RADIO INDEX | NOW AND A YEAR AGO

(Each week VARIETY *publishes reports of radio time placements in leading markets. These markets are selected from the standpoint of: (1) importance; (2) existence of normal competition; (3) availability and reliability of data. A unit system is followed in computing network, local and national spot radio advertising activity. The totals are for markets, not for individual stations. The units correspond to the clock, the measurement fundamental of radio. That is to say, an hour's sponsored program counts as 60 units. A half hour is 30 units. Each spot announcement counts as one unit.)*

PULSE OF AMERICAN RADIO

(As Exemplified by the VARIETY Sample)

	% of Change Compared to—LAST WEEK	% of Change Compared to—YEAR AGO
NETWORK	0	+15%
LOCAL	+2%	+3%
NATIONAL SPOT	+1%	+3%
TOTAL	+1%	+8%

DETROIT TAPERS OFF

Units Recede Following Boom—BB May Offset Losses

Detroit, April 22.

After hanging up one of the biggest gains of the year, natural recession set in here this week for the area's six stations. Hardest hit was the national spot category, which took a skid of better than 6 percent, with no compensations elsewhere in the groupings.

Advent of baseball has meant some switching around on the stations since WWJ, carrying the games locally for General Mills and Socony-Vacuum, meant a move-over of Quaker Oats and Phillips Chemical to WXYZ.

In the main, baseball probably will shortly bolster the entire picture here since most of the present week's skids comes from one of the smaller stations with the majors remaining firm on their previous gains and ready to improve on them.

WWJ: Crowley, Milner & Co., department store, 'Shoppers' Quiz,' 15 minutes, five weekly, 13 weeks, through Aircasters, Inc.

Comparative Unit Count

	April 19	April 12	% of Change
Network	9,189	9,280	— 1
Local	13,722	14,110	—2.7
Nat'l Spot	4,547	4,851	—5.3
Total	27,458	28,241	—2.8

(Included: CKLW, WJBK, WJBL, WJR, WWJ, WXYZ)

KFH, Wichita, Baseball

Wichita, Kans., April 22.

Radio station KFH, CBS outlet, will again broadcast major league baseball games this season with Larry Stanley giving play-by-play account.

General Mills, Inc., and Lever Brothers, are co-sponsors.

NEWS ON WMAQ FOR LOOK MAG.

Chicago, April 22.

New business around town last week fell off to a smatter, with most of the stations not able to find anything to talk about as far as new contracts are concerned. They all state that March was one of the biggest months in the history of the business and that April has much hold-over trade from that month, but there is little added time-selling going on at present.

Stations are readying for the regular seasonal fall-away of local, national spot and network business with the advent of daylight-saving time. Already the salesmen are scurrying around town trying to scare up customers for the to-be-vacated time, and as much of the offerings is of extremely valuable time, it is likely that most will be snapped up by seasonal advertisers.

WMAQ showed the best action of the week on new contracts, signaturing Look magazine to a twice-weekly 15-minute news shot through the Raymond Spector agency, and Longines-Wittnauer Watch Co. to a new 30-minute period of recorded symphonic music on Thursdays for 10 shots, through the Arthur Rosenberg agency.

Comparative Unit Count

	April 19	April 12	% of Change
Network	9,835	9,885	—0.5
Local	6,788	6,802	—0.2
Nat'l Spot	11,550	11,522	+0.2
Total	28,173	28,209	—0.1

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

ACETATE
Recordings
Processed and Pressed
In Canada
Vertical or Lateral
Also line
Recording of
the highest
Quality
Many
Satisfied
U.S. Clients
Compo Company Limited,
Lachine, Montreal, Canada.
Transcription headquarters
For Canada.

DOUBLE % ON SHOW SALES

HOW WGRC PLAYS DOWN THE BLURBS

Over-Loading of Stations With Quickie Announcements Recognized as a General Problem—Station in Louisville Area Works Out Practical Counter-Offensive to Attract Program Sponsorship

SHORTEN THE GAP

By S. A. CISLER
General Manager, WGRC
Louisville, April 22.

Reading VARIETY's comments of April 16 on whether or not radio is overloaded with announcements, WGRC, speaking as a local station with a network affiliation, agrees wholeheartedly with your viewpoint. We have conducted several experiments locally that have worked out quite satisfactorily in increasing our total billings from programs instead of announcements. Perhaps these may be of interest to others:

1. *We pay salesmen 20% commission on programs and 10% commission on announcements. Enough said.*
2. *We raised announcement rates to where they are practically one-third or more of the time charge for 15 minutes.*
3. *We reduced the time charge on 15-minute programs to a point that would permit a client to buy talent, special transcriptions, or other material for making raw time productive*

These things have resulted in approximately two-thirds of our billing being on programs and one-third on announcements.

To my way of thinking, the greater reason why more programs aren't sold is, first, that the time is entirely too expensive on the average station. This expensive time forces an advertiser either into running too short a contract for radio to work out, or leads him to demand a tremendous amount of results in a short time.

However, getting back to the too many announcements curse, the chief fault lies with stations having too low announcement rates and too high program charges to salesmen who take the easiest way out and sell nothing but announcements, or to stations with program departments that are unable to whip up an inexpensive show with personality.

Recently, we have gone on another tack in selling local accounts against a newspaper monopoly locally. We are selling accounts on buying a large bulk of time to back up a big sales promotion for one or two days. Our best example of this is getting a used car dealer who planned to spend considerable money in newspaper ads to use seven 15-minute programs and 10 announcements all in one day. It was successful enough to lead him to sign a similar promotion once monthly for a year. This theory has now been extended into other lines of business with gratifying results as is best evidenced by renewal contracts.

The average station has thought that if they could sell a client one announcements per day for six months that they were into radio with both feet. The station however overlooked the tendency of the sponsor to plot the results from that single announcement a day against what a single ad would have brought in a newspaper—even though the radio cost is spread over three months and the newspaper ad ran in a period of 12 hours.

It is our feeling that consistency pays in programs, but for down to earth selling, a local account should use a large number of programs per day backed up by announcements.

DEPT. STORE ON WMAL

S. Kann & Sons' 8-Week Contract—Men's Shop to WRC

Washington, April 22.

New business for WRC-WMAL, NBC twins in the nation's capital, as follows for the week of April 10:

WRC: 975 Optical Co., Timekeeper, three times weekly, for 50 times, through Kal; Hudson Dealers, baseball scores, six times a week, 25 times, through Kaufman; Griffith Consumers (coal and fuel), Timekeeper, 100 spots, over a one-year period, through Lewis; Old Colony Laundry, Timekeeper, three times weekly, for 100 times, through Ferguson (renewal); Stanley Horner, Inc. (Buick motors), seven spots weekly for four weeks, through Ferguson (renewal); University Shop (men's clothing), Timekeeper, three times a week, 25 times, through Kal; Capitol Fur Co., seven spots a week, 18 weeks, through Kal (renewal); E. P. Hinkle & Co. (rug cleaning), Timekeeper, seven times weekly, 70 times, through Ferguson.

WMAL: S. Kann & Sons (department store), five times weekly, eight weeks, through Kaufman; E. P. Hinkle & Co. (rug cleaning), seven times a week, 10 weeks, through Ferguson.

Theodore Corday, whose previous connections have been strictly legit, is now with the NBC production department. He directed such Broadway plays as 'Suzannah and the Elders,' 'Tanyard Street' and 'Tortilla Flat.'

FRISCO RIDES ANCHOR

Little Change in Units—Nat'l Spot Still Tops

San Francisco, April 22.

Not much action hereabouts the past week. Units stuck pretty close to the previous week's count, with national spot showing the best total.

Comparative Unit Count

	April 19.	April 12.	% of Change.
Network	10,912	10,947	—0.3
Local	3,361	3,335	+0.8
Nat'l Spot	2,007	1,895	+5.9
Total	16,280	16,177	+0.6

(Included: KFRC, KGO, KJBS, KPO, KSFO)

R. C. Foster of Boston, is sales rep of new WMUR, Manchester, N. H.

SENSATION MAY EXIT FOR HEAT

Sensation cigarets (Lorillard) will likely suspend its spot broadcasting for the summer, but the final word will come from the account Friday (25). Decision will affect the Liberty Short Short Story series running on 25 stations, the Army Camp News on WFBL, Syracuse, the 'Don't Be Personal' quiz on the CBS Pacific network and another quiz on the Yankee Network.

The Friends and Union Leader tobacco spot campaigns are already set to continue through the summer.

WE'RE NEIGHBORS TO 1,305,180 MIDWEST RURAL FAMILIES*

Our rural programs reflect our genuine interest in the lives of these families and show that we make every effort we know how to understand the needs and wishes of our rural, as well as our urban, audience.

48.21% OF WLW's AUDIENCE IS RURAL*

WLW DEVOTES 24 HOURS PER WEEK SPECIFICALLY TO ITS RURAL LISTENERS— 91.7% OF THIS TIME IS PRODUCED FROM THE STUDIOS OF THE NATION'S STATION

Designed to meet the vital, specific needs of the midwest.
Planned to appeal to midwest tastes and preferences.
Produced by men and women who know the rural midwest.
Featuring favorite midwest entertainers and agricultural specialists.
Kept ALIVE by constant contact with rural listeners of the midwest.

*Based on number of radio homes in WLW Nighttime merchandiseable area.

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S most Merchandise-able STATION

Gains in Des Moines Maintained As April Betters Jan. and Feb.

Des Moines, April 22.

March shows nice gain over February and April is expected to do even better. January and February were a little slow on local business in Des Moines, compared with last year, but it was evidently only temporary.

WHO: Studebaker Corp., through Roche, Williams & Cunnyngham, 32 periods of 15 minutes each, three a week, 'Studebaker Champions,' by et; Waltham Fountain Pen Co., through United Adv., two periods of 15 minutes each ('Prairie Melodies'), one period of 15 minutes ('Iowa Barn Dance Frolics'), one period of five minutes and one announcement of 100 words; General Foods Corp. (Grape Nuts), through Young & Rubicam, 115 periods of 15 minutes each, five a week ('As the Twig Is Bent'), by et; Hulman & Co. (Clabber Girl), through Pollyea Adv. Co., 39 announcements of 30 words each, three a week; Simon & Schuster, through Northwest Radio, three periods of five minutes each, three a week ('Low Cost Homes') by et; Wesley Radio League (Rev. John Zoller), through Stanley G. Boynton Aircasters, 52 periods of 30 minutes each ('America Back to God') by et; Peters Hatchery, through Coles, Inc., three periods of 15 minutes each ('Iowa Barn Dance Frolic'); Pioneer Hybrid Corn Co., through Wallace Adv., 156 periods of 10 and 15 minutes each, news three days a week (renewal); Penn Tobacco Co., through H. M. Kiesewetter, 156 periods of 10 and 15 minutes, news three days a week (renewal); Chrysler Corp. (Dodge division), through Ruthrauff & Ryan, seven announcements, one minute each; Luther Ford & Co. (Mrs. Stewart's Bluing), through Campbell-Mithun, two announcements of one minute each; Interstate Bakeries Corp. (Butternut bread), through R. J. Potts & Co., 585 or more announcements, 30 seconds, six a week, floating time; Pfaff Baking Co., through Wallace Adv., 39 periods (or more) of 10 minutes each, three a week, news; General Cigar, through Federal Adv., 26 periods of 15 minutes each, two a week ('Answer Man') by et; Lincoln Airplane & Flying School, through Buchanan-Thomas, 24 announcements of 200 words each, six a week.

Bunte Bros., through Presba, Fellers & Presba, 16 periods of 100 words each; Sargent & Co. (Sargent feeds), through Fairall & Co., 100 announcements of 65 words each, six a week; Clarence Erickson of Chicago Gospel Tabernacle, Chicago, sold direct for six quarter-hour programs per week, t.f.; Iowa Tractor & Implement Co. (Ford tractors), through Weston-Barnett, 78 periods of 15 minutes each, three a week (farm news).

KSO: Iowa Packing Co., through Coolidge Advertising, 76 announcements; Superior Oil Co., direct, 13 announcements; Blue Barrel Soap, through Sidney Garfinkel, participation on Helen Watts Schreiber program; Lowe Paint, direct, daily announcements; R. J. Reynolds Tobacco Co., through Wm. Esty & Co., daily announcements; Coca-Cola, direct, 15 minutes ('Singing Sam'); H. E Sorenson Co., through Walter Battenfield, daily five-minute news; Iowa Ford Dealers, through McCann-Erickson, chain break announcements; Spark Soap Powder, through Sidney Garfinkel, daily participation, Helen Watts Schreiber program; Waltham Pens, through United Advertising, five minutes daily ('Melody Hour'); Fruit Growers' Exchange, through Paulsen-Gerlach & Associates, three-per-week participation, Helen Watts Schreiber program.

Comparative Unit Count

	April 19.	April 12.	% of Change.
Network	7,540	7,635	—1.2
Local	3,476	3,418	+1.7
Nat'l Spot	3,014	2,847	+5.9
Total	14,030	13,900	+0.9

(Included: KRNT, KSO, WHO)

WDAF UP 20% OVER '40

K. C. Blues on KCKN, WREN—Soft Drinks Prominent

Kansas City, April 22.

Spring radio market is more than holding its own. Dean Fitzer, manager of WDAF, red net affiliate and air outlet of the Kansas City Star, stated commercial status of his station is 20% ahead of same period last year. Station is set solid until midsummer, and is commercial 67% of its 127 hours on the air per week. Other stations are also on the solid side, with little indicated break until the advent of daylight saving time.

Baseball entered the picture this week with the broadcast of games of the Kansas City Blues in the American Association by Walt Lochman. These go out over KCKN, Kansas City, Kans., and WREN, Lawrence, Kans., and will have their effect on the national spot rating of KCKN.

KCMO: Canada Dry Ginger Ale, two announcements daily, five days per week, 10 weeks, and Sparkling Water, 10 announcements weekly, 13 weeks, placed by J. M. Mathes Co.; Euclid Candy Co., three announcements weekly, 26 weeks, direct; Manhattan Soap renewed its five times weekly quarter-hour with Miss Q for another 13 weeks.

Comparative Unit Count

	April 19	April 12	% of Change
Network	6,665	6,805	— 2.1
Local	6,100	5,123	+19.1
Nat'l Spot	6,883	6,452	+ 6.7
Total	19,648	18,380	+ 6.9

(Included: KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Dunlop (Seeds) for Radio

Young & Rubicam is working on a spot announcement campaign for Dunlop Milling Co. (Challenger Seeds).

The account just came into the house.

Chrysler Motors' Announcements to 2 Denver Stations

Denver, April 23.

Sale of the week went to KFEL for three half-hours weekly, six months, by the Casa Manana restaurant.

KFEL: Casa Manana, three half-hours weekly, six months; Cramer's Foot Comfort Shop, through Ted Levy, three five-minutes weekly, one year; Firestone Tire & Rubber Co., five announcements; Sportland Golf and Driving Range, seven spots; Treasure Chest, 100 announcements; Vacuum Cleaner Supply Co., 13 announcements; announcement service to Anderson-Harrington Coal Co., Tremont Drug, Ralph L. Stites Coal Co., Owens Coal Co., National Savoi Co., McFarland Plumbing Co., Anderson Motor Co., Max Goldberg Harness Shop, Berkeley Cocktail Lounge, Anderson Photograph Studio, Carcenter Oil Co., D. C. Burns Realty Co., Everlast Cleaners, Argonaut Garages, Archenhold Typewriter Co., and Evettes Beauty Shop.

KOA: Campbell-Sells Baking Co., through Wooley-Hunter, five quarter-hours weekly, 13 weeks; Johnson & Johnson, through Ferry-Hanly agency, 77 chain breaks; Perfection Stove Co., through McCann-Erickson, 39 announcements; Cottrill's Clothing Co., through Robertson agency, 156 quarter-hour newscasts; White Laboratories, through Wm. Esty, eight announcements; Chrysler Corp., through J. Stirling Getchell, six station breaks and announcements.

KLZ: Doran Coffee Co., through Bette-Korber, 39 quarter-hours; Kellogg Co., through Kenyon & Eckhardt, 30 announcements; The Shaler Co., through Kirkgasser-Drew, seven spots; Dodge Motors, through Ruthrauff & Ryan, seven announcements; Chrysler Corp., through J. Stirling Getchell, nine spots; Bekins Moving & Storage Co., 104 announcements; Ex-Lax, through Joseph Katz agency, 250 announcements; Union Pacific, through the Caples agency, four announcements weekly, one year.

Comparative Unit Count

	April 19	April 12	% of Change
Network	8,255	8,220	+0.4
Local	4,659	4,778	—2.5
Nat'l Spot	1,582	1,694	—6.6
Total	14,496	14,692	—1.3

(Included: KFEL, KLZ, KOA, KVOD)

Barbasol Places 52 ¼ Hours on KHJ

Los Angeles, April 22.

Pretty much of the same last week, with differentials slender as a gossamer thread. Network and local showed slight gains. No alarm felt; however, as seasonal stagnancy has set in.

KHJ: Barbasol, 52 quarter-hour periods, through Erwin, Wasey; Globe Bottling, 156 quarter-hour periods, through Edward McElroy; Dr. Floyd Johnson, 52 half-hour periods, through Richard Connor; Seiberling Rubber, 24 quarter-hour periods, through Meldrum & Fewsmith; Maurice Ball (furs), 180 spots, through Nellie Walsh; Safeway stores, 60 announcements, through J. Walter Thompson; Judge P. E. Gardner, 26 half-hour periods, through Allied.

KNX: Consolidated Drug (Yeast Foam), 78 quarter-hour broadcasts of 'Nightcap Yarns,' through Benson & Dall; Survol, six participations in Fletcher Wiley combination.

KFI: Hinds Honey & Almond cream, 112 announcements, through William Esty; L. A. Evening Herald-Express, 52 half-hour broadcasts of 'When Presses Roar' (renewal of trade deal); Par soap, 39 quarter-hour broadcasts of transcribed 'Meet the Missus,' through Tomaschke-Elliott.

Comparative Unit Count

	April 19	April 12	% of Change
Network	12,814	12,774	+0.3
Local	8,589	8,571	+0.2
Nat'l Spot	1,402	1,412	—0.7
Total	22,805	22,757	+0.2

(Included: KECA, KFI, KFWB, KHJ, KNX)

NEW PHILLY ACCOUNTS

Blurbs Highlight Buying—Sweetheart Soap on Two

Philadelphia, April 22.

Philly market spotty this week, with activity concentrated in the spot announcement field.

KYW: Manhattan Soap Co., 81 announcements, through Franklin Bruck; Hulman Co. (baking powder), 39 announcements, through Pollyea Advertising; Arrow Stores (haberdashery), 13 announcements, through H. Feigenbaum; Beech-Nut Packing Co., 15 minutes daily on 'Musical Clock,' 13 weeks, through Newell-Emmett; Greystone California Wines, five-minute news broadcast, 13 weeks, through J. M. Korn.

WFIL: Robinson Chevrolet Co., six 15-minute programs, 13 weeks, through Phillp Klein; Fox Weis Co. (furs), 260 spots, through H. Feigenbaum; Manhattan Soap Co., four participations weekly on Anice Ives program, 13 weeks, through Franklin Bruck; Yellow Cab Co., 52 spots, through Aaron & Brown; Wilbur Suchard (chocolate), 65 spots, through Gray & Rogers; R. J. Reynolds (tobacco), 65 spots, through Wm. Esty Co.; Lydia E. Pinkham Co. (medicine), 260 e.t. announcements, through Erwin, Wasey; Popular Science Magazine, 65 spots, through Joseph Katz; Pepsi-Cola Co., 273 announcements, through Joseph Newell-Emmett; Philadelphia Transportation Co., 65 spots, through Aaron & Brown; Manhattan Soap Co., 39 spots, through Franklin Bruck; Land Title Trust Co., 65 spots, through Stewart-Jordan; Harry C. Kahn Co. (furniture), 155 spots, through Harry Dittman; Hurff's Soups, 39 spots, through Falkner Arndt; Frank H. Fleer Corp. (Dubble Bubble Gum), 65 spots, through N. W. Ayer; Barbasol Co. (shaving cream), 78 e.t. announcements, through Erwin, Wasey.

WBIG: Adams Clothes, 15-minute recorded show, 52 weeks, through J. M. Korn.

O'Haire's Pace Changes During 45 Mins. on WGY

Schenectady, N. Y., April 22.

Gene O'Haire has new 15-minute sports and e.t. music program six mornings a week for Bond Clothes over WGY. This assignment, running 44 weeks, through Neff-Rogow, will keep O'Haire on the air 45 consecutive minutes, with exception of a five-minute Esso News spot, each day—longest straight stint at WGY.

O'Haire handles a 10-minute shot for Griffin shoes, followed by a quarter hour for Peter Paul Candies. On both these programs, he voice doubles with a comedy Negro character, Syracuse.

Red Book Mag's Spots

Red Book is the latest magazine to for for a spot campaign. It's buying a package of 10 of them to be run off over a period of two weeks, starting April 30.

Joseph Katz is the agency.

LOCAL AND SPOT UNITS SOCKO IN BALTO

Baltimore, April 22.

Healthy jump in local and national spot counts here last week. Airing of International League baseball games by WCBM helped latter classification, and push for retail biz, by local stores interested in attracting slew of defense workers recently added to population here, upped local count. Telephone Co., bought all around for its new directory set to come out soon and Gardner Nurseries continued to renew its widespread coverage via five-minute airings.

WBAL: Gardner Nurseries, through Northwest Radio, renewed three five-minute shows a week; Pierce's Medicine, Inc., through H. W. Kastor, tended spot usage; Chesapeake & Potomac Telephone Co., daily spots; Ball Bros. Co., through Applegate Adv., 39 100-word spots.

WCAO: Chesapeake & Potomac Telephone Co., daily spots; United Drug Co. (Rexall stores), through Spot Broadcasting, afternoon and evening quarter-hour recorded programs.

WCBM: Bennett Foods, through Theodore Newhoff, two five-minute shows a week; General Mills and Atlantic Refining, International League ballgames by remote at home and over wire when away.

WFBR: Gardner Nurseries, through Northwest Radio, renewed five-minute shows; Medical-Dental Exchange, through Henry Kaufman, participations on Ralph Powers, a.m. show; Chesapeake & Potomac Telephone Co., participations; Chrysler Motors, through J. Stirling Getchell, announcements for one year; National Brewery, through D. Stuart Webb, renewed half-hour 'Big Money Bee'; International Salt, through J. M. Mathes, participations on 'Every Woman's Hour'; Simon & Schuster, through Northwest Radio, six spots a week.

Comparative Unit Count

	April 19.	April 12.	% of Change.
Network	8,777	8,962	—2.1
Local	4,861	4,128	+17.8
Nat'l Spot	2,222	1,898	+17.1
Total	15,860	14,988	+5.8

(Included: WBAL, WCAO, WCBM, WFBR)

PABST'S TEXAS SPORTS NEWS

Fort Worth, April 22.

The Pabst Blue Ribbon Sports Review narrated by Zack Hurt started over Texas State Network and is being heard for a quarter hour Monday through Saturday over 13 TSN stations.

Airings consist of nightly baseball scores from the American, National and Texas leagues, as well as news from other sport fronts.

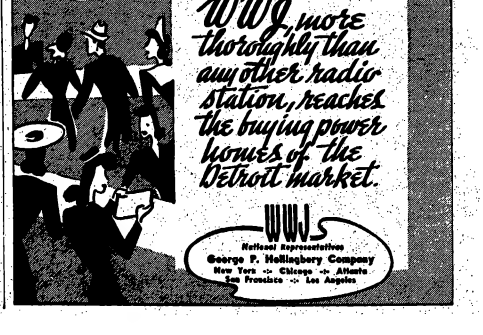
How to GO ON 400,000 VACATIONS in Colorado—THIS SUMMER!

● During June, July and August, 400,000 vacationists from the top layer of Midwestern and Southwestern buying power will spend an average of $150,000 a day in the Pikes Peak region of Southern Colorado.

They're the class of buyers you're always trying hardest to find. Go along with these liberal spenders to Southern Colorado. Sell them over the station this region depends on the year 'round for its favorite radio entertainment, information and news.

KVOR COLORADO SPRINGS
CBS Affiliate 1000 Watts — Day and Night

Represented by The Katz Agency, Inc.



[FOOD FOR THOUGHT FOR ANY RADIO ADVERTISER]

Why pay à la carte prices for your national radio coverage?



These exclusive NBC BLUE PLATE specials can save you up to 20%...the more you order, the less you pay!

How often have you looked at a menu and noticed that although roast beef costs 80¢ à la carte, it's yours with five other courses for only $1.00 on the Blue Plate Dinner? This same modern merchandising technique is available to radio advertisers on the Blue Network of NBC through a system of "Blue Plate" discounts.

Glance at the panel below for just an instant. It shows you how much these "Blue Plate" discounts save an advertiser who buys one half hour in the evening. Naturally the discount operates in a like manner for any other time unit you may select.

Notice that when you add the first of your regional groups to the Basic Blue, you receive a discount of 5%—not merely on the cost of the regional alone but on the $5,050.20 combined cost of Basic Blue plus regional group. Likewise as you add new groups, your increased discount is always applied to your entire Blue Network instead of merely to the added groups. The accumulated discounts can save you up to 20%.

The Blue also provides the normal volume discounts and annual rebates given by other leading networks, but this system of Blue Plate discounts is exclusive with the Blue. It is offered to help our fast growing clients to expand their networks with a minimum strain on their budgets.

These NBC "Blue Plate" discounts, plus the fact that Blue stations are located in the Money Markets where the nation's buying income is centered, explain why the Blue enables advertisers to do a national advertising job at the lowest cost of *any* medium entering the home.

NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

BLUE PLATE DISCOUNTS FOR ½ HOUR EVENINGS
A TYPICAL TASTY DISH FOR ADVERTISERS!

YOU BUY	TOTAL STATIONS	À LA CARTE COST	BLUE PLATE DISCOUNT		BLUE PLATE TOTAL
BASIC BLUE	30	$4,560.00	—	—	—
PLUS SOUTHERN	38	5,050.20	5%	($252.51)	$4,797.69
PLUS SOUTHWESTERN	48	5,620.20	10%	(562.02)	5,058.18
PLUS MOUNTAIN	53	5,848.20	15%	(877.23)	4,970.97
PLUS PACIFIC	64	6,669.00	20%	(1,333.80)	5,335.20
PLUS BASIC BLUE SUPPS	98	8,082.60	20%	(1,616.52)	6,466.08

Note: Volume Discounts have already been deducted from these prices. However, they are subject to *an additional 12½% rebate* on 52-week contracts.

THE Blue NETWORK OF NBC

Sales thru the air with the greatest of ease

Program of the Month! "SONG OF YOUR LIFE"—Tuneful with Harry Salter's famous brand of music... Dramatic with interesting stories about interesting people and the songs that have changed their lives... M C'd by popular Ted Steele... A sure-fire commercial bet as evidenced by its last Hooper rating...On the BLUE NETWORK—9-9:30, N.Y.T., Saturday nights.

Belgrano Strike In Third Month

Musicians Union Raise Cry That Station Helps Nite Clubs Import Foreign Orchestras

Buenos Aires, April 22.

Federal intervention—long sought but still not forthcoming—is seen as more likely as a result of importation of foreign bands by Radio Belgrano (LR3) one of Argentine's two largest stations. Members of the Asociacion General de Musicos de la Argentine have been on strike against the station for almost three months.

Because station, owned by Jaime Yankelevich, is one of the leading users of talent, union claims it has used its power to get leading B.A. nite spots to share in hiring bands from Chile, Brazil and Cuba. This hurts musicians who walked out of Belgrano following alleged violation of contracts.

Embassy, top society nitery, has Carlos Machado, formerly at the Casino Urca in Rio, in joint deal with Belgrano. Outfit, while not strictly jazz, plays U.S. dance stuff as well as sambas.

Alvear Palace, local Waldorf, has booked a Chilean band in conjunction with the station and the Ta-Ba-Ris has signed the Lucconia Cuban Boys, Havana outfit, who dispense swing as well as congas in a tie-up with Belgrano.

Armani, formerly at the Embassy, is moving to Ciro's and Melle Weersma, who left Ciro's for a summer spot at the Hotel Nogarro in Mar del Plata is still undecided and may open his own place. Both are union and without radio tie-ups as a result, it's claimed.

Several other deals of this character are under way, according to union sources. Belgrano's attitude is that it has the right to hire anyone it chooses, there being no local regulations against hiring of outside bands. Brazil and Chile have recently banned outside units.

Walkout originally hinged on claim that Belgrano's broadcast of dance programs after midnight Saturday deprived them of many dance jobs but has since been extended to include demands that station reorganize eight orchestras it fired and give recognition of union as bargaining agent.

WJSV
50,000 WATTS
WASHINGTON, D.C.
CBS
First in sponsored hours and dollar volume in the nation's capital
Ask any Radio Sales office for more information about WJSV, one of the sixteen CBS 50,000 watt stations.

CANADA EASES CENSORSHIP RULES

Toronto, April 22.

Sequel to recent Parliamentary charges by house members that the Federal Government was muzzling political discussion via ether outlets, Prime Minister Mackenzie King has now authorized the board of governors of the Canadian Broadcasting Corp. to grant 'a reasonable amount of free time to any Premier and any leader of the Opposition in any province in Canada, or their accredited represetnatives, to discuss provincial issues.'

This modifies the earlier stand taken by the Federal-appointed CBC whereby, on Jan. 22, 1940, it was decreed that paid political or controversial broadcasting over any Canadian station be suspended for the duration of the war, with the exception of pre-election appeals, and these to cease three days before election day. Under that arrangement, the time was paid for; henceforth 'on request,' station time on the CBC network will be donated.

KTSA's Spanish Participation

San Antonio, April 22.

Daily series of Latin-American commercial programs Spanish known as Revista Latino Americano, will be aired over station KTSA.

A half hour in length broadcasts will be by Henry Garcia.

ROCKEFELLER SNUBS HIM

But Meandering Baritone Will Wow Latins Anyhow

Washington, April 22.

One-man ambassador of good will passed through Washington Monday (21) allegedly route to South America—via Los Angeles. William Wolf, a self-described baritone whose wanderlust has carried him 300,000 miles in the past 15 years, stopped briefly in the nation's capital to announce his plans for, wooing the Latin Americas with song. He tried to see Nelson Rockefeller, coordinator of the Office for Coordination of Commercial and Cultural Relations Between the American Republic, but failed, and was 'going on my own' anyhow to sing to the South Americans. He will return to Los Angeles before setting forth on the trip.

Axis Jamming Theme of Paper By Ashbridge

Sir Noel Ashbridge, Controller of Engineering for the British Broadcasting Corp., has issued a special report on Britain's war-time short-wave transmissions, putting special emphasis on jamming tactics of the Axis powers. Report incidentally offers suggestions for circumventing Nazi-Fascist radio saboteurs.

Sir Noel expresses the view that BBC transmissions must be more effective than Axis propagandists have been willing to admit since they go to the trouble of jamming them, especially the French and Italian talks. German jamming is for the most part operated with reasonable efficiency, being switched on to cover transmission of particular bulletins and switched off at the conclusion of such announcements. Italian jamming, on the other hand, is indiscriminate, with jamming transmitter switched on and left on even when programs of a purely entertainment type are being broadcast.

The NBC engineering controller admits that in certain areas, especially those near the jamming station, interference has considerable nuisance value. But he points out that if the European listener is keen enough to switch from one wavelength to another, or use a frame aerial in case of medium-wave reception, it is unlikely that he could be prevented from receiving and understanding a bulletin in his own language at least once in every 24 hours.

In distant parts of the world listeners may frequently hear the jamming, but it is not powerful enough to make talks unintelligible.

BBC is now sending out as many as four simultaneous programs via short wave, and a number of transmitters is used for each of the four programs. Listeners in any part of the world are able to receive the World Service in English during most of their waking hours.

Promote W. E. Jackson

Philadelphia, April 22.

William E. Jackson, sales manager of KDKA, Pittsburgh, has been promoted to general sales manager for the Westinghouse stations. He takes the place of Griffin Thompson, who quit some time ago to run the new amalgamation of Brooklyn, N. Y., stations.

Jackson will make his headquarters here. He's been with KDKA since 1930.

Bureaucrat's Brainstorm Blacked Out

Canadian Questionnaire Form Would Have Offset Whole 'It's Easy' Propaganda

Ft. Erie, Ont., April 22.

With provinces buying air time to boom tourist biz and bring American dollars across the border, Canada did a quick about-face recently in a matter of questionnaires. Plan to make each tourist fill out exhaustive list of questions and leave his license at port of entry was abandoned after four days when it was pointed out how this would cut down on visitors into the dominion.

Questionnaires listed number of persons in the party, length of stay, amount of money spent and how. The forms still will be handed out but it's up to the visitor to fill them out or toss them away. He doesn't even have to sign them.

'Someone in the Tourist Bureau at Ottawa apparently had the idea that figures would be of help, just for statistical purposes but they didn't stop to realize what it would mean to hold up every car and demand that the questionnaire be filled in before the registration card would be returned to the driver,' a customs official said here.

London Calling

London, April 1.

'Hi Gang' option taken up for another six weeks, giving the Bebe Daniels-Ben Lyon show something like a record for straight run. Has been airing without a break for 41 weeks. Show is waxed at its Sunday night outing for re-broadcast in afternoon of following week; this covers for those times session has been blitzed from Sabbath air. Jay Wilbur continues with his musical outfit, plus Greene Sisters.

Evelyn Laye booked into 'Music Hall'—her second bow with the pop Saturday night session.

Margaret Lockwood tees off new weekly series for BBC, 'Once Upon a Time,' musical using voices of Hollywoodites from sound tracks of 'best liked' films. Harry Alan Towers produces.

Jack Buchanan and Elsie Randolph teamed again for radio bookings.

Phyllis Neilson-Terry will air in role made famous by her mother when 'Scarlet Pimpernel' goes out. Frank Cellier as the adventurous menace.

Gordon Harker playing his first radio date in excerpts from 'Once a Crook.' Play is current West End whodunit.

Beatrice Lillie furthering recent radio splurge with a guest shot on 'Hi Gang.' Comedienne travels now on tighter material for the air, less melodying, more laughs, steers clear of playing to studio audiences.

Jack Jackson fills the spot vacated by Ken Johnson, in BBC's 'Dear Old Southland,' swap necessitated by Johnson's demise in recent air-raid. Batoner's passing drew a special obit from BBC at time of airing 'Southland' this week, with a special playover of his theme melody.

Magda Kun getting a call back on 'Merry Go Round,' afternoon variety session. Has been off the air since folding of Naunton Wayne's radio cabaret, but understood a steady spot is being lined up for the Continental warbler.

Joyce Barbour from legit set for lead in 'Exploits of Belinda Lou,' whodunit serial. Marks her first prominent radio bow.

J. B. Priestley taking time out from political ether comment to air his views of drama with 'Curtain Up.' Author has indicated he may again withdraw from his weekly 'Postscript' niche due to controversy over nature of material he airs. Had a previous run-in with BBC biggies, but was brought back at listeners request.

Laurence Olivier and Vivien Leigh teamed in radioplay to mark actor's farewell to show biz at joining the navy fliers.

Carroll Gibbons set for a Sunday afternoon dance session. Is using Jack and Daphne Barker on the vocal and in addition to his own warblers. First show featured songs written by himself.

Eleanor Smith bowed on 'Close Up' to go over her own scribbling career.

Cavan O'Connor drew bid for 'In Town Tonite,' rising out of baritone's experiences in Spain. Brought his accompanist along to make sure atmosphere was right.

Officers Sunday Club, services group, guested Gabrielle Brune at its anniversary show. Warbler was cut-in by BBC.

Rudolf Friml getting a special BBC hour biography of his tunes. Show features top songsters Derek Oldham, Joan Hammond, Billie Baker.

Flanagan and Allen will head a variety show replacing 'Saturday Night Music Hall.' Geraldo Orchestra is set for the melody end; session will be bolstered with guest shots from star performers in vaude.

Jessie Matthews resuming 'Monday Night At Eight.'

Yvonne Arnaud did a one-time appearence with 'Quiet, Please.'

LATIN HISTORY TAUGHT U.S.A. BY NBC

NBC will do reverse on the 'selling Uncle Sam to South America' when, starting May 22, it broadcasts a series of half hour dramatizations designed to sell Latins to the Yankees. What North Americans don't know about their good neighbors is a fund of ignorance greater than the other way around, is general informed opinion.

Each of the 20 Latin republics will be the theme of one broadcast. A preliminary introductory program and a final bow-off at the end will make the Thursday night at 10:30 series span 22 weeks in all.

Brice Disque is scheduled to do the scripts and Charles Schenck to direct.

ATLANTA
A Fort Industry Market
1 Biggest NBC Blue Shows
2 Wide Awake Local Programming
3 Experienced Personnel
These Make
WAGA — The Blue Ribbon Station of the South, the station that is "Setting the pace"
ASK A JOHN BLAIR MAN
FORT INDUSTRY STATION
WAGA

South America a Columbus Theme

Ohio State Radio Institute Also Adds Talk By Helen Hiatt on Europe

Columbus, April 22.

Continuing a policy of stressing timeliness, the committee in charge for The Twelfth Institute for Education by Radio, sponsored May 4-7 by the Ohio State university, has arranged for a general session on Tuesday (6) morning on 'Radio and Cultural Relations with the Americas.' Dr. W. S. Hendrix, professor of romance, O.S.U., will preside. Speakers and their topics include:

'How Radio Can Improve Cultural Relations,' John M. Begg, division of cultural relations, U. S. Department of State; 'Needs in Inter-American Broadcasting,' Mauricio Magdaleno, head, department of fine arts, Republic of Mexico; 'Developments in Short-Wave Broadcasts to the Americas,' Philip L. Barbour, office for coordination of commercial and cultural relations between the American republics; 'Short-Wave Broadcasts Today,' Antonio Gonzalez, Columbia Broadcasting System; 'Activities of NBC,' Edward Tomilinson, National Broadcasting Co. representative for Latin-America.

Dr. I. Keith Tyler, Institute secretary, has announced an additional speaker for the session 'Radio in War Time.' Helen Hiatt, NBC European observer, will present a personalized version of activities of broadcasters working the the war zones.

Sidelight: 1941

St. Louis, April 22.

When Frank McVey, 58, glass worker, objected to the bartender in an East St. Louis tavern tuning off a radio news broadcast Friday (19), Ethel Jones, 30, escorted to the place by John Keiflein, 40, an worker, made a caustic remark about 'people who listen to radio news broadcasts instead of spending 3c for a newspaper.' McVey retorted that if he could collect the $2 that Keiflein owed him he would not have to listen to the radio.

This led to a quarrel between the men and resulted in Keiflein being shot in the chest and seriously wounded. McVey was jailed pending the outcome of Keiflein's injury.

CHURCH RADIO PANEL UNDER SCULL

James H. Scull of the National Conference of Christians and Jews will preside over a religious broadcast panel discussion at the Institute for Education by Radio in Columbus May 5-7. Protestant, Catholic and Jewish experience will be reported by Frank Goodman, Edward J. Heffron and Jonah Wise, respectively. H. B. Summers of NBC, Sterling Fisher of CBS, and four clergymen—Frank Nelson, Gilbert Harrison, William Applebaum and Roy Burkhart—will participate. Nelson ran the religious panel discussion last year.

These questions will be put:

Should religious programs be more dramatic and less sermonic?

Should religious radio time be paid for?

How can additional audiences be created for religious programs?

What opportunities has the transcription field for religious radio?

What are the possibilities and problems in the greater use of religious radio forums?

What type of religious programs are harmful to religious broadcasting?

What problems are being raised by the commercial sponsorship of religious radio programs?

How should production of religious radio be financed?

How far can religious programs go in discussing social, economic or political questions?

WDRC
CONNECTICUT'S PIONEER BROADCASTER
Radio Recipe
Placing spot business? Choose the radio station which gives you complete coverage, and offers in addition the most attractive combination of programs and rate. In Connecticut's Major Market, WDRC fits this description perfectly.
BASIC CBS FOR CONNECTICUT

Lutherans Into Latin Republics On Transcriptions

St. Louis, April 22.

The Lutheran Hour, Sunday religious program, now aired by 300 stations in the U. S., mostly on the Mutual web, will spread to South and Central American stations. Transcriptions of the programs are already re-broadcast in Canada, Alaska, Hawaii, the Philippines.

A Lutheran missionary now is on the way to China where he will ask the approval of Gen. Chiang Kai-shek for the program to be broadcast in Chinese and plans are under way for broadcasts in French and Dutch to Africa and in Portuguese to Brazil. The program regularly includes sermons by the Rev. Walter S. Maier, professor of Semitic languages at Concordia Seminary here.

BYINGTON BRAZILIANS 'RENEW' WITH ROYAL

Before returning to Rio de Janeiro, Albert Byington, Jr., renewed his six Brazilian stations with John Royal as NBC outlets South America.

Byington, an American, owns two links in Rio, two in Sao Paulo, one in Campos and one in Curtibia. They were linked to NBC the past five years and the new pact calls for a similar term.

CHAB Up to 1,000 W; On XEB, Mexico Wave

Regina, Sask., April 22.

CHAB, Moose Jaw, has been upped from 100 to 1,000 watts and station's signals now cover area of 200 miles in diameter as compared to 75 miles previously.

Station shifted on March 29 to 1,220 from 1,200 k.c.'s and now shares its frequency with XEB, Mexico City.

Eric Loyd Joins Forces

Montreal, April 22.

Eric Loyd, commentator on the Theatre Review over Canadian Marconi station CFCF, has been appointed a lieutenant in the Royal Canadian Naval Volunteer Reserve. He will be attached to headquarters at Ottawa.

Loyd was a captain with the Royal Sussex Regiment in the last war. He was wounded in action, captured by the Germans, escaped, and joined the Royal Air Force.

Philip Nielsen succeeds Loyd as theatrical commentator on CFCF.

Clarence Garnes, WOWO-WGL, Ft. Wayne sportscaster, has changed his moniker to Pat Garnes. Says it's easier for the public to remember.

NASHVILLE BASEBALL SOLD

Socony and Holsum Shares Games—Intermissions Sold Locally

Nashville, April 22.

Socony Vacuum and Holsum Bakers are sponsoring the 1941 broadcasts of the Nashville baseball club. WSIX will air. The signing of the contract was held up this year by the death of club owner Fay Murray and demands of the club for a larger broadcast fee. Contract was closed however with club getting the same as last year (believed to be approximately $100 per home game.)

Contract for 15-minute interims between doubleheaders was sold to Harold L. Shyer, Jeweler.

Musicians Union Kills NBC Idea To Shortwave Dance Bands on the Cuff

New York local 802 of the American Federation of Musicians has blocked NBC's idea of shortwaving sponsored dance band remotes from New York hotels to South America. Net first claimed that it had 802's sanction to go ahead with its plans, but now it develops that the network wanted to use commercial announcements on each program without payment to the bands used.

Figuring, probably, that the beaming of their live rhythms to distant record markets was sufficient payoff. Hotels were in favor, of course, for each would get prominent mentions.

Union killed the idea, explaining that if the programs were commercial the bands had to be paid. NBC expected to DX six half hours a week, picking up bands from that many different hotels.



WNEW DELIVERS!
6 powerful reasons why:
1. TWICE THE AUDIENCE of any other New York independent station. (Hooper-Holmes and other impartial surveys.) 2. THE NATION'S BIGGEST MARKET. (The 50-mile metropolitan trading area.) 3. ONE-THIRD THE COST of any New York network station. 4. RADIO'S OUTSTANDING PROGRAMS. ("Make Believe Ballroom" with Martin Block, "Milkman's Matinee" with Stan Shaw. And many others.) 5. LOCAL ADVERTISERS *know* WNEW moves most goods—fastest. 6. MORE COMMERCIAL TIME is bought on WNEW than on any other station in New York.
WNEW
NEW YORK
SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY
1280 KILOCYCLES — 5000 WATTS
Nationally Represented by John Blair & Company

NED SPARKS
With Sair Lee, Dave Davies, Alex McKee, Helen McArthur, Joe Carr, Forest City Choir, Luigi Romanelli Comedy, Songs, Band
30 Mins.
ONTARIO TRAVEL BUREAU
Sunday, 5:30 p.m.
WABC-CBS, New York
(Tom R. Walsh)

From the angles of showmanship and selling this undertaking of the Travel and Publicity Bureau of the Ontario Provincial Government is a decided advance over a similar effort at vacation-site boosting which the Canadian Railway System financed on the NBC-blue last season. The Ontario entry not only has a listener-pulling asset in Ned Sparks but its general structure smacks as closely to the modern American variety shows as anything that has come out of Canada in recent years. And that is as it should be, since the program is directed entirely at American patronage.

The only failing about the whole thing was so.ne of its comedy material.. (The padger eating the bottom out of a canoe, etc.). These interludes may cause 'em to howl around Toronto, but on this side of the border such references can't do much else than puzzle the listener. The characters and gags are anything but indigenously American.

Despite this handicap the program otherwise has what it takes to jell with American audiences. In the matter of modern dance music the Province has put its best foot forward. The fellow with the baton is Luigi Romanelli. He's been around for many years and he is thoroughly familiar with the trends and tastes on both sides of the border. His contribution to the show was a surefire blend, always smooth, melodious and delightful. Sair Lee and Dave Davies give worthy support to the vocal moments. Miss Lee is fairly expert with a torch ballad, while Davies does his crooning with a nicety of pitch and tone.

Skillfully phrased and pleasantly delivered is the long commercial which splits the program. It described the variety of vacation possibilities to be found in Ontario, emphasized the absolute absence of traveling restrictions in Canada and explained just what would be required for re-entry into the United States. The copy also pointed out that the American's money is worth more in Canada and that there was no such thing as taxes on amusements, meals, etc. For further details Ontario offered a travel book gratis.

The program's hookup consists of 52 CBS stations. Because of the limited time, 13 weeks, in which the series is to carry out its objective, the Ontario government has prevailed upon Columbia affiliates to get behind the program and push it locally. As part of this personal appeal the Province brought in as guests from the States a group of broadcasters and put them through an intensive round of entertainment and sight-seeing. *Odec.*

FRANCIS HARLEY
Talk
7 Mins.
Sunday, 4:45 p.m.
BBC, London

20th Century-Fox exec in England (managing director) crammed a likeable session of views, news and comment into 'Close Up's' few minutes. Covered his recent Hollywood trip and U. S. interest in the British stand in current upheaval. Also spoke of 20th Century-Fox plans for continuing film production in England. Script showed more preparatory care than usual, with Harley taking the mike and holding to it for few interruptions. Straight setup was better suited to his style than the ordinary interview formula. He wasn't wrong, and listeners could take the change with liking.

Item of cinch interest to the picture fraternity was Harley's announcement over the air he would put 'Spitfire' into immediate production here. Film around the Airforce super-fighting plane has been mooted as cancelled. A nice curtain to a well-planned radio show.

'THE O'NEILLS'
BY JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS and HEART-THROBS
Presented by Ivory Soap 99 44/100% Pure
LISTEN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EST
IN . .
WABC—5:15-5:30—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

'COLGATE SPOTLIGHT'
With Ed East, Jeff Sparks, Charles Hathaway Orch, Guests
30 Mins.
COLGATE-PALMOLIVE-PEET
Thursday, 8 P.M.
WABC-CBS, New York
(Bates)

Replacing its 'Ask-It-Basket' quiz series, Colgate-Palmolive-Peet last Thursday (17) night launched this professional version of the amateur talent hunt idea tagged 'Colgate Spotlight.' Until shortly before air time the program was to have been an amateur proposition, but then the professional twist was substituted. However, the listener mail vote angle has been retained, with the winning contestant brought back the following week for a $200 fee. Each act gets $50 for the initial appearance. Initial stanza revealed first-night roughness, but seems fair bet to gather an audience against Maxwell House and 'Pot-o'-Gold' programs.

Using pro contestants instead of amateurs probably limits the 'sentimental' appeal to naive listeners, but as long as obscure performers are selected as contestants the professional phase of the show should mean much better entertainment. It certainly did on the debut program, when every act was up to network standards. At the same time, by not pretending to be an extemporaneous presentation of amateur talent, this version of the formula avoids the suspicion of professional wringers and the ever-present atmosphere of phoniness of the amateur show.

Ed East, as m.c., carries the lead much of the time and is a distinct help to the series. He has the breeziness and warmth necessary for the assignment, plus an air of interest in the hopeful contestants. Five entries on the premiere edition included the Royalists, harmony vocal group of four boys and three girls; Jean Orloff, former AAU boxing champ and now aspiring to be a concert violinist; Genevieve Ducrolx, coloratura soprano; Billy Grant, baritone crooner on various small N. Y. stations and janitor in the Bronx; Rodeo Ramblers, five cowboy singers.

Besides providing accompaniments, Charles Hathaway and the orchestra played numbers at the opening, middle and close. There were three main commercials, all stressing that Colgate toothpaste 'cleans the breath while it cleans the teeth.' Second was an icky poetry bit by announcer Jeff Sparks. Last was in the form of a letter from a satisfied user of the product, read by East. There's a repeat broadcast for the Coast at 11:30 p.m. *Hobe.*

'HENRY HALL'S GUEST NIGHT'
Orchestra, Songs, Variety
25 Mins.
Tuesday, 6:30 p.m.
BBC, London

One-time leader of band at Broadcasting House, Henry Hall quit the post couple of years back to take his outfit on the road. Dressed with standard acts it made a comfy vaude booking—while ethering leader had built his name into strong b.o. with provincial listeners. This show is no more than his road-show passed through a mike, piped weekly from whatever house he may be playing. Listeners get it, though, as something special for them and continuity used by Hall is phrased to further that impresh.

Show has been airing weekly for something like a year and a half, turning sound entertainment. Hall works in a 'wistful willy' manner for m.c.ing, a click with everyone; it must be for he's been playing it up consistently. When caught supporting acts were nicely timed—Kitty Masters a warbler with a strong set of pipes and very much vaude-wise; Albert Whelan does some chatter, a whistling bit and impressions. He too knows what it's all about.

Hall's musical combo is a standard job, has some nifty arrangements but weak on the vocal end. He has a guy, 'Miff' Smith, who does some dialect clowning by pop tunes; Della is in strong with dialers and seems about only one of the warbling crew to register.

Follow-Up Comment

'No Politics' is the rather bright title for one of latest in network quizzes. This is of congressmen before an audience in Hotel Willard, Washington, via WJSV and CBS. Two Republican and two Democratic members of House of Representatives participate, personnel changing weekly. Some return to guest again. The Padiman of program is Ernest K. Lindley, newspaper columnist. He is addressed as 'Mr. Speaker.' The legislative format is followed in other respects. Lindley addresses quizzes with familiar preface, 'The gentleman from ——.' When they miss a question, he has a bill 'introduced to appropriate five dollars to the sender, name and address given. Such bills are 'adopted' in one group, prior to signoff, to show weight of evidence of careful planning. Influence of 'Information Please' is noticeable, although 'No Politics' fails to reach same level of entertainment. Columbia's sustainer does rate well as a quiz—educational. The congressmen heard seem quite well informed, and naturally in view of their training, poised and fluent. They and Lindley try for some laughs. On one broadcast caught, they joshed a California representative for dealing in that state's w.k. penchant for superlatives.

'Speaking of Liberty' is one of the innumerable broadcasts that committees produce in collaboration with networks. The Council of Democracy is the auspices and NBC at 6:30 Fridays the outlet. Rex Stout, who has developed into quite a firebrand on radio forums and similar programs, and Carl Van Doren discussed points of similiarity and otherwise between now and then — then being the American revolution. It was interesting gab.

Walter Preston (not to be confused with NBC's public service program director, or WBBM's whilom exec of same name) was pinch-hitting Sunday for Frank Munn on the 'American Album of Familiar Music.' Alone and with Vivienne della Chiesa he proved steadily pleasant. This standard program has suffered from the absence of ASCAP stuff, yet manages to be melodic every other selection thanks to the Europeans who composed light music profusely in the 19th century, which music has somewhat passed into the public domain.

Ex-Lax spot announcement heard Thursday (17) night on WOV, New York, must have come out of a new low in dubious taste. Transcribed spiel opened with a dramatization, a moppet weepingly begging off from that nasty old laxative his mother was forcing on him. Then went into a vivid description of Ex-Lax and its physical action, all hammered across in nauseating detail.

Josef Cherniavsky provides thoroughly listenable music twice nightly with the house orchestra of WOV, New York. It's far above standard for a small independent station and a pleasant relief from the outlet's normal round of recorded programs. As heard Thursday (17) night, the conductor and 'his versatile strings' played seven soothing numbers in a half-hour period, revealing a lush but richly colored tones, with interesting arrangements. While the group consists of more than strings alone, it gives the effect of a full-sized orchestra.

Lyn Murray played his own composition, 'How Green Was My Valley,' on his 'Meet the Music' program Sunday (20) night on CBS. It's a soothing, melodic ballad with lyrics by Richard Penny. Another pleasing tune heard on the same show was 'Talking to the Wind,' with music by Robert Schumann (a descendant of the famous composer) and words by Sylvia Dee. 'Meet the Music' moves to a late-afternoon spot next week and will be expanded to a half hour program, with several acts and Murray as m.c. Phil Cohan produces the series.

'These Truths Are Not Self Evident,' by Shirley Stanwood, was last Thursday (17) night's presentation on 'Listener's Playhouse' over NBC red (WEAF). It was a somewhat grim drama, with an implausible romantic tag, about a young novelist's inaccurate novel of his hometown neighbors. By misrepresenting all the principal characters, he straightened out most of their lives and won back the girl he'd left behind. All of which seemed hardly credible fiction, but moderately interesting listening. Piece was written in the form of the characters reading about themselves, then having the action fade into dramatization. Most serious flaw of the script was that the hero-novelist emerged as a bit of a heel. Sidney Smith, Katherine Emery and Francine Larrimore stood out in the large cast.

'Columbia Workshop' presented a combination bill of three short shows recently, but with only mild effect. None of the pieces was particularly pungent and result seemed diffuse and inconclusive. Opener was a fantasy, 'The Glory Machine,' by Eric Arthur, about a mechanical applause-maker guaranteed to turn theatrical flops into hits. It was a fair idea inefficiently developed and weakly concluded. 'The House,' adapted by Jaques Finke and Draper Lewis from a short story by Andre Maurois, was an eerie atmosphere yarn with a potent surprise tag. Final piece, a prettiness of the trio was 'Brooklyn Cantata,' a moderately diverting but not too pointed piece about baseball, with score by George Kleinsinger and lyrics by Richard Stratton. First two offerings were directed by Howard G. Barnes and the finale by Perry Lafferty, both junior CBS producers.

'BULLDOG DRUMMOND'
With George Coulouris, Everett Sloane, Joan Brown, Erik Rolf, Agnes Moorehead, Henry Morgan, Lew White
30 Mins.
HOWARD CLOTHES
Sunday, 6:30 p.m.
WOR-Mutual, New York
(Redfield-Johnstone)

Whodunit series about the dashing sleuth of fiction and pictures, Capt. Hugh Drummond, replaces 'Show of the Week' for Howard clothes over WOR, New York, and eight-station Mutual hookup. It's also available to the rest of the network as a sustainer or for local sponsorship. Norman Livingston produces and directs it for the Redfield-Johnstone agency, with scripts bought from a handful of writers submitting synopses. George Coulouris plays the title part, with Everett Sloane his stooge-assistant. Lew White does the organ bridging and Henry Morgan is announcer.

As heard Sunday (20) night, the show is rather good commercial hoke. It's inclined to be on the gory side, with gunplay, murder, blood and corpses littering the studio. Through it all, good old Bulldog Drummond, a kind of super Nick Carter or Philo Vance, keeps several jumps ahead of the culprits and is always the boy to rescue a damsel in distress. However, true to his novel or film character, he never succumbs to their blandishments, however, so the femme lead on the show is an alternating assignment among several AFRA stalwarts. Coulouris, usually cast in villain roles, is excellent as the suave hero, while Sloane admirably catches the flavor of Drummond's side, kidding. John Brown, Erik Rolf and Agnes Moorehead had supporting parts on the edition caught.

Norman Livingston's direction is capable. Commercials are windy and are passed in regardless of the mood of the drama. There's a studio audience for the show—unusual for a program of this kind. *Hobe.*

THE TEXAS RANGERS
Transcription
15 Mins.—Local
KELLOGG
Daily, 4:45 p.m.
WOAI, San Antonio
(J. Walter Thompson)

Those Texas Rangers from Kansas City (KMBC) are now making transcriptions in Hollywood which are being aired on stations WFAA, Dallas; KTRH, Houston; KGNC, Amarillo; KRIS, Corpus Christi and KRGV, Weslaco. Theme song of the group known in the east as 'I've Been Working on the Railroad' is converted here to 'The Eyes of Texas Are Upon You,' war song of the University of Texas, which according to BMI, if no words are used and only humming by the group, it's okay to play hereabouts. At the same time it gets around the copyright held by the university.

Rangers present a program of range ballads, old favorites and one hymn on each broadcast. All announcing, both commercial and straight matter is handled by a studio announcer. In San Antonio it's Hoyt Andres, who does a nice job. Commercials stress the fact that Kellogg is the most famous name in cereals with its 'eight delicious flavors.'

Singers have been together since 1931 and show this fact in their smooth presentations. It's not hard to suppose Texas likes this group. It dishes what they have always fancied hereabouts.

Program also offers a give-a-way to each purchaser of two boxes of the cornflakes, a glass crystal bowl. *Andy.*

'SPEAKING OF BOOKS'
Roundtable
30 Mins.—Local
Sustaining
Friday, 10:30 p.m.
WGY, Schenectady

This is the first public service-educational produced at WGY since recent formation of 22-member program advisory council. Idea was actually tried and perfected during a 'Book of the Week' series on WABY, Albany. Richard J. Lewis, critic of Hearst's Albany Times-Union, and Martin Goldstein, former literary editor of Yale Law Journal and present secretary to Chief Judge Irving Lehman, of N. Y. Court of Appeals, originated the plan (participated in broadcasts, too). WGY show continues 'critics meet author' setup, but uses literary names exclusively.

Basil Davenport, a Book-of-the Month Club reviewer, and Fred Schwed, Jr., humorous writer, are the regulars. A Big Time guest joined them each week in quizzing a topflight author of a recently-published book. Punch of the broadcasts vary somewhat with makeup of the roundtable. It is strongest perhaps when fluent critics put the heat on the writer and he or she returns fire in kind. Hemmers and hawers on either side dull the sock.

An ad libber of Davenport's ability is important to 'Speaking of Books.' This inasmuch as writing talent is not necessarily a guarantee of informal miking ability. Some name guests, perhaps due to nervousness, lack fluency. This was true the night Schwed took over with Burton Rascoe (not a glib talker) and James T. Farrell (a slow starter) to grill Rockwell Kent. Schwed was no ball of fire. Result: a salvo that did not travel at a fast pace until final few minutes. Beginning was slow and awkward; integration was below par.

Audience applause at times seems rather superfluous, especially at start. A tieup with Book-of-Month Club brings four-month subscriptions to five best listener letters on each broadcast. Next best five, autographed copies of book x-rayed. *Jaco.*

FORREST WILLIS
Philosophy, Poetry
15 Mins.—Local
EMPIRE MONUMENT CO.
Daily, 9:15 a.m.
WABY, Albany

New local program within a week grabbed a sponsor, a monument company. 'This and That' should be well suited to advertise memorials. It is quiet, meditative, reflective, sentimental. Reminds of Tony Wons' morning networkers which clicked in the long ago. Not quite as folksy and not inclined out so much, but along the same lines.

Willis handles smoothly, convincingly. Having read poetry on another program, he is at home here. Soft organ music backgrounds. Willis offers to send listeners copies of any poem read and otherwise fishes for reaction bait.

He works in the advertising unobtrusively. It's in good taste and not too sombre, considering product. *Jaco.*

'RADIO PARADE'
With Bob Nichols
15 Mins.—Local
BARTELL DRUG STORES
Friday, 8:15 p.m.
KOMO, Seattle

This weekly broadcast is a gossip column of the air, using items and human interest stuff on talent in network commercials for various products sold by Bartell Stores. So-called 'inside dope' is the usual stuff sent by press agency press agents with nothing startling. Nichols reads the items in a pleasant manner with no background of frenzied typewriters or teletypes, and most items used seem to be directed at the housewife or the kids.

Each week some radio character is spotlighted with a short biography. Tommy Riggs the subject on the night caught.

'Radio Parade' also airs over KIRO, Seattle, on Tuesday nights. *Reed.*

KFEL 970 KC 5000 WATTS MUTUAL
DENVER'S FIRST ALL-NIGHT STATION
Represented by Blair



NBC's Public Relations Front

(Continued from page 25)

STATION	TOWN	CONTACT	TITLE
WELL	Battle Creek, Mich	D. F. Jayne	Manager
WEMP	Milwaukee, Wis	Charles Griffith	Manager
WFAA	Dallas	Martin Campbell	General Manager
WFBC	Greenville, S. C.	Charles Batson	Program Director
WFBG	Altoona, Pa.	Roy Thompson	Managing Director
WFBR	Baltimore	Bert Hanauer	Program Director
WFDF	Flint, Mich.	A. R. Cooper	Program Director
WFEA	Manchester, N. H.	Charles Evans	Manager
WFIL	Philadelphia	James Allen	Program Director
WFLA	Tampa	W. Walter Tison	Manager
WFMJ	Youngstown	Lee Bland	Manager
WFOR	Hattiesburg, Miss.	C. J. Wright	Manager
WGAC	Augusta	J. B. Fuqua	Manager
WGAL	Lancaster	Ernest Stanziola	Program Director
WGBF	Evansville, Ind.	Clarence Leich	Manager
WGKV	Charleston, W. Va.	W. A. Carroll	President
WGL	Ft. Wayne	Gretchen Smith	Educ'l Director
WGNC	Gastonia, N. C.	Pat McSwain	Program Manager
WGRM	Greenwood, Miss.	John Bartlett	Program Manager
WGY	Schenectady	Kolin Hager	Manager
WHAM	Rochester	Homer Bliss	Program Manager
WHDL	Olean, N. Y.	Thomas Brown	Program Manager
WHIZ-WALR	Zanesville	Stanton Kettler	Manager
WHK	Cleveland	R. W. Richmond	Program Director
WHO	Des Moines	Woody Woods	Publicity Director
WIBA	Madison, Wis.	K. F. Schmitt	Program Director
WIBM	Jackson, Mich.	William Cizek	Music Director
WICC	Bridgeport	Florence Ballou	Program Director
WING	Dayton	Ronald Woodyard	General Mgr.
WINN	Louisville	D. E. Kendrick	Manager
WIOD	Miami	Martin Wales	Manager
WIRE	Indianapolis	Eugene Pulliam	President
WIS	Columbia, S. C.	Floyd Rodgers, Jr.	Program Dir.
WISE	Asheville, N. C.	Harold Thomas	President
WIZE	Springfield, O.	George Losey	Manager
WJAC	Johnstown, Pa.	J. C. Tully	Manager
WJAR	Providence	John J. Boyle	Managing Dir.
WJAX	Jacksonville	Miss Evelyn Borte	
WJBO	Baton Rouge	William H. Bland, Jr.	Prod. Supt.
WJDX	Jackson, Miss.	Maurice Thompson	Program Dir.
WJHP	Jacksonville, Fla.	H. G. Wells, Jr.	Manager
WJIM	Lansing, Mich.	J. W. Sexton	Educ'l Advisor
WJTN	Jamestown, N. Y.	George Callison	Program Director
WKAT	Miami Beach	John McCloy	Manager
WKBB	Dubuque	Vaughn Gayman	Manager
WKBO	Harrisburg, Pa.	David Bennett	Program Manager
WKIP	Poughkeepsie, N. Y.	William Cope	Program Manager
WKPT	Kingsport Tenn.	Jay Caldwell	Manager
WKY	Oklahoma City	Daryl McAllister	Traffic Manager
WLAK	Lakeland, Fla.	Bert Arnold	Manager
WLBZ	Bangor, Me.	Thomas Guernsey	President
WLEU	Erie, Pa.	Leo J. Omelian	Manager
WLOF	Orlando, Fla.	George Hazelwood	Manager
WLOK	Lima, O.	Ralph Elvin	Manager
WLS	Chicago	Mrs. Harriet Hester	Educ'l Director
WLW	Cincinnati	Joseph Ries	Educ'l Director
WMAQ-WENR	Chicago	Judith Waller	Public Service Dir.
WMBG	Richmond, Va.	Thomas Meyers	Program Director
WMC	Memphis	John Cleghorn	Program Manager
WMFD	Wilmington, N. C.	R. H. Dunlea	Manager
WMFF	Plattsburgh, N. Y.	George F. Bissell	General Manager
WMFJ	Daytona Beach, Fla.	W. Wright Esch	Manager
WMFR	High Point, N. C.	R. H. Whitlow	Manager
WMPS	Memphis	J. C. Hanrahan	General Manager
WNAC	Boston	R. L. Harlow	V.-P. Yankee Network
WNBC	Hartford	Jack Lacy	Educational Director
WOAI	San Antonio	Miss Leona Bender	
WOC	Davenport	Buryl Lottridge	General Manager
WOLS	Florence, S. C.	Lee Stone	Manager
WOOD	Grand Rapids	Stanley Barnett	Manager
WOPI	Bristol, Tenn.	Fey Rodgers	Program Manager
WORD	Spartanburg, S. C.	James Waldrop	Program Manager
WORK	York, Pa.	Harold Miller	Program Director
WOW	Omaha	Harry Burke	Program Manager
WOWO	Ft. Wayne	Franklin Tooke	Program Director
WPTF	Raleigh, N. C.	Graham Poyner	Program Director
WRC-WMAL	Washington, D. C.	Kenneth Berkeley	Manager
WRDO	Augusta, Me.	Jack Atwood	Manager
WREN	Lawrence, Kan.	John Bondeson	Program Manager
WRNL	Richmond	Mallory Freeman	Educ'l Director
WROL	Knoxville	Dr. Harry Clarke	Educ'l Advisor
WSAN	Allentown	B. Bryan Musselman	Manager
WSAV	Savannah	Harben Daniel	Manager
WSB	Atlanta	Marcus Bartlett	Program Manager
WSFA	Montgomery	Howard Pill	Manager
WSGN	Birmingham	Carl Cannon	Educ'l Director
WSJS	Winston-Salem	David Taylor	Manager
WSLI	Jackson, Miss.	Paul Wilson	Manager
WSM	Nashville	Jack Stapp	Program Director
WSMB	New Orleans	William Brenger	Program Director
WSOC	Charlotte	Charles Hicks, Jr.	Program Director
WSPD	Toledo	J. H. Ryan	General Manager
WSUN	St. Petersburg	Harold Meyer	Manager
WSYR	Syracuse	Ray Servatius	Program Manager
WTAG	Worcester, Mass.	William Cavanagh	Program Dir.
WTAM	Cleveland	Vernon Pribble	Manager
WTAR	Norfolk	Henry C. Whitehead	Program Mgr.
WTCN	Minneapolis	Robert De Haven	Production Mgr.
WTIC	Hartford	Thomas McCray	Program Manager
WTAM	Charleston, S. C.	W. D. Workman, Jr.	Manager
WTMC	Ocala, Fla.	Hal Davis	Manager
WTMJ	Milwaukee	Russ Winnie	Assistant Manager
WTOL	Toledo	Arch Shawd	Manager
WTRY	Troy	W. C. Riple	Manager
WWJ	Detroit	Myron Golden	Manager
WXYZ	Detroit	Fletcher Hull	Pub. Serv. Prgm. Dir.
CBL	Toronto	J. R. Radford	Manager
CFCF	Montreal	James Shaw	Manager
CBM-CBF	Montreal	Maurice Goudrault	Manager



Now! 5000 WATTS DAY and NIGHT

WBNX

YOUR BEST NATIONAL SPOT BUY

A NEW APPROACH TO THE NEW YORK MARKET

TIME AND TERMS

N.A.B. Should Standardize Air Policies, Says Salesmanagers

Kansas City, April 22.

Salesmanagers and commercial managers section of the National Association of Broadcasters held a district convention at Hotel Muehlebach here last Saturday (19). Karl Koerper, v.p. of KMBC and regional officer of the group, called the meeting to order and turned proceedings over to Sam Bennett, KMBC salesmanager.

Round robin discussion prevailed with two resolutions resulting. One urges N.A.B. to action in standardization of American Association of Advertising Agents' contracts at the national convention, and second is toward an active move by N.A.B. to standardization of time, especially as regards daylight saving switch.

Kansas City broadcasters entertained visitors of the group at luncheon and cocktail party following the discussion. About thirty members from stations in Iowa, Nebraska and Missouri attended the convention.

Rap at WCCO By Politician Not Serious

Washington, April 22.

Feuding between Minnesota politicos has enmeshed WCCO, Minneapolis, but the Federal Communications Commission is not likely to mete out any punishment, inasmuch as preliminary examination of complaints about program cancellation does not indicate any law violation. Bleat about unfair attitude of the station management is before the regulators and direct protest has been made to Commissioner Fred I. Thompson.

Name-calling grew out of WCCO's denial of permission for State Senator George Lomen, a farmer-labor member of the State legislature, to deliver a scheduled talk replying to speech on state finances by Gov. Harold E. Stassen. The station blue-pencilled the timetable after Stassen, who got a glimpse of the text, charged the solon with making numerous incorrect and defamatory statements. The Governor's threat to hold WCCO accountable caused a legal huddle leading to cancellation of the program.

On behalf of WCCO, it has been explained the lawyers held the statements, if true, might serve as grounds for impeachment moves against Stassen. Senator Lomen then was told he would have to offer proof of the accuracy of his assertions, to safeguard the station against possible defamation of character litigation. When no satisfactory adjustment could be reached, the talk was not permitted to go on.

Superficially there is no evidence of any infringement of the Communications Act. Especially since former Governor Elmer Benson, another Farmer-Laborite, did get a chance to give the other side of the argument in reply to Gov. Stassen. Furthermore, the equal opportunity clause in the statute does not apply, as there is no campaign in progress and the station was making the time available gratis in adherence to policy of scheduling weekly discussions of political matters interesting in the state.

Warren Brown Broadcasts For Local Advertisers

Chicago, April 22.

Warren Brown, vet sports writer for the Hearst Herald-American and after dinner speaker, has been signatured for daily sports talk on WBBM.

Sponsorship on M-W-F by the Sachs Clothing Co. through the Wade agency and T-Th-Sat. by the Local Loan Co. through the Hartman agency.

More FCC Qualified Attys.

Washington, April 22.

Attorneys recently admitted to practice before the Federal Communications Commission are :

Newcomers—mostly New Yorkers and Washingtonians—are:

Charles L. Cusumano and James B. Gordon, of New York; William R. Lichtenberg, Richard C. O'Hare and Ralph D. Pittman, of Washington; Charles Fleming Duvall, Chicago; Richard S. Felhaber, St. Paul, and James Gilligen Manley, Cincinnati.

Philadelphia Hears 'Polluted Stream' Tale About Coincidental Surveys; Calculated Replies on Cash Hope

Philadelphia, April 22.

Novel criticism of co-incidental telephone surveys (not the Cooperative Analysis of Broadcasting which uses the recollective, double-check system) is being heard in Philadelphia. It is stated that calculatedly wrong replies are given the telephone by Philadelphians called by radio research field workers. The reason for the bum steers as to what stations or programs are tuned in by the home at the moment is the supposed expectation of listeners that a cash giveaway may be involved. Theory is that telephone-answerers name WIP, WFIL or WIBG more often than the facts justify because those stations are widely known to have giveaways via telephone.

It is hardly a secret that this idea of a 'polluted stream' in research locally originates with stations that aren't too pleased by recent data. The C.A.B. itself is known to have become aware of the local story and to have sent a supervisor here from New York. C.A.B. satisfied itself that the criticism is statistically farfetched to start with and doesn't affect its operations in any event. (Philly is one of the 33 regular C.A.B. checking centres.)

Here's how the 'polluted stream' theory runs:

There are three stations handing out cash and valuable prizes merely for answering on phone that citizen is listening to particular programs. Dial-twisters aren't taking any chances. Whenever the phone rings and a research question popped answer—in many cases—will be 'WIP' —'WFIL'—'WIBG'—whether the listener has these outlets tuned in or not.

Because the giveaway programs are spotted throughout the day, listeners aren't sure of the time and are apt to give the stock answers whether the poll-taker calls during the day or night. Surveyers are said to report that during coincidental checkups, listeners have answered they were tuned in to one of the three giveaway stations, while their radios could be clearly heard over the phone, tuned to an obviously different program. Some listeners have, it is said, 'asked the surveyers to hold the wire' while they asked other members of the family 'what is the name of the station handing out the dough?'

WIP and WIBG have cash giveaway programs, while WFIL gives Farnsworth table sets to persons tuned in when the station announcer telephones. Numbers are selected at random from the city and suburban telephone books much in the manner of the system used by the 'Pot o' Gold' program.

This is the modus operandi of the giveaway broadcasts:

'Dialing for Dollars' (WIP)—Sponsored by Food Fairs, Inc., a grocery chain. Each morning, Monday through Friday at 10:30 a.m., the announcer picks a telephone number out of a box and makes the call. If it is answered the conversation goes like this:

'Is this the home of Mrs. Doakes? Is your radio turned on? To what station are you listening?'

If the answer is 'WIP' a messenger is sent to the house with a check for $5 and a certificate for a couple of pounds of coffee. If the listener isn't listening to WIP the five dollars is added to the next call. Listeners have received as high as $75 just for giving the right answer.

'Radio Awards' (WFIL)—This is a straight promotion for WFIL. Three times during the day, with the time variable, telephone calls are placed to persons whose numbers are chosen at random. If they are listening to WFIL at the time, they receive a new Farnsworth. About a dozen radios are given away each week.

'Lucky Jackpot' (WIBG)—This program is substantially the same as that on WIP. Only variation, however, is a 'money sentence,' read off at the beginning of the program. When the listener answers the phone, she must be able to repeat the sentence to collect the award. Prizes begin at $2 and 'snowball' in the same manner as the awards on the WIP broadcast.



NEARLY $300 a minute—every minute of the day and night—all year long . . . that's what it costs to keep the farmers' tractors and trucks running in "America's Money Belt." That's a lot for plowing—but no wonder . . .

More than one-fourth of all the tractors of the nation are owned by "Money Belt" farmers. Only 10.7% of the U. S. farms—BUT 25.1% OF THE TRACTORS! Reason? . . . farmers, and other folks too, have money to buy the things they need. Those "other folks" spend plenty for their automobiles too, out here where there's practically *a car for every family.*

Reap your harvest while "Money Belt" farmers plow this Spring. The *four-way voice* of The Cowles Stations will plant your message in this fertile ground. May we tell you more?

The Cowles Stations
WMT · KRNT · KSO · WNAX
CBS

Represented Nationally by THE KATZ AGENCY

Here's What Money Belt Farmers Alone Used Last Year

Quantity	*Est. Cost*
GASOLINE	
933,841,720 gal.	$102,667,590.20
MOTOR OIL	
23,988,905 gal.	12,474,230.60
GEAR LUBRICANTS	
68,634,211 lbs.	8,022,447.43
SPECIAL LUBRICANTS	
12,387,793 lbs.	1,853,668.98
KEROSENE	
6,170,295 bbls.	26,223,753.78
DISTILLATE	
806,005 bbls.	2,014,420.00
PETROLEUM GAS	
7,698,908 gal.	2,385,683.80

From The Production Centres

IN NEW YORK CITY

'Buck Private,' a serial romance with an army camp background, being readied as an NBC sustainer....Arthur Hanna will direct it....Waite Hoyt starts sustaining on WOR, besides the daily bit for Brown & Williamson....Bob Schmid, Mutual sales promotion manager, one of the 10 young men whose achievements during the last year get them Order of the Rake awards at the New York Advertising club tomorrow....Danny Kaye, Artie Shaw and Eric Leinsdorf are others.

Edgar Lee Masters weekended with Sandra Michael and John Gibbs at their Silvermine (Conn.) farm to ready for his appearance tomorrow on Miss Michael's 'Against the Storm' program....Hal James of the Compton agency, was also present....Charles Kenny and Joy Hathaway (Mrs. Kenny) had the cast of 'Amanda of Honeymoon Hill' at their Easton (Conn.) home for the weekend....Doris Dudley is off the 'Meet Mr. Meek' program and Don Bernard, of the Esty agency, is auditioning for a replacement.

Francine Larrimore guests Tuesday (29) night on 'Grand Central Station' in an original by Michael Sklar....Walter Kaner doing recorded 'Band of the Week' series Tuesday nights over WWRL, with press agents for the towners given a turn at the mike to talk for their wages....Jack Davis, of WMCA production staff, yanked in the draft....Martha Sleeper and William Harrigan joined cast of WOR-Mutual's 'We Are Always Young' serial....Roger Shaw, author and former magazine editor, doing commentator series on W71NY, the FM outlet of WOR.

Gregory Abbott, Paramount newsreel announcer, started five-weekly news series on WMCA....Charles Paul doing the accompaniment for Jessica Dragonette's ET series for Better Vision....Walter Scanlon, one of the pioneers of radio and recordings, doing a 'Songs of Ireland' program over WOR Thursday nights....Alma Graef, contract manager of WMCA, leaving for a maternity assignment....Lois Frost succeeds her....Edmund Lowe guests Friday (25) night on 'Campbell Playhouse' in Ellery Queen's 'Do Not Disturb'....William Powell and Diana Lewis do 'One Way Passage' the following week, May 2.

Lynn Thompson recovered from flu attack at her New Canaan (Conn.) home....Marjorie Bartlett, formerly scripter of 'Big Sister,' in Florida recuperating from serious illness....she's authoring the transcribed 'Linda's First Love' serial for World Broadcasting....Agnes Moorehead, Jean Muir, Helen Mack, Elspeth Eric and Ann Shepherd alternating as femme leads on 'Bulldog Drummond'....Hunter Copeland, retired former owner-operator of WGH, Newport News, Va., brought his family to New York for indefinite stay.

Sam Brewer, war correspondent for Chicago Tribune, appointed Mutual's Balkan reporter....Harold True new narrator on 'Lone Ranger' series out of Detroit, succeeding Brace Beemer, who took over the title part on the death of Earle Graser.

Oliver Barbour now directing 'Parker Family,' Transamerican production for L. & M....Betty Garde is playing the part of Sally Andrews, Jergens beauty advisor on the Winchell show, with Lucille Meredith impersonating the similar part of Janet Parker for Woodbury on the 'Parker Family'....

Don Becker had Hammond organ installed in his home....Bill Slocum, CBS special events head, back in town after 8,000-mile air tour of training camps and defense points....James Waterman Wise resumed his 'Men and Events' series over WEVD after first to Mexico and the Coast....William Bussey Hoffman, WOR sound effects man, announced engagement to Edith Christine Fetzer, of Scarsdale, a non-pro....Donald Cook and Claudia Morgan did the leads in an audition of a 'Thin Man' series last week for Ruthrauff & Ryan.

Ward Wilson and Dwight Weist doing five-a-week, five-minute recorded 'Five Dollar Facts' series over WOR for Shell oil....Little Pea Island, in Long Island Sound off New Rochelle, N. Y., enlarged and built up to accommodate news transmitter for WABC, renamed Columbia Island....

Bob and Betty White, whose 'People's Playhouse' series Tuesday nights on WOR uses recruit amateurs in the cast, hired one of the entries....she's Lynn Masters and is now their secretary and audition assistant.

Robert Sloane, co-author with Leonardo Bercovici of the new 'Life of Riley' series on CBS, has a volume of children's plays, 'On Rainy Afternoons,' which Samuel French will publish next month....Sandy Stronach directing the Dorothy Kilgallen show for Young & Rubicam....John Gibbs and Sandra Michael returned east and again at their Silvermine (Conn.) farm.

Elizabeth and James Hart have succeeded Ray Harvey as authors of 'Hold It You Find It' on CBS....Lyn Murray composing a special score for Norman Corwin's 'Radio Primer,' first program in the '26 by Corwin' series....show's preem has been postponed a week and is now scheduled for May 4....'The Cockeyed Wonder,' radio farce originally presented on 'Columbia Workshop,' adapted into a legit play and will be presented by Bonfils & Somnes....it's about a ball player whose vision became superhuman when he drank several 'Pink Ladies'....Innis Osborn, radio scripter who has been seriously ill for a long time at his Norwalk (Conn.) home, reported much better.

Richard Gordon and Florence Lake added to cast of 'Orphans of Divorce'...Gordon Auchincloss, director of 'Your Hit Parade,' started another comeback at bowling last week....Joe Julian leaving cast of 'Big Sister'....he's regular on 'Joyce Jordan' series and periodically on 'Inner Sanctum Mysteries' and 'Bulldog Drummond'....Martin Gabel, who was written out of cast of 'Big Sister' when his doctor character was sent to London, not yet back in the show.

Al Helfer, doing first regular sportscasting stint on FM with a five-weekly series on W71NY....he also does late-evening sports shot on WOR....Doris Krankel, whose last regular radio scripting stint was 'Sky Blazers,' has completed a legit comedy, 'Lullaby for Husbands,' and also has a couple of radio series being submitted to agencies....Marie Baumer, author of 'Stella Dallas,' goes to her summer place at Silvermine, Conn., early next month....Bess Flynn, who authors 'Bachelor's Children' and 'Martha Webster,' bowed out of lead in latter serial....Vivian Holt replaced her.

IN HOLLYWOOD

John Barrymore's trouping instinct finally failed him last week and forced him to miss his first Sealtest broadcast since joining up with Rudy Vallee as a regular. Flu bugs, too many of them, pinned him down and his script was tossed to Orson Welles....Edward Everett Horton waxed an half hour comedy program for NBC sales crew....Don Lee's new W6XAO studio overlooking Hollywood from the highest hilltop gave out with its first live studio program after months of inactivity during construction of the plant....Three local bands tag on to the Fitch Bandwagon next month. Skinnay Ennis leads off May 11, followed by Freddie Martin and Phil Harris....Robert Arden, KFWB-KFOX commentator, did three lectures at Filmarte theatre to help raise funds for British and Greek War relief....Haven MacQuarrie stopped off enroute from Kansas City to Salt Lake to visit with his family....Bill Bacher, another stop-over visitor, heading back to Chicago after an Arizona ranch siesta....O. B. Hanson looked in on the NBC plant before returning east after checking up on the chain's new studio in Frisco....John Christ of the J. Walter Thompson radio staff goes into training for Uncle Sam this week....NBC sent Arnold McGuire to San Antonio to help Ed Cashman set up facilities at Randolph Field for the Kay Kyser broadcast....Fox Case took a half dozen announcers and crew of technicians to Cal Tech in Pasadena to give CBS dialers a look into what's going on in the way of new gimmicks for national defense....If it's the farmers who like rain then Kate Smith must have added a flock of new rural friends. Her Friday night broadcasts brought torrents of sky juice—all except the last one.

SYRACUSE'S FOURTH

WAGE Begins Operation—45 Advertisers to Start With

Syracuse, April 22.

WAGE, the fourth Syracuse station, hit the air last week. Operations were routine with exception of a series of salutes to new outlet by Mutual, with which unit is linked. Formal dedicatory program is planned for tonight (22) when 1,000-watter will stage hour show from stage of Loew's State theatre, half-hour (9 to 9:30 p.m.) to be aired over Mutual webbing.

Opening of station was heralded by double truck spreads in two local Sunday sheets—biggest single promotion by any local station. Ads listed 45 Central New York firms which have already bought time on new unit.

Station opened with following staff personnel: Tom McMahon, former WNBF, sports editor; Glenn Williams, formerly WITH, news editor; Mrs. Helen Shaffer, women's editor; Thelma Jean MacNeal, musical director; Jackie Deal, John Dekman, Robert Kearney, Larry Lawrence and William Dunn, staff announcers; Herbert Schorr, Russell Loftus, Steven Webb, and Victor A. Hanson, sales staff; William Chelen, William Bauer, William Duck, Robert Ardner, James Felix and Lyle Conway, engineering and operating staff; Gordon Alderman, continuity.

THREE ROMAGUERAS FROM CUBA IN U.S.A.

Cincinnati, April 22.

Starting Monday (21), Crosley's short-wave WLWO upped its foreign language programs by inaugurating an all-Spanish stretch from 1 p.m. to midnight, save for the 11 to 11:15 p.m. strip of news by Peter Grant, in English, caught off Crosley's 50,000-watt WLW.

Programs in the all-Spanish 11-hour run are of the general variety. Newscasts are carried every hour on the quarter-hour mark, carrying five minutes up to 7:15 p.m. and 15 minutes thereafter.

WLWO's Spanish newscasters are Jaime Canel and Oscar H. Romaguera. Latter is a brother of Buck Romaguera, who broadcasts sports in English on NBC and also does a news shot in Spanish on that web's short-waver.

The Romagueras hail from Havana, where they did newspaper and radio work before coming over to the states. Another brother, Alfredo Romaguera, has been signed by WLWO and is to report here May 1.

F. W. Meyer Gets Going

Denver, April 22.

KMYR has its opening Sunday, April 27 at 2 p.m. with Gov. Ralph Carr and Mayor Ben Stapleton scheduled to dedicate the mikes. At that time the station will have been on the air for several days, for testing and other purposes, but Sunday was selected as most advantageous for formal inauguration and party. F. W. Meyer, owner, will speak briefly and staff will be introduced.

On the inauguration program the 16-piece KMYR orchestra, directed by Milton Shrednik, will appear, as will the Ruth Skelly Bello string ensemble and vocalists Janet Bible and Helen Unfug. The station has signed with both ASCAP and BMI, and will be on the 1340 wave length.

Quarter hour rates start at $22.

Night Boost for KOL

Seattle, April 22.

Federal Communications Commission has authorized night time increase for KOL, Seattle, to 5,000 watts. Station at present uses 1,000 for night time, 5,000 in day.

Increase will take effect in about three months, with station going ahead on construction plans for new transmitter.

How to Get Up a Gag File

Hollywood, April 22.

Gag file of army jokes and situations is piling up for Gracie Allen since she sent 'Brother Willie' into the cantonments via a weekly letter to every camp in the country. What started as a promotional stunt for Burns and Allen while doing air duty for Hormel has developed into a valuable cache of material, mostly usable and all timely. Letters signed by Gracie's mythical 'Brother Willie' are addressed to 'Dear Soldier.'

Gags about 'Willie' come in by the thousands every week from camp comedians. Gracie will keep up the weekly letter as long as the boys are in camp and it's certain that when B & A go back on the air in the fall, 'Brother Willie' will be a prominent member of the act, in absentia.

LOADED AFTER 10 P.M.

KSTP, Minneapolis, Extends Commercials Into Late Evening

Minneapolis, April 22.

KSTP commercially laden after 10 p. m. and sees it as demonstrating to advertisers that in these hinterlands they don't take in the sidewalks at an early curfew hour. With the sale of a new six-nights-a-week show to the Gruen Watch Co. at 11 p. m., KSTP believes it has unique record for sale of time beyond that customary deadline hour.

Starting at 10 p. m., KSTP has a Phillips Petroleum for Monday through Saturday 15-minute newscast; Minnesota Milk Foundation is on the line for a 10:15 to 10:30 p. m. musical show with Amanda Snow Monday through Friday, and Twin City De Soto Dealers follow with a Sports Oddities show from 10:30 to 10:45 p. m., also Monday through Friday.

The Saturday night 10:15 to 10:45 p. m. time is sponsored by Brown & Williamson for Avalon Cigarettes, Show is the weekly 'Sunset Valley Barn Dance.'

Fulton Lewis Tours Plants For Manufacturers Assn.

Fulton Lewis, Jr., Mutual's Washington correspondent, will do a series on national defense at 10:45 Thursday nights, starting May 1. He'll originate the programs from various strategic defense points, starting with the Chrysler tank plant at Detroit. Series will be in cooperation between Mutual and the National Assn. of Manufacturers. Lewis will also continue his regular five-weekly series at 7 p.m.

Merrill E. Compton, research writer of the N.A.M. will do the advance work for the new programs, which will be tabbed 'Your Defense Reporter.' Another series on the same subject 'Defense for America,' also in co-operation with the N.A.M., is heard over NBC red (WEAF) Saturday nights. Laurence Hammond writes and produces it.

WPAT, Paterson, Opening

Paterson, N. J., April 22.

On May 3, station WPAT will open. It's a 1,000-watter operating on the 930 band. It is owned and operated by Frank Faulkner, chief engineer of WBBM-Columbia, Chicago, Rex Scheppe, sales manager of WIRE, Indianapolis and James Cosman, who is president of the WPAT outfit.

Station was planned and applied for when Scheppe was member of the WBBM sales staff.

Milt Kaye to Paterson

Milton Bernard Kaye, who originated the 'Music to Re.' By' recorded series on WHN, New York, leaves the staff this week to become program director of WPAT, new station at Paterson, N. J., slated to start operation May 3. Besides handling the 'Music to Read By' series, he has been in charge of recorded programming at WHN.

Before joining the Loew station five years ago, he had a photographic studio, and previous to that was a concert pianist.

IN CHICAGO

Helen Hiett, NBC commentator just in from Gibraltar, was in town on some lecture touring and the NBC mob tossed a cocktail spread for her....Henry Saxe now with the 'Stepmother' cast....Francis Trout back to job in ether 'Scattergood Baines' after Coast trip for role of 'Pliny' in the second flicker of the 'Baines' series.

former, doubling as songwriter, and has turned out several tunes for the Radio-Stage Theatre's forthcoming musical production....Shirley Sherman, formerly of the Weiss & Geller agency, moving in as secretary of WGN publicity chief Bruce Dennis, replacing Ivy Brown, who exits on a six-month leave....Virginia Clark back to mike work after long vacash....Catherine McCune now doubling on the 'Scattergood Baines' show.

WMCA DOTS SCHEDULE WITH MUSIC PERIODS

WMCA, New York, has completely revamped its schedule of musical shows in the past month. In that period the station has dropped approximately 20 record shows and added 20 live music programs, all handled by its 11-piece studio band. Joe Rines is now musical director of the outlet and from a basic combination of four sax, two trumpets, one trombone, bass, piano, drums, violin, he has developed various combinations of instruments to interpret everything from five to classical music. Much of the music he uses is stuff that he himself has written in the past.

New programs are:

'Familiar Waltzes' — Mon., 8:30-9 p.m. (band plays 21 old melodies through without a halt).

'Open House' — Mon.-Fri., 4:30-5 p.m. (swing show, guests).

'String Concert' — M.-W.-F., 6:45-7 p.m. (classical).

'Curtiss and Colby'—Tues.-Thurs., 6:45-7 p.m. (piano duets).

Stuart Allen (former vocalist with Richard Himber) and small string group, M.-W.-F., 7:30-7:45 p.m.

Irish music with Louise Agnese, vocalist, Tues.-Thurs., 7:30-7:45 p.m.

'Memory Lane'—Fri., 8:30-9 p.m. (21 familiar fox-trots in medley form).

'Tintypes'—Tues., 8:30-45 p.m. (old tunes of Gay 90's era, never published).

'Carriage Trade Supper Club'—Tues., 9-9:30 (aimed at society level).

More Clever Kids

Seattle, April 22.

First network show to originate in Seattle will air Sunday, April 27, from KJR and weekly thereafter for four weeks before moving to Hollywood. Show is 'Kids of the Week' half-hour broadcast in which the kids are allowed to have their say on any subject. Will go out over Pacific Blue of NBC.

Doris Sederholm is moderator of show and has worked on origination and production. Chief idea is to let the six kids speak own thoughts without studio audience, excitement or pressure. Two age groups will be used—from 10 to 12 and from 12 to 14; three girls and three boys. Show is bankrolled by Lime Cola Co.

Nets Peddle a Pair

Hollywood, April 22.

Both NBC and Columbia signed up sponsors for studio-built shows last week. CBS contract with Yeast Foam puts Frank Graham's 'Nightcap Yarns' on KNX nightly in quarter hour gasps.

Lime Cola bought NBC's variation of the Quiz Kids for the coast blue network. New twist has the moppets in the audience tossing questions at an adult panel of experts.

TED NICHOLAS WITH WIRE

Former Manager of Orrin Tucker Orchestra Now with Station

Indianapolis, April 22.

Ted Nicholas, former manager of Orrin Tucker orch, has accepted the post of commercial manager at WIRE, local NBC outlet. Nicholas left the Tucker band in January and opened his own advertising agency here. After a few weeks he was offered the position in radio and accepted.

Nicholas was manager of the vaude-film Lyric for six years, and has been associated with other theatres in the capacity of manager and publicity representative.

San Luis Obispo, Cal.—Myron Mears, until recently operator of a wax studio in Hollywood, has joined the announcing staff of local station KVEC.

Inside Stuff—Radio

Edwin Hartrich did a 15-minute NBC transpacific (19) which was announced as the first 'uncensored' air report after a survey of the situation in the Netherlands East Indies, Singapore, the Malayan Peninsula and French Indo-China. Hartrich, remembered for his broadcasting on CBS from the low countries and from Berlin as well as from other European spots last year, gave a clear picture of the troubled South Pacific area. He covered the ground on this trip via plane with his wife. Hartrich stated that when he landed on the field at Java, he and Mrs. Hartrich were arrested and held for 48 hours. Netherlands East Indies officials have 'a healthy suspicion of all foreigners,' due to known Fifth Column activities by the Germans and Japs. Hartrich's arrest made, although he bore a personal letter from the Dutch minister in Washington, was due to the fact he had an old German visa among his papers and had done 'radio reporting from Berlin within the past six months.'

Jane Crusinberry, author of the Procter & Gamble serial, 'Story of Mary Marlin,' will take a vacation again this summer and is looking for a substitute scripter to take over while she's away. Show is produced out of Chicago, with Joseph Ainley directing, for the Compton agency, but shifts July 1 to Benton & Bowles. It moves next Monday (28) from 3 p.m. on NBC red (WEAF) to 11 a.m. on the same network, with a repeat at 5 p.m. on CBS. Ivory snow is the product.

'Marlin' is the program which first brought Sandra Michael to P. & G. attention when she was substitute scripter two summers ago. Since then P. & G. has sponsored her 'Against the Storm' and 'Lone Journey.'

Lisa Sergio, commentator on WQXR, New York, was one of six people allegedly named by John Arena, murdered Italian publisher of Chicago, as being slated for assassination by U. S. Fascists. That was revealed Sunday (20) in a newspaper story relating that Arena made the statement in an interview several weeks before his death.

When she was informed of the story, Miss Sergio called it to the attention of police in Larchmont, N. Y., where she lives, but otherwise took the matter philosophically. She was once a member of the Fascist party in Italy. Miss Sergio has increasingly praised the U. S. and democratic ideals generally and has frequently criticized the Fascist and Nazi philosophies and policies.

American Can Co. is marking time in so far as its commercials on 'The Amazing Mr. Smith' series (Mutual) are concerned because of the metal priorities situation. The show and time had been bought to plug the company's keglined brand but since then the question has come up as to whether beer cans would be considered essential by the OPM's priorities board. So far the only commercial reference on the show has been the introductory, 'The American Can Co. presents . . .'

The indications are that the series will be used to plug the food container end of the business.

Sense of loyalty to their sponsor (Johnson wax) for giving them their big break and playing along with them for six years prompted the Jim Jordans and Don Quinn to reject the overture of Young & Rubicam's Chet LaRoche to swing over to Lever Bros. (Swan soap) when they run out their string with Johnson next April. Although the coin offered is said to be almost twice what they're now receiving, the Jordans and Quinn gave it a polite turndown. Understood Quinn, who scripts the 'Fibber McGee and Molly' program, is a partner in the enterprise.

Colgate's Spotlight, summer replacement for Ask-It-Basket on CBS Thursday nights (Ted Bates agency), finally overcame a little unwritten rule around CBS set down by Major Bowes' amateur program that no amilar talent show can go on the same network. Colgate's Spotlight, however, is supposed to focus pro and new talent alike, at a flat $50 per shot basis, the winner to come back the ensuing week for $200, and the five top winners appearing on one grand slam show every six weeks. Jack Runyon, Bates' radio producer, handles the show.

It may have been due to the vagaries inspired by spring or to sheer innocence about the business, but a couple of station reps last week got a call from an agency seeking guaranteed evening chainbreaks on Class A stations for an announcement campaign which would start in October. It was one of the smaller agencies and after quick enlightenment as to cost it decided to lay off the quest until at least late August.

The product was a coughdrop.

'Vox Pop' will be at the Newspaper Publishers Association convention in New York April 25 to quiz over CBS King Features Service writers, including General Hugh Johnson, Beatrice Fairfax, Inez Robb and Bugs Baer. Prior to first N. Y. screening of 'The Great American Broadcast' last week, 'Vox Pop' put on Lowell Thomas, Graham McNamee, Guy Lombardo, Adelaide Hawley, Howard Barlow and Joan Edwards, all of radio.

Any British Broadcasting Corp. clampdown on certain prominent show biz personalities because of their political leanings (Pacifist or Leftist) was nixed by the Prime Minister. Speaking in Parliament, Winston Churchill stated at question time it was not part of British policy to levy discrimination. Ban will be lifted. He turned into a laugh what had the earmarks of becoming something sizably disturbing.

Bandit slain by a deputy sheriff last Wednesday (16) in an attempted hold-up of the North Prairie office of the State Bank of Genesee Depot, Wis., was later identified as the farmhand who for the last eight months had been working under the name of Henry Roger Williams on the Waukesha county estate of William J. Benning, musical director of WTMJ, Milwaukee.

Rinso (Lever Bros.) is considering a serial based on 'Mr. and Mrs. North' as a summer replacement for 'Big Town' (CBS). The question of renewing Edward G. Robinson for the coming fall won't come up until June.

Ruthrauff & Ryan is the agency.

Dorsey Richardson, director of Columbia Broadcasting System, acquired 10 shares of the web's Class A common during February, the Securities & Exchange Commission reported last week. These are all he owns.

Jack Aley Will Manage WLEX, N. C., Newcomer

Charlotte, N. C., April 22.

Lexington Broadcasting Corp. has filed formal application with the Federal Communications Commission at Washington for a license to operate a full-time broadcasting station there. Jack Aley, who for more than two years past has been the Lexington manager for station WMFR of High Point at Lexington, will be manager of WLEX, as the proposed new station would be designated, if the FCC permit is issued.

The corporation has applied for a permit to use 250 watts power. A wave length of 1390 kilocycles is being sought.

Don't Forget St. Paul

Minneapolis, April 22.

In order to appease St. Paul, which has been squawking because of alleged station neglect, WCCO now is originating its 45-minute variety show, 'Saturday Morning Open House' from the Hotel Lowry studio there. The 500 tickets for the initial broadcast were gobbled up days ahead and many people were turned away.

Station's gesture has brought the show extra cooperation from the St. Paul Dispatch-Pioneer Press which helped build a live audience for the first broadcast and upped the St. Paul listening audience.

McDONALD'S WELFARE

It's Reported a Factor in Clark Griffith's Price Slice

Washington, April 22.

Anxiety of Clark Griffith, owner of the Washington baseball team, to maintain a mike job for Arch McDonald, is credited with Griffith's last-minute decision to reduce his price for the season's broadcast rights from $15,000 to $8,500. The stalemate, which threatened to keep the Washington team's games off the air locally this season, did not end in time for the broadcasting of the opening game (14). WMAL did pick up part of the second game at Boston and the regular broadcasts began Wednesday (16).

General Mills and L. P. Steuart, auto dealer, co-sponsoring the Washington games. For a while only the later innings will be broadcast every day except Sunday because of prior matinee time commitments.

U. S. Radio Drive

Continued from page 1

be useful in contacting the immigrant groups. Some 22 of the 27 foreign tongues spoken in the United States will be used in recording one-minute announcements.

The Treasury has no actual dollar quotas on bond sales, but is especially anxious to achieve the widest possible distribution of the bonds through the populace. Hence the emphasis upon radio. Government does not want bonds gobbled up only by the banking and well-to-do classes. Its theory is that the national defense burden and the problem of a post-bellum slump will be best eased by a spread. In other words, the Treasury, through radio, is going after people as well as dollars.

Campaign Tees Off May 1

At the moment, the Treasury radio department, under Vince Callahan, recently manager of WBZ, Boston, is ready to launch its campaign on May 1. Preliminary steps of the campaign has the Treasury supplying prepared scripts for:

An interview by local stations with local mayors the day before the campaign opens, and with local postmasters the day it starts.

A series of red-white-and-blue one-minute announcements to run at station convenience. Some 554 stations have stated they will cooperate.

Two five-minute transcribed interviews on the defense stamps and bonds will be provided weekly.

Televised Roundtable

Meantime, NBC will have a television roundtable by six news commentators who will discuss the bonds, and some 14 different network broadcasts are scheduled. The Treasury has requested and over 30 sponsors have answered favorably that allusions, even gags, about the bonds be slipped into the big sponsored entertainments as or when opportunities arise.

Announcements between innings at baseball games are among the gestures the Treasury will request in the sports field.

Callahan's aide, Charles J. Gilchrist, is leaving Sunday for Hollywood to line up film personalities for radio transcriptions. This is separate from various intra-cinema activities for the defense bonds being launched by Howard Hughes of Metro.

No Ad Budget As Yet

At the present time the Treasury is without funds for advertising, but it is possible appropriations will be voted hereafter by Congress. In such event radio will share in the total amount to be spent. In anticipation of this possibility the several networks have been invited to prepare and file sales presentations. Meantime it's all strictly sustaining in the name of patriotic effort.

Treasury radio department now includes Frank King, Jerry Holland, Irvin Sidds and Marjorie Spriggs, another ex-Bostonian from WBZ. As a special courtesy to Uncle Sam by the Marschalk & Pratt advertising agency, the preliminary batch of red-white-and-blue announcements was written by an ace agency writer, Bill Freeman, without cost. This gives them, it is reported, professional zinginess and sellingness that is ordinarily absent in copy supplied by Government agencies to radio stations.

Treasury was in conference last week at Washington with Gleen Bannerman, president of the Canadian Assn. of Broadcasters, who gave it the benefit of Canada's recent experience in selling similar bonds to its citizens via radio.

Payroll Traffic

Baltimore.—Armand Grant is the latest addition to WBAL's sales staff. He comes from the department store field.

St. Louis.—Jack Norwine, newcomer to radio, now gabber at WTMV, East St. Louis.

Toledo, O.—Harold Marsh, former maintenance superintendent of WSPD, Toledo, has been assigned to the signal corps at Fort Monmouth, N. J.

Charleston, W. Va.—Dave Fulton, formerly of WPIC, Sharon, Pa., has joined the staff of WCHS, Charleston, W. Va., as announcer.

Schenectady.—Charles Warren, announcer at WGY, has sports events assignment at WGRC, Louisville, Ky.

Watertown, N. Y.—Robert Mowers from WGY now an announcer at WWNY, new station of Watertown Times. Tommy Martin is manager of WWNY.

Salisbury, N. C.—WSTP has added announcers Eddie Carlos and Woody Leafer. The additions were made following the recent resignation of Bob Van Camp, program director, and promotion of George Brantley to that position.

In addition to announcing, Carlos will present programs of American and Mexican songs to his own accompaniment on the guitar. He was formerly with XERA, Mexican border station.

Des Moines.—Dan Hosmer, of the production staff of WLS, Chicago, is joining the continuity and production department of KSO-KRNT.

Pittsburgh.—Bob Merryman has resigned his announcer's berth at KDKA to become program director for station WIBC in Indianapolis. He's being replaced by Johnny Boyer, who moves over from KQV.

Lloyd Chapman named head of sound effects department at KDKA, succeeding Johnny Shillano, recently upped to a spot in Westinghouse's radio engineering department.

Portland, Ore.—Bob Sisk, KOIN-KALE, home in Los Angeles this week preparatory to entering army service. (Not to be confused with RKO film producer of same name.)

Frank Heminway, formerly of KWJJ here, joined KOIN-KALE as announcer. He's former actor, having appeared on the New York legit and in vaudeville.

Boston.—Grace L. Erickson of Winetka, Ill., replaced Esther Wiley at WEEI.

Madison, Wis.—William E. Walker, for 10 years business manager and sports announcer of station WIBA here, will depart May 1 to join W. E. Walker advertising agency and to supervise stations WSAU, Wausau, and WMAM, Marinette, Wis.

Akron.—Marcia DeLeone's 'Betty Bargain' program, on WJW for five years, has switched to WAKR, with Gretchen Neidlinger, of copy department, taking over the WJW spot with 'Gretchen's Guide.' Other changes in local ether setup include: Bob Bowles and Rae Carde have left business staff of WJW, while Bill Egan has left WAKR. Jeg Zahrt has become WAKR hostess, replacing Jane Joffmeyer who has moved into commercial office. Russ Wise, formerly of WTAM, Cleveland, now announcer at WAKR, and Gordon Smith, at the local station, has gone to WHK, Cleveland. Dave Fulton, formerly WJW announcer, has joined staff at WCHS, Charleston, W. Va.

Salt Lake City.—KDYL has named Ed Stoker as their new musical director, replacing By Woodbury. Wes assistant musical director of the station for the last three years.

New Haven.—Jerry Lewis, former legit actor to WELI as assistant news editor.

Dallas.—Jerry Doggett of KFRO, Longview, has joined municipal station, WRR, as head of sports department.

Amarillo, Texas. — Dick Martin, newscaster at KGNC here, has joined Daily Oklahoman as aviation editor. Jack Sitton succeeded him.

Dorothy Hopper Holbrook has rejoined the continuity staff of station after absence of six months.

San Antonio.—Fred Hammond is at KONO as engineer and announcer, replacing Herbie Hartman.

El Paso, Texas.—Luceba Van Dyke writes and narrates new KROD script. She's from KWJB, Globe, Arizona.

Fort Worth.—Ernest Mobley is addition to Texas State Network announcing staff. Comes from station KVMC, Vernon, Texas, where he was manager.

J. D. Jones terminated eight years with KGKO-WBAP to report to Uncle Sam. He will be an ensign of Naval Reserve.

Denver.—T. C. McClelland, chief engineer at KLZ since 1935, called to Annapolis as a reserve ensign. Virgil Reames of the sales staff, reserve captain, joined the 40th field artillery and will be stationed at Camp Roberts (San Simeon).

Elmer Fondren, KGGM, Albuquerque, is now KLZ promotion manager.

Milwaukee. — Don Wirth, from WOMT, Manitowoc, and WIBA, Madison, becomes member of staff of WTMJ.

Kansas City.—Lillian Faust of the continuity and anouncing staff of KCKN, Kansas City, leaves to take a position with KRIC, Beaumont, Texas.

Colorado Springs.—Zelle Wade, formerly publicity director of the local chamber of commerce, has joined the staff of KVOR as program and publicity director. James Lantz, formerly with KSAL, Salina, Kan., has joined as announcer. Jimmy Burke, from WHB, Kansas City, Calvin Frederick, KICA, Clovis, N. M., and Robin Davis, KCKN, Kansas City, are newcomers along with Blanche File, formerly advertising writer for the MFA Milling Co., Springfield.

Savannah.—Jerry Burns, formerly sports broadcaster for WGN and WJJD, Chicago, has joined the staff of WSAV, local NBC outlet, where he'll handle the play-by-play counts of the Savannah Indians games for Atlantic Refining and do various other announcing and production assignments.

New York City.—Carroll Bagley, formerly assistant to the sales manager of Dufay color film, has joined the sales staff of WMCA, New York. Fairlie Myers, of Savannah, joined the continuity staff which now includes Raymond Sweney, director; Irwin Naltove and Edwin Weisman.

New York City.—Bernard J. Fuld, engineer at WQXR, New York, and a reserve communications naval officer, was called Monday (21) for active service. After four months' special training at Annapolis, he will be assigned as senior communications officer of one of the larger battleships.

Philip Keith Palmer joined WQXR announcing staff, filling the vacancy left by William D. Strauss, now serving with the army at Ft. Jackson, S. C.

William A. Crawford, formerly a copywriter for J. Walter Thompson agency, has joined the promotion department of WQXR, New York.

Prescott Robinson, from CFCF, Montreal, has joined WOR. He replaces Sid Walton, who resigned to do free-lance announcing.

Herrin, Ill.—Edgar C. Deffenbaugh, former program director of WSOY, Decatur, Ill., has joined the staff of WJPF here as production manager. Ray Moss and Gene Gooch are recent addition to the WJPF sales staff.

Fargo, N. D.—Bey Greene, formerly of KOVC, Valley City, has joined the staff of WDAY, local NBC outlet, succeeding Paul Schlatter, of the engineering department. Schlatter left to join the staff of WCHS, Charleston, W. Va. Fred Mendenhall, formerly of KFXJ, Grand Junction, Col., is also a newcomer to the WDAY engineering department. Kent Mack, of Minnesota University, will take the vacation shift in the WDAY engineering staff. Roy Pederson, of North Dakota State college, is an announcer at WDAY, and is also active in the station's talent bureau.

Bands at Hotel B. O.

(Presented herewith, weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Clyde Lucas*	Biltmore (300; $1-$1.50)	3	775	2,775
Xavier Cugat	Waldorf (375; $1-$1.50)	1	1,725	1,725
Ray Kinney	Lexington (300; 75c-$1.50)	1	1,675	1,675
Guy Lombardo	Roosevelt (500; $1-$1.50)	27	1,450	34,675
Jimmy Dorsey	Pennsylvania (500; 75c-$1.50)	12	2,425	31,400

* *Asterisks indicate a supporting floor show, although the band is the major draw.*

† *Seven days, including Saturday (12) opening.*

‡ *Nine days from Kinney's April 10 opening.*

James, $24,000 in Det., King, 20G In Omaha, Big in Bandfilmers, But Clyde McCoy Light $17,500 in N.Y.

Jimmy Dorsey, New York — (Strand; 35-55-75-85-99). With 'Great Lie' (WB) on screen (2d week). Combined draught of the Bette Davis film and the Dorsey orchestra means a stout current (2d) week's take of $35,000, following a first over Easter that hit big $47,000. Holds third stanza.

Shep Fields, Chicago—(State-Lake; 2,700; 28-44). With vaude and 'Caravan' (Par) on screen. Brilliant $19,000 forecast. Fields' outfit is topper in the stage line-up, and is providing the real boxoffice backbone.

Benny Goodman, New York (Paramount; 35-55-85-99). With 'Road to Zanzibar' Par) on screen, plus Copacabana Revue and other acts (3d week). Very potent combo-getter, second week ending last night (Tues.) being sock $56,000. First was $67,500, second best week for house in over five years of the pitband policy. Both 'Zanzibar' and Goodman share in the honors.

Phil Harris, Los Angeles—(Paramount; 3,595; .30-41-55-75). With 'Road to Zanzibar' (Par) on screen. Film, which is a walloping boxoffice item, has been pencilled in for three weeks, while Harris has signed for two weeks only. Initial seven days look like $30,000, terrific.

Harry James, Detroit—(Michigan; 4,000; 30-40-55). With Eddie Bracken and Kitty Carlisle on stage, and 'Reaching for the Sun' (Par) on screen. Big $24,000 for the combo. Film is being run under its original title, 'F.O.B. Detroit,' and the stage show includes Eddie Bracken, also in the pic. Bill shows strength in every direction.

Wayne King, Omaha — (Orpheum; 3,000; 10-40-55). With 'Topper Returns' (UA) on screen. King and his revue are opening their road tour at this spot and the unveiling looks like $20,000, immense. May get as high as Sammy Kaye's record at this spot, which was $21,000. Film is a normal grosser.

Abe Lyman, Philadelphia—(Earle; 2,350; 35-46-57-68-75). With 'Girl, Guy, Gob' (RKO) on screen. Tally will be about $18,000, barely par for the house. Warm weather is doing the Philly grosses no good.

Clyde McCoy, New York—(State; 28-55-75-90-$1.10). With 'Lady Eve' (Par) as the picture, plus vaude acts including Dean Murphy, Sims and Bailey. Biz quite light at only about $17,500, but probably due largely to fact 'Eve' was milked at the first-run Par recently, going three weeks there to heavy takings.

Ted Weems, Cincinnati—(Shubert; 2,150; 33-44-60). With 'Melody for Three' (RKO) on screen. Reaching for $11,000, best gross here for the past four weeks. Weems entirely responsible.

Benny Goodman Season For O.G. May End May 5

Benny Goodman will likely do his last Old Gold broadcast on WJZ, N.Y., for the current season May 5.

Bandman's contract with J. Walter Thompson, agency on the account, entitles the latter to interpose a 13-week vacation and bring him back for a ther 13 weeks.

Outlook: Good

Band booking agencies are looking forward to what they think will be the biggest summer in years for bands of all types, in location and on one-nighters. Outlook is particularly good for the split and full week stands, most of last year's operations resuming and several new ones added. In fact, bookers expect a more acute shortage of major bands for one-night work than is usually the case, because of the number of parks, etc., that will have to be serviced.

Base their predictions on the unusually good spring business piled up in various sections of the country, in spots that have been drawing consistently heavy crowds with most any calibre of band. Totem Pole, Auburndale, Mass., is an example. Spot has halted ticket sales at 3,000 admissions repeatedly. Another reason for big-business expectations is heavy defense appropriations allotted to industrial areas, where most of the bigger night ballrooms and parks are located.

Musicians Union Honors Ford Executive, Labeled Anti-Union, With Medal

Detroit, April 22.

Harry Bennett, personnel director of the Ford Motor Co. and prominently named as leader in the anti-union activity of the company, was presented with a gold medal here by Musicians Union, Local 5, AFL.

Musicians presented him with the medal in recognition of his assistance over the years to jobless members of the union dating back to the time when sound came into the picture theatres and blitzed many house orchestras. In presenting the medal, Jack Ferentz, local president, praised Bennett not only for providing work for many of the musicians but in following through until their personal problems were solved.

Present for the presentation in Bennett's office also were George V Clancy, union secretary, and Eduard Werner, for many years orchestra leader at the Michigan theatre.

Virginia Beach Bookings

Entire season of bands has been set up for the Surf Beach Club, Virginia Beach, Va. General Amusement Corp. set 10 weeks and five days of talent, and Wm. Morris agency the remaining three weeks.

Johnny McGee opens the season, staying a fortnight, from May 30 to June 13. Woody Herman runs June 11-17; Claude Thornhill, June 18-30; Henry Busse, July 1-7; Lani McIntire, July 8-16; Al Donahue, July 17-24; Glenn Miller, July 25-26; 27-28 is undecided, probably a local band; Count Basie, July 29-Aug. 4; Jimmy Dorsey, Aug. 5-18; Glen Gray, Aug. 19-25; Joe Venuti, Aug. 29-Sept. 1.

Band Bookings

Van Alexander, May 9, Williams College, Williamstown, Mass.

Billy Baer-Eddy Howard, April 28, Orpheum theatre, Springfield, Ill.; 27, Palace theatre, Peoria; 29-30, Coronado theatre, Rockford, Ill.; May 1, Palace theatre, South Bend, Ind.; 4, Rialto theatre, Joliet, Ill.

Bill Bardo, April 25, Cherokee C.C. Knoxville, Tenn.; 26, Athletic Club, Columbus.

Ralph Barlow, May 18, Forest Park Highlands.

Count Basie, July 29, week, Surf Beach Club, Virginia Beach.

Henry Busse, July 1, week, Surf Beach Club, Virginia Beach.

Bobby Byrne, April 25, Miami U., Oxford, O.; 26, Trianon B., Cleveland; 27, Myers Lake Park, Canton, O.; May 1, Trianon B., Toledo; 2, GM Aud., Detroit; 3, Masonic Temple, Detroit.

Cab Calloway, April 25, Electric Park, Waterloo, Ia.; 26, Carlton College, Northfield, Minn.; 27, Arkota B., Sioux Falls, S. D.; May 3, Frog Hop B., St. Joseph, Mo.

Del Casino, April 25, Hotel Nicollet Minneapolis.

Larry Clinton, May 2, Temple U., Philadelphia; 3, Bellevue-Stratford hotel, Philadelphia.

Sonny Dunham, May 9, four weeks Roseland B., New York.

Ella Fitzgerald, May 1, Central Warehouse, Kinston, N. C.; 2, Jax Aud., Fayetteville, N. C.; 3, Aud., Rocky Mount, N. C.; 4, Aud., Valdosta, Ga.; 5, Palmetto Park, Augusta, Ga.; 6, Two Spot Club, Jacksonville, Fla.; 7, Aud., Waycross, Ga.; 8, Aud., Albany, Ga.; 9, Aud., Macon, Ga.; 13, Aud., Savanah, Ga.; 14, Grant's Park, Charleston, S. C.

Erskine Hawkins, May 3, four weeks, Savoy Ballroom, New York City.

Woody Herman, April 24, Pla-Mor B., Kansas City; 25-26, Stevens College, Columbia, Mo.; 27, Meadow Aces, Topeka, Kan.; 28, U. of Arkansas, Fayetteville; 29, Shrine Mosque, Springfield, Mo.; 30, Turnpike Casino, Lincoln, Neb.; May 1, Surf B., Clear Lake, Ia.; 2, week, Orpheum theatre, Minneapolis.

Earl Hines, May 20-21, Grand theatre, Canton, O.

Inkspots, May 1, Armory, Jackson, Tenn.; 2, Beale Aud., Memphis; 4, Indiana Roof, Indianapolis; 5, Paramount theatre, Hamilton, Ill.; 6, Palace theatre, Marion, O.; 7, Armory, Columbus; 8, Sunset Terrace, Indianapolis; 9, week, Regal theatre, Chicago; 16, Virginia theatre, Champaign, Ill.; 17, Miramar B., Gary, Ind.

Herbie Kay, April 26, two weeks, Trocadero, Henderson, Ky.

Little Jack Little, May 9, five weeks, Edgewater Beach hotel, Chicago; June 20, Muehlebach hotel, Kansas City; July 11, Tower theatre, Kansas City; July 28, Hamid's Million Dollar Pier, Atlantic City.

Johnny Long, May 16, Middlebury College Junior Prom, Middlebury, Vt.; 18, Hofbrau, Lawrence, Mass.

Vincent Lopez, May 4, Rivoli theatre, Rutherford, Ill.; 19-20, London Skating Arena, London, Ont.

Jimmie Lunceford, May 2-5, Grand theatre, Evansville, Ill.; 6, Labor Temple B., Louisville, Ky.; 7, Palais Royale, South Bend, Ind.; 9, Riverview B., Des Moines; 10, Turnpike Casino, Lincoln, Neb.; 11, Aud., Omaha, Neb.; 12, Rainbow B., Denver; 13, U. of Colorado, Boulder; 14, Rainbow B., Denver; 15-17, Rainbow Randevu, Salt Lake City.

Johnny McGee, May 3, two weeks, Yankee Lake, Brookfield, O.

Red Nichols, May 2, U. of New Hampshire Junior Prom, Durham, N. H.

Teddy Powell, May 10, Old Orchard Pier, Old Orchard Beach, Me.; 14-16-17, Totem Pole B., Auburndale, Mass.

Tommy Reynolds, May 4, Hofbrau, Lawrence, Mass.; May 17, Phillips-Exeter Academy, Exeter, N. H.

Joe Ricardel, May 3, indef., Claremont Inn, New York City.

Dick Rogers, April 27, Ritz B., Bridgeport, Conn.; 28-30, Paramount theatre, Springfield, Mass.

Charlie Spivak, April 25-26, U. of Georgia, Athens; May 2-3, Davidson College, Charlotte, N. C.; 7, Empire B., Allentown, Pa.; 8, Loyola College, Baltimore; 9, week, Earle theatre, Washington, D. C.; 16, Cornell U., Ithaca, N. Y.

Jack Teagarden, May 29, week, Paramount theatre, Los Angeles; June 7, two weeks, Jantzen's Beach, Portland, Ore.; June 20, two weeks, Elitch Gardens, Denver; July 4, Meadowbrook, C. C., St. Louis; July 13, week, Coney Island, Cincinnati.

Jerry Wald, April 30, May 2-3, Totem Pole B., Auburndale, Mass.

Krupa's $6,800, Prov., Herman's $5,043, Lopez's $3,949 Top 1-Niter Takes

Del Brissette (Bancroft hotel, Worcester, Mass., April 16) Holy Cross undergrad hop drew 300 couples at $2.50 pair for fine $750 gross with Brissette.

Larry Clinton (Graystone B., Detroit, April 15). On an off night, Clinton's $1,070 from 1,425 at 75c wasn't bad.

Del Courtney (St. Louis U., St. Louis, April 21). At $3 per, drag or stag, Courtney pulled sock $3,000 from 1,000 hoppers with few ducats sold outside student body.

Sam Donahue (Roseland-State B., Boston, April 18). Donahue got disappointing 450 at 55c-44c for poor $225 gross.

Tommy Dorsey (Arena, New Haven, Conn., April 20). Dorsey did best biz of series to date. With vaude band grabbed healthy $4,500 gross from 9,500 matinee and night at 45c-$1.10.

Duke Ellington (Pilgrim Aud., Houston, April 16). Fair crowd of 850 greeted Ellington, 200 of whom were white listeners. Tap was 79c to 9:30 p.m. and 95c after.

Phil Harris (Pacific Square B., San Diego, Cal., April 10-12). Harris' draw was second only to Kay Kyser. He played to 6,702 stubholders who ponied up $3,217 at 80c.

Erskine Hawkins (Memorial Hall, Dayton, O., April 19). Take of $1,500 from 1,700 dancers at 85c was excellent. At Aud., Columbus (17) band was slightly below expectations, but made profit with 1,000 admissions at 85c advance, $1 at gate for $900 gross.

Horace Heidt (Lyric theatre, Bridgeport, Conn., April 20). Heidt got only fair $3,000 from 6,500 viewees at 55c.

Woody Herman (Memorial Hall, Columbus, April 19). Debut of band in this territory plenty socko, turnstiles clicking 2,100 times for gross of $2,775 at $1.25 advance and $1.50 gate. At Yankee Lake Park, Sharon, Pa. (16), band got okay $1,018 at 75c advance and $1 door from 1,215. Indiana Roof ran up good $1,250 with 1,450 who paid 85c and $1.10.

Sammy Kaye (Crystal Palace, Benton Harbor, Mich., April 19). Kaye pulled neat 1,551 at $1 plus tax.

George King (Lakeside Park, Dayton, April 20). King's draw of 1,000 at 50c for $500 gross was good, all things considered.

Gene Krupa (Metropolitan theatre, Providence, R. I., April 18-20). Krupa knocked off nifty $6,800 in three days despite hot weather.

Little Jack Little (Ricker Gardens, Portland, Me., April 19). Usually cut by resumption of outlying spots earlier than this, Little's take of $300 was fair. Drew 500 at 55c-65c.

Vincent Lopez (Totem Pole B., Auburndale, Mass., April 18-19). Lopez proved big surprise with 2,850 hoofers Friday and a capacity 3,000 Saturday for total take of $3,949 at $1.35 a couple both nights.

Russ Morgan (Trianon, Seattle, April 13-14). Morgan's 1,000 Sunday and 900 Monday for $1,425 at 75c was slow. Tuesday (15) he got mild $800 with from 900 at 75c-90c.

Red Nichols (Raymor B., Boston, April 14). First attempt at Monday night operation in years brought in 500 buyers at 65c-55c for neat $300 with Nichols. Tuesday-Wednesday (15-16), coupled to Beverly Twins, Nichols got 550 first night and 600 second for fair $690. At Boston College prom at Statler hotel, Friday (18) Nichols got 350 couples at $8.80 couple for excellent $3,080. On Saturday band hopped to Raymor and got big 2,270 at 65c-55c for $1,362.

Leo Reisman (Iowa State College, Des Moines, April 19). Okay $1,000 from 450 couples at $2.50 per. At Peony Terrace, Omaha, band got good $1,170 from 1,800 at 65c.

Tommy Reynolds-Beverly Twins (Raymor-Playmor B., Boston, April 18). Neat gross of $1,110 pulled by pair from 1,850 dancers at 65c-55c.

Art Ross (Butterfly B., Springfield, Mass., April 18). Okay attendance of 600 ran up $300 at 50c.

Charlie Spivak (Totem Pole B., Auburndale, Mass., April 16). This spot draws mainly from colleges nearby, all on vacation this week, so 450 hoofers at $1.35 couple for gross of $304 not as poor as it sounds. Jumping to Ritz B., Bridgeport, Sunday (20) Spivak copped terrific $1,995 from 2,300 at 85c.

Tommy Tucker (Meyers Lake, Canton, O., April 15). Tucker took okay $900 gross from 1,200 at 75c.

Sterling Young (Turnpike Casino, Lincoln, Neb., April 18-20). First moderate priced band to turn a profit here at 40c-55c. Take approximated $825.

Inside Stuff—Orchestras

Most bands will go to great lengths to get into spots which give them sustaining broadcast time. Muggsy Spanier's new band is reversing that idea. He is going to great lengths to keep the embryo group away from a mike until it is ready by having Consolidated Radio Artists, his bookers, schedule the band for hideaway stands that don't even have local wires.

Spanier completed his first date, a two-week stand, at El Rancho, Chester, Pa., end of last week and is now at the Venetian Gardens, Altoona, Pa., for another four. It will stay away from broadcast time for at least three months.

Even though Warren Music's 'No. 10 Lullaby Lane' and Schuberth Music's 'Intermezzo' are non-ASCAP, the ASCAP publishers are taking heart from that, plus their own two copyrights, that perhaps the public is starting to recognize the merits of tunes, even though not enjoying a BMI radio build-up. These two, along with Paramount's 'Dolores' and Feist's 'I Understand,' are on the current best sellers. Last week Berlin, Inc., was also represented with 'San Antonio Rose' as it has been for some weeks, due to the Bing Crosby record. Latter also made 'Dolores' on the jukeboxes, that tune being out of a Paramount filmusical, 'Las Vegas Nights.'

Mills Bros. have shifted away from the idea of simulating instruments in accompaniment with their vocaling. Won't dispense with it entirely, retaining the style on occasion in arrangements that demanded it. Quartet cut a batch of sides at Decca last week with instrumental background for first time to supplant their vocal simulations. Used trumpet, sax, clarinet, drums, guitar.

Group opens in Chicago today (Wed.) for 13 weeks at the Capitol Club. They're to get two Mutual sustaining broadcast periods a week, the first scheduled air shots they've had in some time.

About 100 salesgirls from retail counters in various New York stores were guested by Columbia Records at a cutting session Monday (21) night. Girls got a glimpse of the mechanics of cutting by watching Horace Heidt's band get in a quartet of tunes.

They were from Macy's, Bloomingdale's, Gimbel's, etc. counters.

Erskine Butterfield, now on WOR sustaining with his band, is perhaps the only Negro maestro doing spot radio commercials. He is waxing another series for Philco, doing two-minute transcriptions.

Transamerican placed the business via AMP recordings (Ben Selvin). Walter Bloom manages Butterfield.

Special album soon to be released by Columbia Recording Corp. will be Gershwin's 'Rhapsody in Blue' played by Alec Templeton and Andre Kostelanetz's orchestra.

Court Orders Damages Paid Members 'Illegally' Punished by Local 77

Philadelphia, April 22.

In a unique decision in the Pennsylvania law annals the Pennsylvania Superior Court yesterday (Monday) ordered Local 77, American Federation of Musicians to reimburse three members for wages they lost when they were dismissed from their jobs by being stricken from the union rolls. The men were ousted from the local on charges they had been working under scale but they had been found not guilty by the union's trial board. A subsequent ruling by the International Executive Board found them guilty.

The musicians involved were Leon Gordon, George W. Tipton and Alvin Schatz, who were members of the pit crew at the Carman, a North Philly vaudefilmer. The men claimed that two years ago they were charged with chiseling on the scale, and though they were cleared by the trial board, the executive committee of the local adopted a resolution ordering them fired from the Carman band.

The plaintiffs said that 51 days after their acquital by the trial board the local's executive board appealed to the international to reverse the decision. The international board board found them guilty and ordered them to pay fines of $100 each. In default of payment they were bounced from the union.

A common pleas court ruled that the appeal to the International board was void because it was taken after the 30-day limit set by the A.F.M. constitution for such action. The court ordered reimbursement of the loss of salary and enjoined the union from attempting to collect the fine. This decision was upheld in yesterday's Superior Court ruling.

The union was ordered to pay Gordon and Schatz $683 each, while Tipton was to get $413, the difference being the amount he earned while the suit was pending.

Attorneys believe this was the first time in history that a union was ordered to make good losses to members caused by the 'illegal action' of the union officers.

In the opinion, read by Judge Chester H. Rhodes, it was declared: 'No legal or social justification for the conduct of the defendants appears in the present case, and there is affirmative evidence of actual malice toward the plaintiffs by one of the individual defendants, the president of the association (Local 77) and a member of the executive committee in his insistence on the guilt of the plaintiffs in the face of their acquittal and in his announced intention to keep them out of the theatre (Carman) if he could!

Named as defendants in the suit were A. A. Tomei, former president; A. Rex Riccardi, secretary; Joseph Bossle, treasurer, and Louis Ingber, a member of the executive committee.

Roy Eldridge, Negro, Is Soloist With Gene Krupa; Used as Added Asset

Roy Eldridge, colored trumpeter who has been leading a band of his own, joined Gene Krupa's band as a soloist last week and went into the Pennsylvania hotel, New York, with the band Monday (21) night. Eldridge will not work as a section man with Krupa as Cootie Williams does with Benny Goodman. He will be used at intervals somewhat like a singer is employed.

Goodman is the only other major white band regularly using colored instrumentalists. He has Charlie Christians on guitar beside Williams, and had pianist Teddy Wilson and Lionel Hampton on vibraharp with him for several years. Both Wilson and Hampton now lead their own bands.

Scat Davis Scrams West

Kansas City, April 22.

Following his date in the Tower theatre here, week of April 25, Johnny 'Scat' Davis and his crew will work toward the West Coast where leader and band will begin work on a two picture commitment to Columbia.

Work on the Coast will wait while the orch takes time out to open the summer season of Elitch's Gardens in Denver early in May.

Katzman Quits WINS; Henry Sylvern Succeeds

Louis Katzman, musical director of WINS, New York, has resigned effective Sunday (27). He will devote full time to his duties as research director and arranger for BMI.

Henry Sylvern, staff organist, succeeds to the WINS musical director post. He plans several replacements in the house orchestra and revising its arrangement by forming supplementary small groups for special kinds of music. Crew now consists of nine men, but will be nearly doubled in size when the station goes to 50,000 watts power.

Court Victory — For Union Over Muzak

Cleveland, April 22.

Cleveland Musicians local's court fight to limit the scope of Muzak wired recording service in local hotels and niteries, the grounds that it displaced a number of musicians, scored last Saturday (19) against the Ohio Music Corp, Distributors of Muzak here lost out in the precedent-setting case when Judge Adrian G. Newcomb threw out their petition for an injunction restraining the union from picketing or otherwise interfering with dancedine places using the canned music.

James Connell, attorney, represented the union in proving that the service had caused five establishments to drop musicians. They were the Cleveland Athletic Club, Frolics Cafe, Herman Pirchner's Hofbrau, Allendorf's restaurant and the Bolton Square hotel, which previously had concert trios or pianos or small ensembles.

Russell L. Sanner, local manager for Ohio Music Corp., filed suit for an injunction in early January when Lee Repp, union prez, threatened to pull his men out of four other dance spots if they continued to use Muzak. Distributors also were put on its 'unfair' list.

Bolstered with a victory, the national musicians union is expected to use this test case as a lever to combat competition from Muzak distributors all over the country. It appears likely to crystallize in a demand that future union contracts will include a guarantee that wired transcriptions will be barred from amusement places employing union members. Such a possibility 'is being explored,' according to Repp.

Sanner declined to say after the court proceedings whether he would appeal the case to a higher court.

BARNET SEES LIGHT

Paying Off $17,500 to Consolidated— Fights Out of Red

Charlie Barnet band will climb out of the major portion of the red ink it has been wallowing in after its current date at the Windsor theatre, New York. Barnet figures to make a final payment of $1,500 to Consolidated Radio Artists, which will wash up the $17,500 he's paying in installments to be released from a CRA contract. Leader paid $5,000 down and rest in small lumps. CRA and Barnet parted last fall after a long drawn out battle during which he temporarily lost his American Federation of Musicians membership.

Fire at the Palomar Ballroom, Los Angeles, in 1939, which burned Barnet out of instruments and library, cost him about $7,000, all of which is clear along with the $13,000 or so it cost originally to get the band rolling. Band, the original hard luck outfit, now has only about $1,200 in small obligations remaining to be wiped out. It is booked almost solidly for the summer.

DRAFT CLOSES CAFE

Owners Into Army—Several Leaders Turn Over Their Batons

Cleveland, April 22.

Conscription boards have kidnapped three local bandmasters, closed one nitery by drafting both of its owners into the army and a reorganizing several orchestras by their inroads into musical staffs.

Fred Keating is disbanding his outfit when he reports for induction May 10. Hal Lynn's crew going on under his name although leader exchanged a baton for a rifle two weeks ago. Eddy Pepper, who started his army stretch, turned over his outfit to Eddie Sweet, his business manager.

Six year partnership of Jack Rogoff and Eddy Heistein, whose Jack & Eddy's Club was one of town's liveliest night spots, was broken up when both were simultaneously conscripted. Owners are selling out bag-and-baggage, since place was built up around their Hellzapoppin-like personalities.

Lang Thompson's orchestra, booked into Hotel Cleveland's Bronze Room for 10 weeks, is losing saxophonist John Murphy and Oliver Suderman, trumpet and trombone man, to the army in the next week. Lee Allen returned to Southern Tavern from Hotel Commodore Perry in Toledo last week minus the drafted Nick Goi, trumpeteer, and Lester Stark, sax, who are being replaced by Jimmy Vajgl and Bill Duval.

NO DISC PRICE BOOST NOW FORESEEN

Even though costs of raw materials are going up steadily the phonograph record companies have no intention of raising the prices on any of their labels. Questioning of execs in the three major disc firms has elicited the information that the prices on shellac and pecking goods have been zooming but they all were of the opinion that these trends did not presage a hike in disc prices, at least in the immediate future. They figured that since the overall cost of the business hasn't been appreciably affected they will have to learn to make the materials do more for them.

The item in disc manufacture which has undergone the biggest increase in cost is shellac. Before the war a fine grade of the product sold for 10c a pound and now the same quality calls for 18c a pound. Shellac is imported from India and the buyers on this side have been feeling the price nudge as the Nazis' all-out war on merchant shipping has spread.

Madison Square Summer Policy Is Disturbing to Paramount, Strand; $8,800 Band Set for $5,000

Campus Best Sellers

(OHIO STATE U)

Columbus, April 22.

Six best sellers on this campus:

1. *'Everything Happens to Me' (Tommy Dorsey).*
2. *'Amapola' (Jimmy Dorsey).*
3. *'Do I Worry' (Tommy Dorsey).*
4. *'Dreams I Dwelt in Harlem' (Glenn Miller).*
5. *'Dolores' (Tommy Dorsey).*
6. *'Bounce Me Brother' (Will Bradley).*

Defense Coin Makes Detroit Outlook Good

Detroit, April 22.

Opening of New Casino Ballroom at Walled Lake, which usually pioneers the dancery business in the drive-out areas near Detroit, was sufficiently big that the large spot now is contemplating moving up to better type of bands. Spot, which usually gets away weeks before the other numerous out-of-town dancers and is watched by them as a good business gauge, had a spill-over crowd for its opening.

Although a summery spell helped build the crowd, biggest opening in several years tipped off the fact that a big season impends among the juveniles who like getting out of the city for their hopping. Plentiful defense money in the town and the feeling of many young guys that their number will be coming up shortly in the draft were said to be factors in causing numerous summer dance places near here to revise and elaborate their plans.

New Casino got more ambitious, too, by inking in Jimmie Joy for Friday and Saturday nights and following them last Sunday (20) with Bob Crosby.

Bradley's New York Date

Will Bradley band gets its second shot within eight months at a New York hotel location job. Outfit follows Tommy Dorsey into the Astor hotel Roof, July 16.

Dorsey opens May 21 for eight weeks. He was at the Astor last summer for the entire season.

Monte Proser's monster Dance Carnival in New York's Madison Square Garden, opening Memorial Day (May 30), appears to be running into a serious snag on name bands due to the burnup by the Paramount and WB's Strand on Broadway over the possible opposition. Operators and bookers of both theatres are especially miffed over the report that Benny Goodman would play the Garden for $5,000 weekly salary, whereas the Paramount currently is paying Goodman at the rate of $8,800 for the first week and scaling down each week thereafter.

It's pointed out, too that the Garden's admish of 66c is also under the night admission at both houses, 99c top. That's a hard thing for the theatres to swallow; plus the fact that the Paramount was instrumental in building bands to their present high stature as b.o. factors, plus the fact that both Paramount and Warner Bros. have millions of dollars invested in theatre properties which would be jeopardized should the Garden's summer policy click and arenas in other key cities follow suit.

The situation created by Proser's Garden setup appears also to be lighting the fuse for another burnup by Paramount and Warner Bros. against the Music Corp. of America. Latter set Goodman's orch, probably switching the band out of several previously booked engagements, and also attempted to insert Horace Heidt's crew, along with Chavez's rhumba band, on the Garden's opening triple-band bill. Gene Krupa, also an MCA band, or Larry Clinton, agented by General Amus, are now

(Continued on page 40)

Selvin Explains Petrillo Data Ouest in Talk With Neville Miller

Ben Selvin, v.p. in charge of recording for the Associated Music Publishers' studios, who has been assigned by President James Petrillo, of the American Federation of Musicians, to prepare a survey on all phases of the recording business, met with Neville Miller, head of the National Association of Broadcasters, Monday (21) to discuss the questionnaires which Selvin had recently addressed to station operators. Receipt of the paper has caused quite a stir among the broadcasters and Selvin sought to explain to Miller why he wanted the information.

The questionnaires went out last Thursday (17) and up to late Monday (21) Selvin had received filled-in sheets from over 80 stations. The purposes of the questionnaire is to find out how much each station spends annually for live musicians, transcriptions and phonograph records and what commercial uses it makes of each.

802 Pays $1,500 'Strike Benefits'

Byrne Orchestra Consoled for Loss of N. Y. Hotel Date Due to 'Spotlighters' Aid

Local 802 of the American Federation of Musicians is paying Bobby Byrne's orchestra a two-week total of $1,500 out of its Strike Benefit Fund because of the band's enforced layoff by the strike at the New Yorker hotel, New York. No. 802 backed the International Alliance of Theatrical Stage Employees, which seeks to place its men behind the hotel's spotlights, and barred Byrne from a scheduled April 11 opening. Hotel dropped its band policy, shuttering at 10 p.m.

Local is paying Byrne and his 14 men $50 apiece each week because General Amusement Corp., band's booker was unable to set up a schedule of work on such a short notice and the band was forced to lay off. Its first date since is this Friday (25) at Miami U., Oxford, O. It has been booked for four weeks at Meadowbrook, Cedar Grove, N. J., opening May 27. Union benefit cash doesn't quite cover Byrne's payroll, which amounts to about $85 a man weekly, and in addition he has to pay his two vocalists who are not covered by 802's fund.

Byrne currently in Post Graduate hospital, New York, being treated for a badly infected sinus. He was admitted Saturday (19).

ARTIE SHAW'S TUTOR

Clarinetist Has The Yen For More Exalted Music

Artie Shaw is currently studying serious music with Dr. Hans Byrns, Austrian refugee and former director of the Staats Opera at Vienna, who is now in New York. Leader is preparing to devote his time exclusively to the higher type of melodies and is definitely through with pop stuff with the exception of the records he cuts for Victor.

On May 20 Shaw will do his first guest conductor shot with an established longhair outfit. He goes to Memphis on that date to baton the Memphis Symphony, an organization of about 80 pieces. He also has been offered a chance to take over the 42-piece studio band at WOR, New York, to use on a series of programs of 'modern American music.'

Memphis date and other things not definitely set have postponed Shaw's plans to head toward the southwest and Mexico in search of native melodies. He won't go now for at least four or five months.

CHICAGO'S NEW RHUMBA CASINO OPENS TO PEDRO

Chicago, April 22.

Niteries here will be joined by a new operation, opening May 15 under label Rhumba Casino, Don Pedro, who has been working with a small combination in this area, debuts the new 13-piece group he has been rehearsing coincident with the unveiling. Casino will use two bands and floor show, Eddie LeBaron set to play opposite Pedro. They will have NBC wires. Tito Guizar also booked.

Al Greenfield and Milton Schwartz are backing. They operate the Capitol cafe.

ARENA 'SPRING' SO-SO

New Haven, April 22.

Arena will end spring series of Sunday names with Sammy Kaye April 27.

Got off to bad start April 6 with 'Hit Parade' unit and broke about even following week with Tony Pastor. Jimmy Evans promotion.

Coin-Catching Possibilities

Tommy Dorsey 'Let's Get Away from It All' (Victor 27377)

Good commercial cutting that will give machines a choice of two sides of same tune that could easily have been set down as two separate versions. First offers Dorsey's tromboning and Pied Pipers vocal; reverse, Frank Sinatra, Connie Haines and Pipers. Second half is easily the best. Flipover is neatly done, allowing use of either side.

Woody Herman 'Sleepy Serenade'-'Everything Happens to Me' (Decca 3693)

Both good. 'Serenade' shows the Herman bunch in a ballad groove. A strong melody, the tune gets hefty treatment from muted brass, improved saxes and electric guitar. Reverse, in similar tempo is almost all Herman vocalling of the well-planned lyric. He has done better vocals.

Charlie Barnet 'Blue Juice'-'Harmony Haven' (Bluebird 11111)

Barnet will get nowhere fast with stuff like these two. Band deserves better tunes. Only recommendation on the first side is short electric guitar and piano breaks. Rest is a waste of time. 'Haven' is nicely handled by band, leader's soprano sax, Bob Carroll's chorus backgrounded vocalling, but the tune is punchless. Lyrics are just words. Tempo is slow.

Sammy Kaye 'Friendly Tavern Polka'-'Hawaiian Sunset' (Victor 27381)

Horace Heidt has a headstart on Kaye on this tune, a machine item. It's a number that Heidt does well; Kaye also does a commendable job on it. Only fault to be found with his version is that it's done at accelerated tempo, which lowers its effectiveness. Maury Cross and chorus vocal. Backing is typical Kaye smoothness, a melodic arrangement that sets easily. Marty McKenna interprets lyric.

Bing Crosby-Connie Boswell 'Tea for Two'-'Yes Indeed' (Decca 3689)

Crosby and Miss Boswell duo to solid returns on these, pairing on 'Yes Indeed,' making it stand out strong. It's a sort of a spiritual that packs a punch. 'Tea' is also neat, but it doesn't rate with companion piece.

Joe Reichman 'Wonderful Then'-'Stop Kissing Sister' (Victor 27378)

Reichman's version of 'Then' drags. The tune apparently needs a lifting tempo to put it over. Melody isn't too strong and it topples under Reichman, who does it at average speed. Reverse is much better all around. Leader's piano touches fill it out. Marion Shaw vocals both.

Glenn Miller 'One I Love'-'Sun Valley Jump' (Bluebird 11110)

Miller plays 'Love' at extremely slow tempo, fitting it with an interestingly worked out arrangement. He scores with the work, but it has machine versions of the tune by Tommy Dorsey and Ella Fitzgerald to buck, both of which are rhythmically done. Modernaires and Ray Eberle vocal. Reverse is a hopping original, so-so.

Duke Ellington 'Sidewalks New York'-'Take 'A' Train' (Victor 27380)

Ellington and 'Sidewalks' type stuff are usually strangers. He plays it imply, however, with a mild hop and it emerges a likable cutting which might find machines in some spots. Clarinet breaks stand out. 'A Train' is a clever and appealing original, just as appreciable. Band cleans it up, a clear and muted trumpet working in strong licks.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by the major coin-machine distributors from coast to coast, to VARIETY. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1 Amapola	Jimmy Dorsey....	Decca...	(6)	Marks
2 I Understand	Jimmy Dorsey....	Decca...	(4)	Feist
3 Dolores	Bing Crosby....	Decca...	(3)	Paramount
4 Band Played On	Guy Lombardo... / Jesters.....	Decca...	(2)	PD
5 One I Love	Tommy Dorsey... / Ella Fitzgerald...	Victor... / Decca...	(8)	Forster
6 There'll Be Changes Made	Ted Weems.....	Decca...	(8)	Marks
7 Oh Look At Me Now	Tommy Dorsey... / Woody Herman..	Victor... / Decca...	(2)	Embassy
8 Perfidia	Jimmy Dorsey.... / Benny Goodman.	Decca... / Columbia	(2)	Southern
9 May I Never Love Again	Ted Weems.....	Decca...	(7)	BMI
10 Memory of a Rose	Sammy Kaye... / Jimmy Dorsey....	Victor... / Decca...	(7)	S-B

DISKS GAINING FAVOR

(These recordings are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Hello Ma, I Done It Again	Ella Fitzgerald / Mitchell Ayres	Decca / Bluebird	Robbins
Sorrento	Woody Herman	Decca	Southern
Music Makers	Harry James	Columbia	Paramount
Wise Old Owl	Dick Robertson / Al Donahue	Decca / Okeh	BMI
My Sister and I	Jimmy Dorsey / Benny Goodman / Bob Chester	Decca / Columbia / Bluebird	BMI
Let's Get Away from It All	Woody Herman / Tommy Dorsey	Decca / Victor	Embassy
Until Tomorrow	Sammy Kaye	Victor	Republic
Friendly Tavern Polka	Horace Heidt / Frankie Masters / Sammy Kaye	Columbia / Okeh / Victor	BMI

'America's College Favorite

BOB CHESTER

And His Orchestra

UNIVERSITY OF NORTH CAROLINA, RUTGERS UNIVERSITY, WASHINGTON AND LEE UNIVERSITY, DAVIDSON COLLEGE, PHILADELPHIA COLLEGE OF PHARMACY AND SCIENCE, FRANKLIN AND MARSHALL COLLEGE, LAWRENCEVILLE SCHOOL, DARTMOUTH COLLEGE, UNIVERSITY OF MICHIGAN, NEW YORK UNIVERSITY, ST. JOSEPH'S COLLEGE, LAFAYETTE COLLEGE, JOHNS HOPKINS UNIVERSITY, PENN STATE COLLEGE, MILITARY COLLEGE OF SO. CAROLINA, UNIVERSITY OF CONNECTICUT, UNIVERSITY OF FLORIDA, THE HILL SCHOOL, UNIVERSITY OF VIRGINIA, OHIO UNIVERSITY, UNIVERSITY OF ALABAMA, UNIVERSITY OF TOLEDO, WESLEYAN UNIVERSITY, HOFSTRA COLLEGE, VILLANOVA COLLEGE, LEHIGH UNIVERSITY, CORNELL UNIVERSITY, UNIVERSITY OF PENNSYLVANIA, DENNISON COLLEGE, CARNEGIE TECH, WAYNE UNIVERSITY, POLYTECHNIC INSTITUTE, VIRGINIA POLYTECHNIC INSTITUTE, UNIVERSITY OF DAYTON, UNIVERSITY OF DETROIT, SPRINGFIELD COLLEGE, ALLEGHENY COLLEGE.

CURRENT BLUEBIRD RECORDINGS

MY SISTER AND I
FEED THE KITTY
DOLORES
OH, LOOK AT ME NOW
YOU'RE DANGEROUS
BEWITCHED
WHAT HAS HAPPENED
SLOW DOWN

Personal Management
MICHAUD & PEPPE
730 Fifth Avenue New York
Dir.: MUSIC CORPORATION OF AMERICA

Outbreak of Names In Twin City Dancing

Minneapolis, April 22.

With three ballrooms bringing them in and also independent sponsorship of their appearances, name bands are coming to the Twin Cities with unusual frequency. New Prom ballroom already has had Blue Barron, Henry Busse and Count Basie and Cab Calloway is scheduled for this week. Count Basie also appeared in the Armory here last week under independent management, while Jimmy Lunceford played the Eagles' hall.

Excelsior Amusement Park opens this week with the Dick Barrie orchestra and with George Hamilton, Buddy Fisher, Charlie Agnew, Jack Crawford, Fletcher Henderson, Tiny Hill, Red Nichols and Ace Brigode underlined.

Marigold Ballroom had Hal Leonard last week-end. The Orpheum gets Wayne King April 25 and Woody Herman the following week.

PRIMA IN NEW ENGLAND

Louis Prima will play the opening of three New England ballrooms in as many days: May 2, Riverside Park, Springfield, Mass.; May 3, Old Orchard Pier, Old Orchard Beach, Maine, and May 4, Babb's Park, Suffield, Conn.

Bookings were arranged by Ray Galvin's Eastern Orchestra Service.

In the Wax Works

Frankie Masters (Okeh) (Yours,' 'First to Say Good Morning, Last to Say Goodnight,' 'Apple Blossom Time,' 'I Found a Million Dollar Baby,' 'In Hush of Night.'

Claude Thornhill (Okeh) 'Sleepy Serenade,' 'Sunrise on a Guinea Farm' (title to be changed, 'Do I Worry' 'When the Lilacs Bloom Again.'

Red Allen (Okeh) (Sometimes I'm Happy' (two sides), 'K-K Blues,' 'Ol' Man River.'

Charlie Spivak (Okeh) (Slap, Slap,' 'When the Sun Goes Down,' 'Charlie Horse.'

Johnny Messner (Decca) (Alexander the Swoose,' 'Toy Piano Minuet.'

Mills Bros. (Decca) 'Very Thought of You,' 'Rig-a-Jig-Jig.'

Beach Opens June 1

Bridgeport, April 22.

Pleasure Beach, municipally-operated amusement park, will book one-nighters through Music Corp. of America. Perry W. Rodman, comptroller of city, and Harry Moss of MCA signatured pact which gives latter exclusive over Sunday attractions in room, biggest in Southern New England.

Season preems June 1 with Tommy Dorsey. Spot booked through Charles Shribman office last year.

Vic Abbs shuttling back and forth between Congress hotel, Chicago and Book-Cadillac hotel, Detroit. Starts stand at latter May 19, his fourth jump between two spots. He's now at Congress' Glass Hat.

LOUIS ARMSTRONG

and HIS ORCHESTRA

Doing the Vocals
SONNY WOODS
ANN BAKER

RIVERSIDE THEATRE
MILWAUKEE
Week April 25

DECCA RECORDS

Personal Management
JOE GLASER, Inc.
5 Rockefeller Plaza, New York
Circle 7-0882

Kay Kyser Calls Friendliness With Mob Key to Success; 'Get Out and Meet 'Em'

By JACK HELLMAN

Hollywood, April 22.

Everywhere he goes he breaks records. Ask him how he does it and he'll floor you with a blank look. For Kyser isn't conscious of doing anything that every other name band doesn't do to achieve the success which has crowned his every appearance in a theatre or ballroom since he skyrocketed to fame via radio. Draw him out, though, and the formula for success will gradually take form.

The old professor didn't know that he put his finger on it when he timidly admitted 'I guess the kids like me and the gang and we try to give them a run for their money.'

Even more potent is his slant on mob psychology. 'Whenever I play a dance or a theatre date I like to feel that I'm the host and they're my friends,' he philosophized. The fact that he can go back to a spot and top his former record is proof enough that he makes friends wherever he goes.

Kyser doesn't like too much accent on youth as regards the following he's built up. At the concerts, he sez, the audience is better than 70% around middle age. Theatre trade also runs deep into the adult bracket. 'Theatre managers tell me,' he likes to repeat, 'that our band has brought people into the theatre that have never been there before. Some of that folding money is a little green with age, too.'

If success has come to him he prefers to share it with his band, 'as clean a looking outfit as you'll find on a bandstand or stage.' The old prof was beginning to open up.

Have a Look, Kids

'If we're playing a dance all we ask is a platform built high enough so everyone can see what we look like, proper lighting and a well balanced p.a. setup. People have heard us on the air and want to see what we look like. And we want to be seen, too. We've got nothing to hide. We want to create an air of friendliness, no smart alecky stuff. I try not to be a comedian. They may like me as an entertainer but those kids that are out there dancing like the band. We try to give them down-to-earth entertainment. Every one of us tries to make them feel that we're no better than they are. When they leave the theatre or ballroom we want them to say they got a run for their money. And I think they generally do because every one of us keeps that thought uppermost in our minds and that's our goal above all else.'

Kyser is a firm believer in getting out among the people to get the feel of their likes and dislikes. 'You can't do it by staying within four walls in some big town; you've got to get out. That's why I like to be continually on the go. I learn something new in every town we play. Add them all up after a tour is over and you pretty well know the pulse beat of the dance and music crowd.'

The smaller the town the better he likes it. An interesting aside to this phase of his phenomenal success is recalled when he cancelled the capital city of Sacramento to fill a date at nearby Manteca, Cal., with a population of around 2,000. While playing one-nighters in that vicinity he asked the MCA liaison 'where's Manteca?' He was told 'oh, that's just a jerk town a few miles north. Why worry, we've got Sacramento booked next.'

Castly 'I'll Show 'Em'

'We're cancelling Sacramento and playing Manteca,' Kay ordered over the MCA-ites' apoplectic protests. And so it trod. It was later revealed that Kyser had received a fan letter from a group of women in Manteca in which the spokeswoman wrote 'many of us heard you play in the Bal Tabarin in Frisco but I guess you're too big now to bring your band to Manteca.' That last crack

(Continued on page 40)

Nebraska-Pauley Feud Still Goes On; Now It's Noble Versus Herman

Lincoln, April 22.

As a followup to the University of Nebraska students trying to sabotage his dances when they conflict with theirs, R. H. Pauley, of the Turnpike Casino, has taken a lesson from fifth columnists in drawing up his opposition. Crucial state of affairs has been brought on by the campus booking of Ray Noble on the same night (30) that Pauley had contracted Woody Herman. Pauley figures this is a deliberate shot at him, because the normal college nights are Fridays and Scturdays, and this date is on a Wednesday.

Campus publication has been scotching the manner in which the profesh danceries conduct their biz, and there have been blasting pamphlets of college origination.

Pauley, this week, contacted 20 collegiates who are on friendly terms with him, and gave them 20 Herman tickets each. His instructions were to sell 19 of them, and they would get to keep the 20th, and, in addition, would be given entry free for the next name band of their choice at the Turnpike.

Herman, being a jukebox fav hereabouts, is thus far an easy sale on the campus. This will put out 400 tickets on the campus alone, which, coupled with the people from outside the learnery limits, should be enough to get Herman off into a profit. On the other hand, the college party, which celebrates the anniversary of the Student Union, is in for a nut of $1,250 on the Noble band alone.

Expand Rink Facilities

London, Ont., April 22.

The London Arena, formerly the home of ice hockey only, will take on a new lease of life within the next few weeks. In future it will be the locale of symphony orchestra concerts, name band appearances, roller skating and practically everything that goes to make up entertainment.

The spot is being renovated accordingly at cost of $30,000.

Booking Office Veto Power Over Bands' Reps Causes Trade Talk

Band bookers will be required around May 15 to use a standard form of contract for all engagements, American Federation of Musicians, which is drawing up the form, expects to have copies of it in the hands of its licensed agents by that time.

With this form for engagements the AFM will have standardized all contract relations between its members and bookers and employers. The standard form for name bands and booking managers was distributed several weeks ago.

One provision in this uniform agreement which has caused much comment in the trade relates to the power assigned to the booking office when it comes to the employment of a personal manager and publicity man. According to a clause in the AFM's contract form the booking managers may veto the leader's preference for one or both of these aides. As the booking offices see it, this authority will tend to minimize friction between the band and the booker.

Jukebox in Army

Camp Bowie, Texas, April 22.

Private William F. O'Connor, of Co. A, 141st Infantry, before his induction into the Army was a salesman for a Dallas juke box concern.

Now his tent is equipped with a nickelodeon and records and men of his company gather to listen without cost.

Urge Weems Stay Near for ASCAP Pact and Sponsor

NBC has advised Ted Weems not to accept the offer of a stand at Catalina Island, California, but to remain in the mid-west and eastern territory. Net explained that as soon as the ASCAP situation is ironed out it has a sponsor lined up waiting to assume sponsorship of Weems' 'Beat the Band' radio program, which was forced off the air in February by the ASCAP fight. Program, sponsored at the time by Kix, is of a type that provided too many opportunities for infringement on ASCAP tunes.

Weems had been offered the spot at Catalina following Ray Noble, who opens May 17 and closes June 14.

Johnny Messner set for two short-wave broadcasts to Latin America each week for NBC in line with State Department's good neighbor policy. Will be done from McAlpin hotel, N. Y. Messner resumes series of transcriptions for Muzak.

SIX MONTHS IN JUG FOR SONG BOOTLEGGER

Buffalo, April 22.

Nabbed last summer in Jamestown, N. Y., Simon Stein, 31, of Cleveland, was given a six-month jolt in county hoosegow for peddling song sheets without copyright owners' permission.

Stein, convicted twice on same count seven years back, pleaded guilty.

Elmore White's New Job

Elmore White has joined Dash-Connelly, Inc., as professional manager.

He was last general manager of the Olman Music Corp.

There's Only One

BENNY GOODMAN

THIRD RECORD BREAKING WEEK
PARAMOUNT, NEW YORK
ALL-TIME HIGH FOR WEEK END
GROSS $29,000

Columbia Records
Old Gold Cigarettes

Direction: MUSIC CORPORATION OF AMERICA

Band Reviews

VELERO SISTERS BAND (7)
Rainbow Room, N. Y.

Virginia and Violetta Velero have been around as an unique team, heading a congarhumba band with themselves vocalizing at the helm and handling the maracas, claves and bongos while backed by a male team. This time they have five men behind them—piano, accordion, xylin, drums and trumpet—the cordionist also doubling solovox.

The Veleros, in addition to dispensing very competent Latin terp music, play bolero, beguine, conga and rhumba arrangements of classics which further gives them distinction.

They're a personality pair at the head of any band, and in a conservative spot like the Rainbow Room, which heretofore relied on its major orchestra to double into the Cubana ola effects, very effective. It's a departure for the Rockefeller nitery, but managing director John Roy and his aide, Ed Seay, finally broke through the ice, and the innovation is bound to prove b.o. *Abel.*

SHEP FIELDS ORCHESTRA (15)
State-Lake, Chicago

As a sharp departure from the orthodox reed-brass-strings-rhythm setup, Fields has instituted a combination which looks screwy on paper, but which lends itself for some enjoyable listening. He has a front row of 10 saxophones. Four rhythm, a girl singer, and Fields himself, round out an outfit which is different and yet embodies all the attributes necessary to a good dance or show band. There is trumpet double, which is used primarily for effects, and, of course, to play the shows, so that special arrangements for the acts are unnecessary.

The vocalists, Dorothy Allen and Larry Neill, who also plays alto, and does the trumpet double, are pleasing and capable. The band as a whole has body, and a kick. Fields himself, turns in nice fronting job. As has been standard Fields in the past, the bulk of the music routine is based on the strictly popular numbers, but there's a pip arrangement and delivery of 'Anvil Chorus.'

Fields utilizes previously untried combination of instruments to gain the effect of both brass and string sections, but all based primarily through a skillfull use of this long row of saxophones. His guitar man has fine style which shines through. He plays real low down on the amplified Spanish guitar and it proves a highly effective touch. There is also a hot boogie-woogier at ivories.

In all, Fileds' new offering (it's a brand new band) makes a combination with substantial expectations. *Gold.*

TINY LITTLE ORCHESTRA (12),
With Larry Hays
Pla-Mor, Lincoln, Neb.

Tiny Little's group has been a going midwest concern for several years, so much so that it now runs without him in the reed department, and with only his name as the trademark for the brand of music he made popular. Band is not rutted to any single groove, but dishes the swingers and the sweets with equal caliber.

Little's gang is of the cheaper dancery style, an able cutter with stagline spots. One of the big factors for this is Larry Hays, the batoneer. He sings in a medicine show manner, fingers the stick like a minstrel man, and rashes out into some buck and wing when the rhythm matches his foot mood. In the sophisticated parlors, he wouldn't make much of an impression, but the 20-30-40c rurals take him with an appetite.

To Cliff Beard, the piano man, the outfit looks for bringing the library up to current steps. He has taken the estimate of many one-night auditores and arrived at the conclusion that a solid basic rhythm will get the band over any hump, and that's the way the sheets are written.

Though Hays is the spokesman in most matters, musical and straight, he does share vocally with two of the boys in the brass department, Vincent Pauline and Paul Royce. Their field is in the novelty vein.

Other band personnel includes Steve McCauley and Carp Oihus, brasses; Guild Astor, Emmett Walters, and Doug Deline, saxes; Johnny Norskog, drums; Howard Wagner, bass, and Herbie Hase, guitar.

A chunk of the band is the property of Norskog, so he manages it on the road trips. Little has meant business for many years in the upper midwest, and the outfit still carries the same essential wallop at the small priced halls. *Art.*

STERLING YOUNG ORCH (12)
With Allen Simms, Bobbie Ennis
Turnpike Casino, Lincoln, Neb.

Sterling Young was making his first stand in months in a ballroom when he came in here, but his quick adaptability found him hitting from the first dance set. His hotel and intimate room library and volume was changed immediately to cope with the larger locals and the steadier dancing patronage.

Locally, Young meant more than the average outfit because his records and transcriptions have been juked and radioed considerably since the first of the year. R. H. Pauley, the Turnpike boss, found himself in the money, too, and comfortably on the three-day engagement.

Young is a violinist but uses it sparingly on dates of this kind. His band has four saxes—Max Walter, who is also the arranger; Gene Burt, Allen Simms, and Steve Steventon; three brasses, Dick Dunne, Pete Loftus, and Jack Benike; and three rhythm, Roger Renner, piano; Eddie Robertson, bass; and Kenneth Coffey, drums.

The band's style is along lines of sophisticated sweetness, with a clear rhythm, and ability to grind a stomper here and there in the program. Brass department, with Pete Lofthouse's trombone the highlight, is strong backing for the four-reed line in front.

Allen Simms is the male singer, and he packs up a good, straightforward tune, with a shade of romance added. Bobbie Ennis, thrush, is a stop-light reaction on youthful dancers. She has a figure, a face, and only one type of number—novelty. Every time she gets to the mike, the floor traffic skids to a halt, to watch her eye, sway, and make instant sale.

Good buy here for all types of music dispenseries. *Art.*

DICK SHELTON'S ORCH (13)
With Skip Farrell, Gloria Gilbert
Turnpike Casino, Lincoln, Neb.

Dick Shelton's band was swept into professionalism in 1939 during the summer 12-week stretch with unknown campus crews used by the Fitch Bandwagon series. As yet, he hasn't hit big, but musically and showmanly the outfit has much—youth, distinction, energy, a bulging store of tunes, and individual and collective ambition to please.

Something of the band's ability to set solidly on short notice was the experience of R. H. Pauley, who booked group cold and on short notice into the Turnpike. Shelton's first night was a bust (Friday). His second night was up to the par set by groups known in the territory, and his last night was a doorjammer. The word-of-mouth must have been good, because the moon was full all three nights, and the newspaper ads never varied in size.

Shelton's organization is rather oddly arranged, compared to the average band making this area. He has three saxes (Fred Irving, Paul Paddock, and Ed Conavay), two brasses (Wally Wescher and Bob Jensen), two fiddues (Jack Gordon and Nino Ravarino), and three rhythm (Ed Brody, piano; Ralph Allen, bass, and Dick Elliott, drums).

With this instrumental gathering, Shelton weaves his way through any brand of music set before him. He can whip up a good juicy South American swayer, a traditional swingeroo, a sweet, or a Strauss waltz which would ease the way for the most rheumatic. As able as this crew is, it can get away in ballrooms, or the more intimate hotel-cafe-club bookings with equal effect.

It's vocally okay, too. Two full-throated deliveries are made in the persons of Skip Farrell and Gloria Gilbert. Both are young, and both handle themselves with surprising poise. They do singles, and then gang up with Shelton into a trio. In the instrumental section, the light shines most frequently on Paul Paddock, who rips a fancy clarinet. The arranger, who is versatile, indeed, is John Paddock.

Most of the boys are from the University of Illinois, look college age still, and have all the jump and flair on the bandstand that is common with youth. Shelton can go places, if properly shoved. *Art.*

JOHNNIE 'SCAT' DAVIS ORCH (16)
With Julie Sherwin
Hotel Muehlebach
Kansas City, Mo.

Booking of this outfit into the Terrace Grill brings probably the largest crew to hold this bandstand in a year. It's something different for the Davis crew, too, which has been concentrating on theatre dates and ballrooms and proms. It means holding down for this confined room, but on opening night the soft and sweet playing was accomplished despite the contrast of full blasting in the Fox theatre, St. Louis, directly previous. Customers are evidently aware of the Davis rep built up by Waring associations and screen work, and biz in the Grill was not bad, especially considering Good Friday.

With an instrumentation of 16 band registers with fullness that isn't usual in this room, and there is little in the way of dance music that this outfit couldn't furnish. Theatre work stocks it with some unusual arrangements and a variety of novelties and tricks that round out its presentation. These arrangements are the work of Nick Harper, violinist, and John Zaumeyer, saxist. Davis has had this crew under his wing less than a year, and end of their current touring will be in Hollywood, where brace of films are on the production schedule at Columbia.

Besides his own work on torrid trumpet and snappery vocals the applecheeked leader carries full force of singers headed by Julie Sherwin. She works her deep throat on the more modern ballads and rounds out a featured vocal quintet. Joe Martin puts down his fiddle for tuning up on lyric tenor vocals and Earl Randall comes out of the brass section for baritoning. Personnel also lists Rip Crawley, Bill Lahey and Floyd Godbey in reeds, Art Davis and Ulie Baker, besides Johnny Davis on trumpets; Jimmy Burton and Herb Harper, trombones; Jimmy Livingston, piano; Arlen Dupree, drums; Norman Selig, string bass; Tony Dee, Martin and Harper on violins.

Some 12 years ago Davis played trumpet on this same bandstand as a brass member of Jimmy Joy's troupe, but this time he's out in front. Crew is set for a week's vaude appearance at the Tower, following a fortnight here in the Grill. *Quin.*

FRANKIE MASTERS

And His Orchestra

Featuring

PHYLLIS MYLES, THE SWINGMASTERS

LOU HURST, THE MASTER'S VOICES

NOW IN 43rd WEEK

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HOTEL TAFT

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DOLORES

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GOODBYE NOW

WE'RE IN THE ARMY NOW

FOR WANT OF A STAR

MY HEART AT THY SWEET VOICE

Personal Management

MICHAUD & PEPPE

730 Fifth Avenue New York

Dir.: MUSIC CORPORATION OF AMERICA

Madison Square

Continued from page 37

possibilities as the second band with Goodman at the Garden.

Jimmy Dorsey's Slant

Thus far MCA appears to be the only band agent cooperating with the Garden's plan. It's known that Jimmy Dorsey was approached last week through General Amus. (Tommy Rockwell) to go in with Goodman for the opening two weeks, but Dorsey turned it down politely by asking $25,000 for two weeks. His top salary currently at the Strand is $8,500, scaling down $500 per week for the duration of his run.

MCA has already had at least one serious run-in each with Paramount and Warner Bros., the latter last summer barring for a short time all MCA bands from its theatres when the agency allegedly stimulated competition and then sold away Orrin Tucker's crew to the opposition Paramount and Horace Heidt to Loew's State.

This is not the first time that Paramount and WB have taken a stance against outside band competition. It appeared for a time last summer that both circuits would clamp down on the Dancing Campus at the N. Y. World's Fair, but they were cooled off when it was pointed out that the Fair's gate tax of 50c, plus the 25c admission into the Campus, precluded the possibilities that potential theatre patrons would be wooed out to the Flushing Meadows strictly by the orchestras.

Goodman's Far Force-Out

Benny Goodman band, unable to get release from a string of one-nighters for which it previously been booked, will be replaced at the Paramount theatre, New York, for a fourth week of 'Road to Zanzibar' by Harry James. Latter band goes in next Wednesday (30) and is to be followed May 7 by Alvino Rey and the King Sisters.

James will be doubling from the Lincoln hotel, N. Y., where he opens for three months Friday (25).

Kay Kyser

Continued from page 39

did it. Drawled Kay, 'We don't want any of our old friends to think that we've gone high hat.' That gesture cost Kyser and the band few thousand bucks.

The kids, naturally, are Kyser's first concern. He values their opinions and he'd rather miss a date than disappoint a writer for a college or high school paper. It's also fatal, Kyser believes, to cross up the autograph hounds.

'When they crowd up to the stand or at the stage door for my autograph I try never to brush them off. At a dance I tell them that I'll sign their pads after intermission. Sometimes I'm kept off the stand much too long to suit the dancers but I told those kids I would give them my autograph and that's one promise I wouldn't go back on.

'One of the kids at a dance emphasized to me the importance of playing square with them. When I begged off with 'I'll autograph after intermission,' I was mildly razzed with 'oh, yeh, that's what so-and-so told us when he was here and he didn't show up. We don't like him.' They're not going to say that about me. Those kids are my public.'

Ever the showman, Kyser never lets escape the slightest detail to diffuse the crowd with his friendliness. On a jam-packed dance floor a slip of a girl was thrown and trampled. Kay rushed down from the stand and lifted her out of the surging mob to the stand. He let her sit by him while her wound was being dressed and she smiled through it all. That crowd gave Kyser the greatest ovation he ever drew.

BRITAIN'S POST-WAR TELE THOUGHTS

British music publishers, with an eye to the future, and expecting that things in their homeland will soon resume their normal gait, have asked American publishers to clarify their position on television as far as foreign rights concerned. The issue will be presented to the board of directors of the Music Publishers Protective Association when it next meets.

The British pubs have discovered that their contracts as agents for American music men do not include television rights and they feel that some provision should be made for such rights. English television had achieved marked development until the outbreak of the war caused the British Broadcasting Co. to drop its experimental and regular broadcasts.

Woody Herman and Tommy Dorsey hooked up to play Ivy Ball of U. of Pennsylvania. Hop scheduled for May 16 at Benjamin Franklin hotel, Philadelphia.

★★★★★★

"HERE'S THAT BAND AGAIN!"

DICK JURGENS

AND HIS ORCHESTRA

★

THE FAVORITE OF MILLIONS FROM COAST-TO-COAST

★

SIX YEARS OF SOLID AIR TIME—WGN-MBS-NBC

ON TOUR—BEGINNING

April 14—Appleton, Wis.
April 15—Rockford, Ill.
April 16—Decatur, Ill.
April 17—Sheboygan, Wis.
April 18—Milwaukee, Wis.
Apr. 19-20—Chase Hotel, St. Louis.
April 21—Collinsville, Ill.
Apr. 22-28—Chase Hotel, St. Louis, Mo.
April 29—Quincy, Ill.
April 30—Racine, Wis.—Theatre.
May 1—Green Bay, Wis.—Theatre.
May 2—South Bend, Ind.
May 3—Coloma, Mich.
May 4—Waukegan, Ill.
May 5-6—Madison, Wis.—Theatre.
May 7—Manitowoc, Wis.—Theatre
May 8—Enroute.
May 9-15—Indianapolis, Ind.—Lyric Theatre.
May 16-22—St. Louis, Mo. — Fox Theatre.
May 23-29—Chicago—Chicago Theatre.
May 30-June 5 — Milwaukee, Wis. Riverside Theatre.
June 6-14—One nighters to Calif.
June 15-July 15—Catalina Island, Cal.—Casino.
July 15-27—One nighters to Denver.
July 28-August 7—Denver—Lakeside.
August 8-14—One nighters to Chicago.
August 15-Dec. 1 — Chicago, Ill.—Aragon Ballroom.

★

BEST SELLERS ON OKEH RECORDS

OUR THANKS TO MUSIC CORPORATION OF AMERICA FOR A SWELL TOUR

The Art of Dance Band Booking

The Experience of New York City

(This is the first in a contemplated series of special articles either by VARIETY staffmen, as with this first example, or by outsiders. The general purpose of the series is to see the whole problem of booking orchestras in realistic boxoffice focus. These articles will consider popularities and 'fan angles,' but only in relation to the business of selling dance music at a profit. Bookers and promoters as well as leaders, publishers, phonograph recorders and managers are invited to comment as to how this proposed series may be extended or made more useful to the orchestra industry.—Ed.)

New York City does not determine the musical taste of the nation. Broadcasters tell you that in many sections people actively resent New York dance style and arrangements. Nevertheless New York is the center of the band booking, of important publicity, of the big time. That can't be denied. Running a territorial band may be something else. An important something else, unique unto itself. Still the ballyhoo, the doubling, the prestige, the radio contracts and the glamour of Manhattan remain. So it's logical that any series on the art of booking dance orchestras begins with some comment on how it's done in the environs of Times Square.

Vagaries of location, clientele and even weather play an important part in one of the last remaining phases of the amusement industry where personal judgment rather than standardization or statistics is the factor upon which operation rests.

The smart hotel band buyer tries to get bands on their way up, bands with something of a rep, of course, but not necessarily established among the leaders. New York hotels have alma matered some of the biggest name bands of record, for these are the spots where the stamp of popular approval gives a promising band the diploma which definitely shoots it into the big league.

IMPORTANT FOR PRESTIGE

Nearly every band in the country wants to play the New York hotels if only for the exploitation buildup and prestige. And the established bands need the hotels as a resting spot, between hideout bookings, so they will not drop out of important people's sight.

Paradoxically (to an outsider), big New York hostelries get topnotch bands cheaply. Virtually all of them are available at scale. The very best names, riding the crest of popularity, command fees only slightly higher than scale. Sometimes bands are paid scale plus 50% of the covers above $1,500 to $2,000.

Through the dance rooms of Manhattan hotels can be traced the cycles and individual ups and downs of virtually every dance band that ever hit the limelight. In the pre-prohibition era there were virtually no big name bands in the sense they are spoken of today. Bands then served only to accompany stars and specialties; were never featured. There were only brass bands and the waltz, though a Negro jazz band gave a concert performance at Carnegie Hall in 1912.

REMEMBER PROHIBITION?

Prohibition forced bands to play in cramped quarters and resulted in development of an extemporaneous style of jazz. (Some jazzmen became 'reefers' and drunks due to demoralizing working conditions, long hours and a rough clientele.)

Radio developed many modern name bands—Lopez, Lombardo, Vallee, Osborne and others. Phonograph records began to be important to bands in 1934-35 and the Dorseys, Goodman, Shaw, Miller, James have all been wax-hypoed. Many present greats are the same jazzmen of the 1920-34 era who had been hibernating in the interim in orchestra pits, working as side men in bands and in radio studios.

The big bands, spotted in large rooms with liquor on the tables, were developed following prohibition. As novelty of floor shows and open drinking wore off, competition killed the high cover spots along Broadway. Covers gave way to the minimum and then the location charges. The hotel band as a feature attraction followed.

The advent of the jitterbug is analyzed in band circles as nothing more than a dramatization of the fact that exciting music had come back. The jits built the bonfires, danced in the theatre aisles and went generally berserk in a fashion that provided countless thousands of columns of material for feature stories.

But the answer to band popularity was always the same—basic tastes never varied; talent, solid musicianship, regardless of peculiarities of style, were and are the factors that determine popularity.

AGE LEVEL AT N. Y.'S PENN

In Manhattan almost every hotel has band problems accentuated by location and transitory clientele. At the Cafe Rouge, Pennsylvania Hotel, no type of entertainment except band vocals is used. Some of the best floor entertainers have been tried here with disastrous results. It's strictly a kid audience that's on its toes all night and no rest is needed or wanted. Average age of dance-room patrons at a hotel such as the Pennsylvania has dropped from 40 to 18-21. The average check is estimated around $5 a couple. As a result the comparatively conservative band—Vallee, Olsen, Lopez—formerly in vogue at the Pennsylvania is no longer suitable for this spot. In addition the socialite mob that frequented the Broadway hotel dance rooms has turned towards the East Side hostelries. The Penn has, in recent years, therefore been steering clear of what are designated as 'Broadway' bands. The college campus now determines band policy at the Penn.

Yet Rudy Vallee in his time hung up the biggest gross ever registered there. Most bands playing the Penn usually draw more in covers than they are paid and the Cafe Rouge shows a profit on operation. Figuring on this 18-21-year-old audience, Gene Krupa is being brought into the Cafe Rouge to make his New York hotel debut on April 21.

LOMBARDO THE PERENNIAL

Mutual benefits resulting from the band-hotel association are perhaps best illustrated at the Roosevelt. Just as Ben Bernie and later Guy Lombardo were bolstered by their hookup with the Roosevelt Grill, so the Grill became tagged with the names of those two bands. Lombardo is now in his 10th season at the Grill, probably the longest such connection on record. Hotel questionnaires filled out by patrons indicate that a great many of the Roosevelt customers come to stay because they get Lombardo in the Grill. Hotel men acknowledge that while they have built bands, some orchestras have helped build hotels.

Like the Penn the Roosevelt presents no entertainers with the band but for a different reason—it interferes with leisurely dining. The Grill has capacity of about 400 and sells covers at $1 weekdays and $1.50 for Saturdays and holidays. Individual tabs run quite high. Average age of patrons frequenting the Roosevelt is in the neighborhood of 40-42. (Lombardo, who has been playing the Grill since September will continue through April and wind up there May 15.) Among other bands that have found acceptance with the 40-45-year-old trade are Orrin Tucker and Wayne King.

WHITEMAN'S 1932 TAKE

Bowman Room at the Biltmore, seating capacity about 350, is another sweet music room, with $1 cover charge weekdays and $1.50 Saturdays and holidays. Highest figure ever paid for a band at the Biltmore went to Paul Whiteman in 1932 when, legend tells, the leader drew $180,000. Whiteman was also the biggest grosser the Biltmore ever booked. Biltmore now spends about $160,000 annually for bands, including cost of the house orch which is maintained throughout the year. Biltmore draws the older mob, over 40-year average, and individual checks run over $4.

FOR BOTH YOUNG AND OLD

Hotel New Yorker and the Astor require bands that can easily adapt themselves to a change of pace since both aim to draw middle-aged as well as the young crowd. Swing bands opening early in the season at the Astor will change their style and sweeten up until the older folks start leaving town. They open up again and get hot for the young summer trade.

About two years ago the Hotel New Yorker tried to lure the socialite mob back to the west side with Paul Whiteman but the East Side won.

Terrace Room, at the New Yorker, with about 400 capacity, has a 75c weekly cover and $1.50 for Saturdays. Some 56 bands have played the hotel since it opened, among them Jimmy Dorsey, Tommy Dorsey, Henry Busse, Jan Garber, Al Donahue, Glen Gray, Ted Fiorito, Ozzie Nelson, Kay Kyser, Horace Heidt and Woody Herman.

At both Astor and New Yorker the versatile band is essential.

Average age of dance-room patrons at these two hotels is within the 20-28 category. Rudy Vallee was one of the biggest grossers ever booked into the Astor, and last year Bob Christenberry would have booked him in again except for the fact that Vallee had Coast and radio commitments. Astor Roof has a capacity of about 800 with 75c cover charge week days and $1 holidays. Average individual check at Astor and New Yorker runs from $2.50 to $3.

Amount of coin spent on bands and entertainment in New York hotels runs into astronomical figures. Six of the leading hotels alone spend at the rate of approximately $1,000,000 a year for dance bands and talent. Hotel New Yorker spends about $200,000 annually on dance-room music and talent, with about two-thirds of this amount going to the bands. Some years the Astor Hotel management buys as much as $250,000 worth of bands and entertainment. This figure, however, includes music bought for functions taking place in the hotel. On one night at the Astor there were seven name bands playing in various rooms, including Johnny Green, Eddy Duchin, Guy Lombardo, Tommy Dorsey and Rudy Vallee. Floor entertainers are strong at both the Astor and the New Yorker.

With hotels catering to the younger element location is important as many hotel rooms have been placed on restricted list by private school heads. While there may be nothing objectionable about dance rooms which have been placed out of bounds for the high school-college contingent, the ban is on where rooms are close to some undesirable spot in the immediate vicinity.

Culturally Significant Jive in the Museum Of Modern Art, N. Y.

New personal management agency to handle talent of the 'pure swing' variety solely for concert bookings has been set up in New York by Louise Crane, 26-year-old member of the Crane paper manufacturing family. Femme, who acquired an enthusiasm in niteries for the culturally significant jive feels there's a market for this type music among people who won't patronize the remote early morning spots where it prevails.

Miss Crane experimented with the idea in a series of concerts in Pittsfield, Mass., and Hartford last fall. Success there has led her to arrange a series of 'demonstration' programs at the Museum of Modern Art, N. Y. Museum will be the nominal sponsor, with the concerts representing a switch in policy on its part. This is the first time it has ever offered musical sessions except as an adjunct of an art exhibit.

Admish will be $1.50 per concert or $7.50 for the series of six. With the auditorium seating only 500, it offers little chance of profit. Museum and a 'friend' of the museum' are underwriting possible losses. Initial concert, with all Negro performers, will be held next Wednesday (30). Heard will be John Kirby's orch, The Sophistichords (three boys, and two girls in vocalizations of opera in swing) and Herman Chittison, pianist recently back from Europe.

Except for the last concert, June 4, which reverts to the Harlem swing motif, the others will be variations. Second is 'Four Saints in Three Acts,' opera by New York Herald Tribune music critic Virgil Thomson and Gertrude Stein, with same cast as when originally presented on Broadway in 1933. Third session will be the Spanish equivalent to American swing, with flamenco singers, dancers and Spanish bagpipers.

Concert set for May 21 will star a colored evangelist, the Rev. Utah Smith, who brings his flock to salvation via swing. He'll be backed by a flock of quartets from various Negro churches in Brooklyn. Fifth program comprises South American swing, with Elsie Houston (a Brazilian despite the name) in top spot.

Les Brown orch renewed at Mike Todd's Theatre Restaurant, Chicago, until May 24.

★ THE BAND THAT FIRST RECORDED 'INTERMEZZO' —IN— FOX TROT TEMPO ★

Direction

CLYDE LUCAS AND THE CALIFORNIA DONS

THE ORCHESTRA FEATURING

SEVEN SINGING VIOLINS

•

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MUSIC CORP. OF AMERICA

JOE DAVIS PRESENTS TWO "NOCTURNAL" SONG HITS

NIGHTY-NIGHT

FOX-TROT BALLAD BY LESLIE BEACON

BLUEBIRD	Record by	ALVINO REY
VICTOR	Record by	BARRY WOOD
DECCA	Record by	BOBBY BYRNE

IN THE HUSH OF THE NIGHT

ADAPTED BY LESLIE BEACON FROM 'SHEHERAZADE' BY KORSAKOFF

DECCA	Record by	JIMMY DORSEY
COLUMBIA	Record by	RAYMOND SCOTT
BLUEBIRD	Record by	ART KASSEL
OKEH	Record by	JACK LEONARD
OKEH	Record by	FRANKIE MASTERS

BEACON MUSIC CO. (JOE DAVIS, Owner) 1619 BROADWAY, NEW YORK CITY

On the Upbeat

Dorothy Porter, formerly with Clyde Lucas, new vocalist with Joe Frasetto's band at WIP, Philly.

Bob Chester booked to open dance season at Kennywood Park, Pittsburgh, May 16. He comes in for 10-day stay.

Herbert Fritschie band back into New Penn, Pittsburgh, for third engagement there this season, replacing Joe Mowry outfit.

Art Sable opened Monday (21) at Balconades, Pittsburgh, for four weeks, succeeding Phil Allwes outfit, which is slated for another stand there late in May.

Eddie Ufer and his five-man combination will start their sixth consecutive summer at Toledo Beach, on Lake Erie, on Decoration Day, May 30.

Arturo (and his Gay Caballeros) now at the Commodore Perry hotel, Toledo, O.

One-night engagements at the Cocoanut Grove Ballroom, Toledo: Bill Bardo, April 27; Will Osborne, May 4; and Johnny McGee, May 18.

Gene Austin's orch to be managed by Albert Zugsmith. Goes to Muehlebach hotel, Kansas City, for two weeks beginning May 9, followed by a week at Tower theatre there, set by Weems, Inc.

Honey Haynes, femme orch pilot, joins Star-Spangled Revue now touring army camps, to alternate in leading Johnny Hamp's orch.

Jack Denny, booked at Village Barn, N. Y., will play month of June at Roosevelt hotel, Jacksonville, Fla.

Henry Jerome renewed indefinitely Childs' Paramount restaurant, N. Y., airing over Mutual.

Andre Paris' electrical orch booked for the Blue Diamond at Newark, May 12.

Red Nichols plays a fast return engagement tonight (23) at Totem Pole Ballroom, Auburndale, Mass., due to being a good draw on Good Friday weekend (11-12).

Bobby Byrne will play Totem Pole Ballroom, Auburndale, Mass., immediately following his four-week engagement at Meadowbrook, Cedar Grove, N. J. In addition, several one-nighters have been booked for the band in June throughout New England by Ray Galvin's Eastern Orchestra Service.

Mike Riley set for month of June at Henry Grady hotel, Atlanta.

Joe Bruno, sax player with Charles Hector's WEEI (Boston) studio band, has been claimed by Army and replaced by Aaron Kelzick.

Penny Banks, formerly 'Penny Parker' with Vincent Lopez and Joe Reichman, replaced Linda Keene with Red Nichols band currently at Raymor Ballroom, Boston. Miss Keene returned to New York to rest in New York, recuperating from serious case of laryngitis.

Billy Thomson band current at Plantation, Niagara Falls, N. Y.

Tiny Bradshaw orch set for indefinite engagement at Club Lincoln, Columbus (O.) new deluxe black and tan nitery.

Eddy Rogers orch opens Monday (28) in Ionian Room of Deshler Wallick hotel, Columbus, for limited run. Replaces Cecil Golly

Xavier Cugat shifts from the Waldorf-Astoria's Sert Room into the Starlight Roof May 14 with Miguelito Valdez, Lina Romay and Dean Murphy.

Joe Glaser's prize-winning champ Boston terrier dog called Bannion's Hellzapoppin, winning blue ribbons.

Ralph Prieur orch into Colvin Gables outside Buffalo.

Glenn Garry booking at O'Henry Perk, Chicago, April 23, has been picked up for six additional weeks at same spot.

Abe Lyman will be the last band into the Flatbush theatre, Brooklyn, this season. Down for May 1-4; theatre closes one day and opens May 6 with road show of legit 'Little Foxes.'

Eddy Duchin cutting second album within eight months for Columbia Records. He's doing eight George Gershwin sides, including 'Embraceable You,' 'S'Wonderful,' 'Someone to Watch Over Me,' 'Somebody Loves Me,' 'They Can't Take That Away from Me,' 'Love Walked In,' 'Man I Love,' 'Summertime.'

Fletcher Henderson band signed for one year to record for Columbia 50c label.

Al Donahue and Andrews Sisters coupled for four week stay at Palladium, Hollywood, opening May 23. Woody Herman goes in July 18 for six weeks.

Red Norvo tees off Enna Jettick Park, Auburn, N. Y., season, going in for nine days May 24. Johnny Messner is down for June 2-8; George Hall, 9-15; Bunny Berigan, 16-22.

Red Allen combo recording for Okeh records. Made first date last week. Crew is at Cafe Society downtown.

Bud Freeman augmenting from seven pieces to 10 plus a girl singer. Signed to Weems, Inc., Chicago agency.

Glenn Miller plays first date on return from Coast at Chicago, theatre, Chicago, week June 13.

Linda Keene taking vocalist spot with Charlie Barnet.

Gene Autry album of Okeh records is first book of 35c platters to be issued by Columbia Records.

Willie Moore, Jr., now arranging for Benny Goodman place of Fletcher Henderson, busy with own band.

Ray Scott cut first attempt at waltz tempo last week, making 'Band Played On.'

Potomac River Boatline reopens May 27 with Bunny Berigan band. River boats operate with name bands all summer.

Eddie Bradd continues at Seaside beachfrontery, Atlantic City, indefinitely.

Benny Goodman definitely will fulfill four weeks at Meadowbrook, Cedar Grove, N. J., opening Sept. 16.

Elliot Hoyt and eight piece orchestra will play at the Cocoanut Grove, Toledo, during the summer season, switching from the Trianon Ballroom on May 2, when the Cocoanut Grove will be open Wednesday, Friday, Saturday, and Sunday nights only.

Howard Leroy supplanted the Checkerboard Band at the Cascades Room, Hotel Ohio, Youngstown, April 21, coming from Hotel Miami, Dayton.

Senate May Pass World Copyright Pact Because Of 'Secret U. S. Needs'

Trade attendees at the hearing of the proposed International Copyright Convention before a Senate committee in Washington last week came away with the impression that the bill on its merits hasn't a chance of passage but if the State Department can convince the senators it needs this instrument for reasons it can't publicly disclose the outcome may be entirely different. The music, motion picture, publishing and other industries were united in their opposition to the measure.

Another impression carried away by trade attendees was that the Shotwell Bill, which was under such discussion last week, may prove the enabling legislation which would be required to implement the convention in so far as the U. S. copyright law is concerned. Suspicion for that sort of a tieup is based on the circumstance that the strongest advocate for the international convention at the hearing was Dr. Waldo Leland as representative for the American Committee for Pan-American Intellectual Cooperation. It was this same committee that sponsored the Shotwell Bill.

Network Plugs, 8 A.M. to 1 A.M.

Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (April 14-20). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. [Dropped for some months, persistent trade demand prompted resumption of the plug's breakdown even though ASCAP tunes obviously can't be logged.]

TITLE	PUBLISHER	GRAND TOTAL
Amapola	Marks	30
It All Comes Back to Me Now	BMI	29
Walkin' by the River	BMI	28
Maria Elena	Southern	26
Do I Worry?	Melody Lane	25
High on a Windy Hill	BMI	25
Two Hearts That Pass in the Night	Marks	24
There'll Be Some Changes Made	Marks	22
Things I Love	Campbell	21
With a Twist of the Wrist	BMI	21
You Walk By	BMI	19
G'bye Now	BMI	18
South of North Carolina	Porgie	18
Wise Old Owl	BMI	18
Number 10 Lullaby Lane	Warren	17
Oh, Look at Me Now	Embassy	17
Georgia on My Mind	Southern	17
I Hear Rhapsody	BMI	16
Because of You	BMI	15
Let's Get Away from It All	Embassy	15
Time and Time Again	London	15
My Sister and I	BMI	14
Yours	Marks	14
In the Hush of the Night	Beacon	13
Perfidia	Southern	13
Song of the Islands	Marks	13
Frenesi	Southern	12
Rockin' Chair	Southern	12
I Do, Do You?	Stevens	11
Keep an Eye on Your Heart	BMI	11
So You're the One	BMI	11
Let's Dream This One Out	BMI	10
Play Fiddle Play	Marks	10

Music Notes

Arthur Schwartz and Al Dubin are writing the songs for 'Navy Blues' at Warners.

Victor Young signed by Howard Hughes to do the musical score for 'The Outlaw.'

Eddie Cherkose and Jules Styne clefting six ditties for 'Puddin'head' at Republic.

Paul Sawtell draws the scoring assignment on 'Hurry, Charlie, Hurry,' at RKO.

Bill Walters and Howard Steiner clefted 'Don't Kid Yourself,' to be sung in 'Redhead' at Monogram.

Frank Loesser and Harry Barris are writing the tunes for 'Henry for President' at Paramount.

Bronislau Kaper has been assigned to do the musical score for 'Barnacle Bill' at Metro.

Jacob Gimpel recorded a special piano concerto written by Dr. Miklos Rozza for Alexander Korda's 'Illusions.'

Fortunato Bonanovo sings two of his own compositions in 'Blood and Sand,' at 20th-Fox. Songs are 'Spanish Gypsy' and 'Flamenco.'

Frank Loesser and Burton Lane whittled a song, 'Don't Cry, Little Cloud,' to be sung in 'World Premiere' at Paramount.

Phil Ohman and Foster Carling wrote 'The Mocambo,' to be published in English, Spanish and Portuguese by Mills.

Campbell-Connelly has obtained the British rights to 'Who Am I?' and Morton Gould's 'Pavanne' from Mills Music, Inc.

Drops Pix Song Suit

Suit of Robert Brooker Wyatt, songwriter, against 20th-Century-Fox, Harry Revel, Mack Gordon, and Leo Feist, Inc., was discontinued last week in N. Y. federal court. Action claimed plagiarism of plaintiff's song, 'In a Bassinet,' written in 1934, in 'This May Be the Night,' by Gordon and Revel, and used in 20th-Fox's 'My Lucky Star.'

An accounting of profits, injunction and damages had been asked against the picture.

Music War Sees Rise to 10 Per Mo. Of Would-Be Pubs

Albany, April 22.

Since the split between ASCAP and the major broadcasting interests Jan. 1 there has been an average of 10 applications a month filed with the Secretary of State for charters to conduct music publishing businesses in New York. During 1940, the average petitions of such nature was two a month.

One that came through the mill last week was Songs and Music, Inc., with Seymour L. Weinberger, of the Bronx, named as a director and Benjamin W. Winston, of New York, the filing attorney. There's an old established firm known as Words and Music, Inc., which is owned by Fred Waring and managed by Johnny O'Connor.

A ROMANTIC GUY, I
Sensational New Rhythm Tune
featured by
LUCKY STRIKE HIT PARADE
FRED WARING
GUY LOMBARDO
LANNY ROSS
FRANKIE MASTERS and others

THE NIGHT WE MET IN HONOMU
Lilting Hawaiian Love Song
featured by
KATE SMITH
KENNY BAKER
GUY LOMBARDO
RAY KINNEY
and others

SOMEWHERE IN ENGLAND
New Song-Hit From England
WRITE or PHONE
NATIONWIDE SONGS, Inc.
366 Madison Ave. New York
Phone VAn. 6-0567

The World's Greatest Vibraharpist
LIONEL HAMPTON
And His 16 Men of Music
NOW 4th MONTH
New Grand Terrace
Chicago
Broadcasting Nightly
WBBM—12:30-1—C.S.T.
VICTOR RECORDS
Personal Management
JOE GLASER, Inc.
30 Rockefeller Plaza, New York
Circle 7-0882

The Hilarious New Comedy Song
A Natural Get-Together Song With Lyrics that Pack a Wallop. There's a Laugh in Every Line.
"BLESS 'EM ALL"
Sensational Hit from England!
Plenty of Extra "Punchy" Choruses. The Favorite Going Song With the Boys in All Branches of the U. S. Service.
Published by SAM FOX PUBLISHING CO. • RCA Building, Radio City, New York • CLEVELAND CHICAGO LOS ANGELES

15 Best Sheet Music Sellers

(Week ending April 19, 1941)

Amapola	Marks
Walkin' by the River	BMI
Number 10 Lullaby Lane	Warren
Intermezzo	Schuberth
Wise Old Owl	BMI
Oh Look at Me Now	Embassy
My Sister and I	BMI
*Dolores ('Las Vegas Nights')	Paramount
I'll Be With You in Apple Blossom Time	Broadway
Do I Worry	Mel. Lane
G'bye Now	BMI
I Understand	Feist
There'll Be Some Changes Made	Marks
Things I Love	Campbell

*Filmusical.

CBS Seeks Amended Charges In Songwriters Suit Chargng Radio 'Conspiracy' to Damage Interests

CBS, of the defendants, will seek Friday (25) in the N. Y. supreme court to compel the service of an amended complaint by 14 songwriters who have brought suit for $1,217,500 damages as the result of alleged unlawful acts committed just prior to the break between ASCAP and the major broadcasting interests Jan. 1. The writers, all of whom except one are affiliated with ASCAP, charge the National Association of Broadcasters, CBS, NBC and Broadcast Music, Inc., and their officers of violating the N. Y. state anti-trust laws.

The action marks the first one involving heavy damages to have been inspired by the ASCAP-radio fight. The line of attack implied by the complaint is one that ASCAP publishers have themselves considered taking but, it is understood, they have been dissuaded from going through with it by ASCAP counsel on the ground that such tactics would only serve to complicate any future settlement talks with radio.

The Complaints

The writers are suing for something that allegedly happened while a contract between ASCAP and the defendants was still in force. The writers charge that the defendants did not wait until this contract had expired before conspiring to deprive them of their livelihoods, destroy the value of works created with this contract in mind and to force composers to sell their songs at a low and unfair price. The complaint further charges that the defendants:

1. Proposed a plan among themselves to destroy ASCAP.

2. Through threats and intimidation prevented radio stations from entering licensing agreements with ASCAP.

3. By this action violated the anti-trust laws.

4. Formed BMI for the purpose of furthering the conspiracy.

5. Required radio stations to play BMI music.

6. Required radio stations to buy BMI stock.

7. Threatened the withdrawal of their network programs from affiliated stations if these stations failed to cooperate.

8. Required orchestras and sponsors to play minimum of BMI songs.

9. Coerced orchestra leaders and hotels into refusing to play ASCAP numbers.

10. Made false and misleading statements about ASCAP.

'Interests Damaged'

The writers state in their complaint that as a result of the foregoing acts their earning capacity and prestige were seriously impaired and the damages each asks ranges from $50,000 to $100,000. The suing writers are Allan Flynn, Ira Schuster, Paul Cunningham, Nelson Cocane, Sammy Mysels, Ernie Burnett, Al Lewis, Vincent Rose, Larry Stock, Jean Schwartz, Stanley Adams, Guy Wood, George Whiting and Frank Madden. The non-ASCAP writer is Madden.

Also named as defendants are Neville Miller, NAB prez; Niles Trammel, NBC prez; Mark Woods, v.p.; Edward Klauber, CBS executive v.p.; John Elmer, WCBM, Baltimore; Walter Damm, WTMJ, Milwaukee; John Shepard, 3rd, Yankee Network; Paul Morency, WTIC, Hartford; Theodore Streibert, WOR, Newark; Sidney M. Kaye, BMI v.p. and general counsel; and Merritt E. Tompkins, BMI general manager. Most of those in this group are also BMI directors.

British Best Sellers

(For Week Ending March 22)

We Three	Wood
King in London	Dash
Only Forever	C-C
Last Time Saw Paris	Chappell
Down Every Street	Cinephonic
Bless 'Em All	Prowse
Weep No More	Wright
Sergeant Major	Cinephonic
Down Argentina Way	Sun

Labor Issue In Meditation Phase on Coast

Hollywood, April 22.

Both factions in the strike at Columbia Records by the United Electrical Radio and Machine Workers of America retired today (Tuesday) to deliberate on a compromise proposal of Edward Fitzgerald, Federal Conciliator, submitted at Monday's (21) session. Fitzgerald indicated a compromise settlement offered by Columbia would not compose the difficulties and f.r and reasonable wage increases would be five to 10 cents per hour with a 65-cent minimum.

Disc firm offered 65 cents hourly and increased 1.7 cents per hour which got fast turndown by union officials. Fitzgerald also proposed six paid holidays yearly against none currently. The new contract proffered by Columbia would scrap seniority standing which has been accruing for the past two years and departmental seniority covering employee transfers would be eliminated.

Seniority ratings would be at the discretion of company officials who would also act on all promotion.

William Elconin, United International field orgenizer, characterized the offer as 'complete proof that the company has no other desire than to smash organized labor in its plants and all legal proceedings for settlement of labor disputes being ignored.'

Ray Thomas, distributor of Columbia's platters here, is said to have entered into an agreement to refuse shipments from Columbia's Bridgeport plant to provision dealers in this territory if picketing of Thomas' company is withdrawn.

Contending groups will meet again Wednesday with Fitzgerald to report on his proposal.

Columbia bought seven songs for 'Betty Co-Ed.' Ditties are 'Hold Your Heart,' 'Zig Me, Baby, With a Gentle Zag,' 'Beat It Out' and 'Tap Happy,' by Eddie Cherkose and Jacques Press; 'Bon Bon' and 'When the Glee Club Sings,' by Charles Newman and Walter Samuels, and 'Where,' by Jacques Krakeur.

BLANKET—NOT PER PROGRAM—DEALS NOW SEEM PROBABLE BASIS FOR ASCAP

WHAT ABOUT IT?

Atlanta Daily Asks How Come No Music Settlement

Atlanta, April 22.

Demand for quick action on part of broadcasters has been voiced by editorial writer of Atlanta Constitution, who captioned his writings 'What of ASCAP Tunes?'

He wrote as follows:

'More than a month ago consent decrees governing the use of music on the air went into effect. ASCAP airs have not been returned to the air waves. The public was patient during the time in which ASCAP and the broadcasters waged their fight. Finally, the government stepped in and by two parallel decrees laid the groundwork for settlement of the issues. It then was up to the broadcasters and the music makers to adjust their relationship.

'It is no more than time that this should be accomplished and the ASCAP tunes brought back to the radio listening public. If it is not brought about quickly, the public has a right to expect that the government force a settlement. Few things wield a more potent, if intangible, effect on the average person than good music. That the best of modern tunes be kept from the public by inexcusable delay is not to be tolerated.

'ASCAP and groups representing the broadcasters of the country have held several meetings, and apparently the issue today is up to the broadcasters. They should act immediately or explain their position. The public wants the music now barred by the broadcasters and its patience is fast running low.'

SONG PLUGGERS' UNION NIXES JIMMY CAMPBELL

Contactmen's union has turned down the application of Jimmy Campbell for membership because of an American Federation of Labor rule which makes American citizenship or proved intent to become a citizen a requisite for entry into any AFL body.

Campbell is manager of Guy Lombardo's London Music Co.

ASCAP Into Portland, Me.

ASCAP has dropped its lawyer representation in the Maine and New Hampshire districts and will operate in these areas directly from an office in Portland.

The Portland setup will come under the supervision of ASCAP's Boston office, which has been directly operated for some time.

Mutual May Lead the Way—Weber Blasts Saboteurs —Affiliates of All Webs May Need 'Unselling' on Fancy Audit Systems

Miller Stays Pop

Robbins Music has changed plan about scrapping Miller Music, Inc., as a popular publishing house and, instead, is moving its quarters into the Robbins suite from whence Ben Gilbert will continue to administer Miller Music as heretofore.

Original intention was to focus all pop song material through the Feist and Robbins catalogs, leaving Miller to handle so-called 'standard' copyrights.

Court Sets Reorg For U. S. Record, 14% to Creditors

A plan of reorganization of the U. S. Record Corp., was approved Monday (21) by Judge Vincent L. Leibell in the N. Y. federal court, after a hearing, at which time no creditors objected to the offered terms. Plan provides for payment in full of administration expenses and allowances, taxes, wages, assumption of the two secured claims, and payment of 14% to unsecured creditors whose claims now total $49,588.

The plan is proposed by a group of officers and directors of the reorganizing company, which applied for the right to reorganize on September 5, 1940. The officers and directors will pay out approximately $35,000 for assets valued at $27,657.

Assets include $200 in cash, $6,245 in accounts receivable, with an estimated $4,000 being the final amount to be collected, as most of these claims are undergoing litigation at the moment, $9,600 for the 120,000 records, $12,000 for 1,348 musical recordings, mothers, masters and stampers, $1,000 for certain rights of the Scranton Record Manufacturing Co. dealing with masters, and $1,000 for furniture, fixtures, accessories, etc.

The 120,000 records are valued at 10 cents, each minus the two cents on packing o: shipping. Eli E. Oberstein, presently vice president, will be the only officer to receive anything out of the reorganization, getting $1,575 based on $100 weekly for services in the reorganization.

The court set May 23 as the date for a hearing at which time the two thirds consent of creditors must be filed, and at that time applications for allowances will also be filed.

Indications have already been given that if the Mutual Network does work out a deal with ASCAP it will be on a blanket fee basis and not according to a per program plan. The preference made itself evident at last Wednesday's meeting of the Mutual copyright committee in Chicago, but when the Mutual board of directors and stockholders meet in New York, Friday (25), to go over the terms of a licensing agreement ASCAP will be expected to submit a per program formula as well a detailed plan for a blanket contract. If the Mutual representation finds the terms agreeable it will call a meeting of the network's affiliates and recommend that its preferred licensing basis be accepted.

From the Columbia and NBC camps have come similar indications of a leaning toward a blanket fee arrangement, but before either can make any headway in that direction it must do an unselling job with its affiliates. The latter have been primed to the top on the idea of dealing with ASCAP, when that time comes, on only one basis, und that is payment solely for programs in which ASCAP music is used. These networks now find that such an arrangement would not only call for the setting up of a complicated bookkeeping system but that if it were adopted it might be put in the position of having to penalize advertisers that use music. If there's anything that the networks don't want to do is to pass the fee for music rights directly on to their clients. This situation will require lots of scouting by NBC and CBS among its affiliated stations before they can even sit down and talk agreement details with ASCAP.

Mutual's management last week took recognition of attempts being made within the broadcasting industry to sabotage the negotiations that the network has been conducting with ASCAP. Mutual stations received the following memorandum from Fred Weber, Mutual general manager:

'Pernicious stories circulated in publications and conversation prompt this letter. It is intended to explain the present position of Mutual stockholders relative to the copyright situation.

'All negotiations are being conducted in full recognition of station interest and in the intent to develop a practical plan for further public service. Stories intended to injure, obstruct or destroy such activity are bound to appear and we ask that you recognize that such reports are not intended for constructive purposes.

'When a plan is developed which seems practical to the Mutual committee composed of independent station operators, a Mutual stockholders meeting will be held. When such meeting produces further progress, a Mutual associated station meeting will be held for discussion of all aspects of the proposal.

'This committee is empowered only to negotiate a plan for network programs. However, the structure of Mutual is such that negotiations are being conducted by a committee of independent station operators fully realizing that the plan must accommodate itself to independent station operation on individual local and spot programs as well as network programs before it is submitted to stockholders and affiliates. You can appreciate that it is not possible to supply a running report of the negotiations.

'We know that we can depend on your confidence in the group's efforts in this matter.'

RCA Victor Won't Wax Warner Tunes; Film Co. Calls It Tieup Violation

Warner Bros. Picture Corp. and RCA Victor have become enmeshed in an argument over the latter's failure to record the scores of WB musicals about to be released. Victor's reluctance to cut the numbers has been due to the current tangle between ASCAP and the big broadcasting interests, preferring to lay off such tunes that aren't likely to get exploitation on the networks. The contention made by Warner is that this policy has expressly violated the exclusive exploitation tieup between the two companies and that if Victor won't cut the picture tunes the producer might turn to the Decca Record Co. for a substitute exploitation alliance. WB also made note of the circumstance that the company spends hundreds of thousands a year for RCA equipment.

The tieup between the two companies requires that whenever a phonograph record is shown in a Warner picture the label on it must be that of RCA Victor and in return for this exclusive right Victor puts on a merchandising window display for every Warner musical wherever it has distribution. Victor can't go through with the latter phase of the agreement if it doesn't turn out recordings of the new Warner Bros. scores.

One incident that burned Warners was the firm refusal of Victor to make a new recording of 'I Met a Million Dollar Baby in a Five and Ten Cent Store.' The producer has a picture tagged 'Million Dollar Baby' on its release schedule. Decca has had the tune recorded by Bing Crosby.

WB has a 25% interest in Decca.

Uke Now OK for Sound

Hollywood, April 22.

Musicians union officials have finally accepted the ukelele as musical instrument.

Cliff Edwards, who has been strumming one for 22 years, had to join the A.F.M. before getting permission to pluck the gut for Warners 'Flight Patrol.'

Billy Vine Charges Nitery Owners Abused, Heckled and Slugged Him

Whether nitery operators have the right to heckle and abuse performers they employ may be the crux of a decision presently being debated by the executive committee of the American Guild of Variety Artists. Case involves Danny and Kitty Davis, operators of the Airliner in Miami, who allegedly heckled and abused with profane language Billy Vine, m.c., son of Dave Vine. It's also contended by Vine, supported by an affidavit from Dr. Bernard L. Robbins, of Miami, who states that he witnessed the incident, that Kitty Davis slugged him with a left hook to the mouth.

Plus Vine's and the doctor's charges, AGVA also has an affidavit from specialty dancer Renee Rondell, who alleges that she was forced to kick back $15 weekly out of a $60 salary to Davis' secretary, named only as Rose. Miss Rondell claims she did this the first four weeks of her employment this past season, then received the full $60 of her contract for the last two weeks, and she is now asking AGVA to collect the $60 in kickbacks.

A letter from Emmett C. Choate, Miami attorney for the Davises, enters a blanket denial to all the charges. It's denied that Miss Rondell paid any kicksbacks, or that Vine was abused or struck. Choate, in fact, claims that Vine is the one who should be censured—for walking out on his contract in the middle of a show.

Repartee

According to Vine, the Davises always heckled him while he was working on the floor. At one show, Vine claims, Davis shouted to the audience:

'Get a look at that bum! He never had a pair of shoes before—I got them for him.'

This, Vine states, was only mild abuse compared to what followed the organization of the Airliner as an AGVA spot by Dixie Richmond, then AGVA's rep in Miami, with the help of Vine. The heckling by the nitery operators, according to Vine, finally resulted in making him ill, and on the night of March 26 he had to retire to his dressing room and send for a doctor.

In relation to that visit, Dr. Robbins' affidavit states that he had to push his way past the Davises to get to Vine's dressing room. There he found the performer in a state of nervous exhaustion. Kitty Davis then entered the room, the doctor claims, and abused Vine in very profane language (some of which the doctor quoted), and wound up her left and let it go into Vine's mouth.

Vine claims that the Davises offered him a $500 bribe if he would double-cross AGVA at the time Richmond first started organizing the spot. When this was refused, Vine states, the Davises one evening had Richmond arrested, and the organizer spent a couple of hours in the city jail, presumably on a disorderly conduct charge.

Songwriters Suing Marden for $5,000

An application to examine Ben Marden before trial will be argued tomorrow (Thursday) in N.Y. supreme court in connection with a suit by Bernard Maltin, Milton Drake and Harry Stride, songwriters, against Marden and Tony Shayne Productions, Inc. Suit seeks damages of $5,000 for breach of contract.

Plaintiffs claim that in May, 1936, Marden hired them to write music and lyrics for a floorshow at his Fort Lee, N.J., roadhouse. The songs were not to be used outside the cabaret, and plaintiffs were to retain all rights to them. It is claimed that Marden sold them and received over $10,000 for the rights, and that Shayne Productions also sold the songs.

Saranac Lake

By Happy Benway

Saranac Lake, April 22.

Joseph Vaughney, who ozoned here and in Denver for many years, just passed a civil service exam and is now skedded for a Federal job.

Joseph LaToy (LaToy Bros.) threw away a crutch and cane and is now doing landscaping in Southbridge, Mass.

Cecilia (Fritzy) Wright, former dancer and Rutland Heights ozoner, operating a dancing school in Revere, Mass.

Arthur Dion (Dion Troupe), who spent three years here, now manages his own newsstand in Boston.

Willard Dora, musician, is now working for Uncle Sam at Fort Benning, Georgia.

Henry (Hank') Hearn, who graduated from this Colony, is a film salesman for United Artists in Charlotte, N. C.

Nellie DeVere, who ozoned here after shuttering her bird act, is working in Philadelphia niteries.

Mannie Lowy making good as a music-librarian in Hollywood.

Eddie ('Four Carlton Boys') Ross, is doing O.K. as manager of an 8th Avenue grill in N.Y.C.

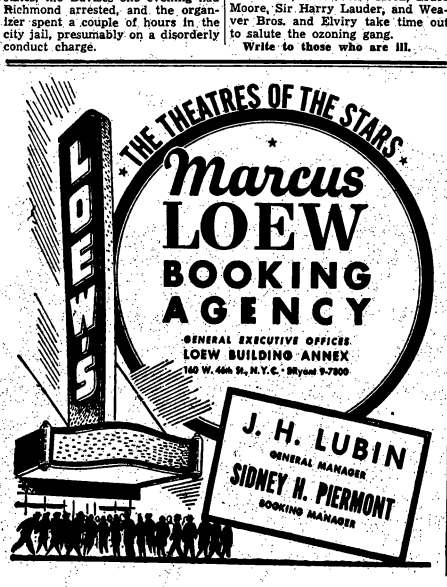
Chris Hagedorn, a 15-year ozoner, is doing fairly well in Bayshore, L. I.

Thanks to Arthur and Tootsie Holmes for greetings and things sent this Colony; ditto to Polly Jenkins and her Plowboys.

Carl Greaves, minstrel tenor years ago, and Percy Pimstein, night club operator, stopped off to entertain the gang.

Greatest aid towards the 'cure' is when folks like Walter Winchell, James Lee, J. H. ('Jeff') Keen, Grace Moore, Sir Harry Lauder, and Weaver Bros. and Elviry take time out to salute the ozoning gang.

Write to those who are ill.



Bannister Repeating N.Y. A.K. Filmery in N.J.

Harry Bannister, former legit actor and ex-husband of Ann Harding, will open a country replica of his 48th Street Music Hall, N. Y., where the beergarden policy of silent films with unique effects has been successful. It will be an outdoor spot on the New Jersey turnpike, about six miles east of Easton, Pa. Spot, which will be called 'Old Time Movies,' adjoins a stream. A small pond from which patrons may hook or net their favorite fish will be a feature.

Sid Lubi, whose piano and gadgets supply the sound effects for pictures at the Hall, remains there. Another story tickler is sought for the Jersey place.

2 NITERY DANCERS HELP CONVICT THUGS

Cleveland, April 22.

Testimony of Dorothy Barnes, of Peoria, and Micki Carlisle, of Minneapolis, two nitery dancers, was responsible for conviction of two jewel robbers, Howard Graves and Bernard Sidron, who were sentenced to 10 to 25 years in the Ohio pen last week. Both hoofers, part of the team of the Three Smart Girls, were brought back from the Club Diamond in Wheeling, W. Va., to testify against the men for the $15,000 jewel stickup of Howard Pilzer here March 5.

Girls related during court trial that they became acquainted with the two Detroit former convicts while dancing at the local Freddie's Cafe. They said the crooks promised them headline jobs in a Detroit nitery they planned to purchase 'depending upon a business deal they were pulling off the next day at 8:30 a.m.' Robbery took place exactly at that hour.

Testimony of several witnesses who identified Graves as the man who slugged Pilzer, judge F. J. Lausche ruled that the would-be nitery impresarios were guilty beyond a reasonable doubt.

Radio City's Tab!oid Grand Opera Prod.

Radio City Music Hall takes a fling at grand opera starting May 1 with a one-hour, condensed version of Puccini's 'Madame Butterfly.' The theatre presented the opera about six or seven years ago.

Cast will include three Butterflys, Anna Roselle and Clara Jacobo, both formerly of the Met, and Enza Gonzales. The tenors will be Jan Peerce and Mario Berini, and the baritone role of Sharpless will be sung by Earl Wrightson, 25-year old Baltimorean, and protege of Robert Weede.

Erno Rapee will conduct, and Leon Leonidoff will stage the opera, which will be presented in one continuous act with revolving scenery. Opera is booked for a three-week run, in conjunction with 'That Uncertain Feeling.'

New Act in Theatre

ALAN MOWBRAY
Talks
10 Mins.
Earle, Philly

The British screen actor is making his initial p.a., and although he apparently clicks with Philly audiences, which are suckers for a Hollywood name, he needs a little more than his little package of English gags and stories about film figures to rate top billing in the vaude field.

Mowbray's stint tees off with a three-minute clip of some of his various screen appearances. After the screen goes up he walks onstage and asks: 'Do I look the same?' and stands there waiting for applause. Next, he launches into a series of stories, some funny, others smacking of the British Isles. He has a nice personality and registers well with the women pewholders. *Shal.*

Shep Fields orchestra following stage date at State-Lake, Chicago, this week goes to N.Y. to record eight sides for Bluebird.

Understood tunes to be plattered are 'Hungarian Rhapsody No. 5,' 'Million Dollar Baby,' 'Marche Slav,' 'You're Blase,' 'Don't Blame Me,' 'Three-Quarter Boogie' and 'Mornin' on the Farm.'

Maxie Rosenbloom's Mugg Comedy Takes Edge Over Geo. White's Nitery

By ABEL GREEN

There are four spots in midtown Manhattan that feature big floor shows; the rest of Gotham's nitery divertissement is predicated on intime or name-draw appeal. Of the four, Billy Rose's Diamond Horseshoe with its nostalgic pattern is in a field by itself. The Hotel Park Central Roof's variety revue is more or less a vaude show, staged by Boots McKenna, and that has been standard, too, under Jack Waldron's emceeing. The other two are George White's Gay White Way and the perennial Leon & Eddie's. Both of these inducted new frolics last week, on Thursday and Friday, respec. The score favors L&E. Rose's and the P.C. have been previously reviewed.

White's second edition of his 'Midnight Scandals' is a disappointment. As the Gay White Way tag suggests, and as White's sponsorship should insure, the yen to recapture some of Broadway's faded glory is commendable, but somehow it doesn't come off.

In the case of Leon & Eddie's, producer Leon Enken has been hypoing his 52d street institution, especially because of the protracted illness of Eddie Davis, his partner, and thus it came to pass that Maxie Rosenbloom, at $1,250 a week for two weeks, has been brought in. That's heavy moolah for this spot, but a good investment for exploitative purposes, if nothing else. Preem was scaled at $4 minimum tariff; $2.50 normally. Biz looks good.

White features a $1 minimum, but the selective dinners progress up to $3.75 and the average checks figure considerably higher.

Contrast in both shows lies in an ultra pretentiousness (White) that doesn't quite come off; and an al fresco mugg appeal (L&E), via Slapsie Maxie, that seems a better commercial formula.

Arnheim Back on B'way

Gus Arnheim's orchestra, first time east in years, highlights White's second edition. Otherwise many of his specialists hold over. Thus, Norman Harris and Sylvia Shore with their Hartmanesque line continue to click. Ditto Mimi Kellermann's abandoned type of terping. Ditto robust-baritoned Bob Shea, who ties it up vocally.

A 10-part 'Scandals Cavalcade' inducts the floor show, including yesteryear song excerpts, 'Thank Your Fathers,' 'Somebody Loves Me,' 'Bowl of Cherries,' 'Lucky Day,' 'This Is the Mrs.,' 'Darkies Were Born,' 'Birth of the Blues' (given the switch as a tribute to George Gershwin) and 'St. Louis Blues' among others.

Kay Penton and Gloria Blake handle the vocals. Besides Mimi Kellermann, a sophisticated looking brunet on toes, Carol King, whams over a finely conceived waltz ballet that's production calibre. The Charleston reprise by the ballet almost nostalgic in contrast to present-day terp styles.

But in other respects it peters out. 'America Speaks' finale, with salutes to 'heroic Finland, Poland, Greece and Britain' (where are Norway and Czechoslovakia?) and Gloria Blake as Liberty, while Bob Shea warbles Irving Berlin's 'God Bless America,' is pretty corny at this date. And comedy-wise, front pages these days, it's downright disturbing in an escapology museum such as a cabaret.

For the rest, Coley Worth's grampa comedy with chin-piece and hayseed Gutenberg is one o' those things, while 'Mumba,' heralded as a new Caribbean conceit, is too obviously a one-to-fill, considering the lyrical switcheroo on the now overly familiar 'Amapola.' So much for White's not so Gay White Way.

Slap-Happy Maxie

As for Slapsie Maxie Rosenbloom, he's okay for sound with his slap-happy comedy, with a couple of expert hecklers, Julie Oshins (and Lessy) and Al Kline (Kline Bros.), heckle him so well and realistically that some of the L & E tourist-customers, even at four bucks a head, weren't hep when a stooge was stooging and started to get into the free-for-all talk-back. That irked Slapsie a bit, and when he's irked he has an assortment of not-so-snappy but Irish-justice type of hit-'em-on-the-head comebacks—as which emcee hasn't?

Marie Spalding, who used to be Mrs. Jesse Spalding, III, is a socialite excerpt who warbles her pops like 'Amapola,' 'How Did He Look?' 'Don't I Worry,' 'Twist of the Wrist,' 'Make It Another Old-Fashioned' and 'More Than You Know' with authority that exceeds a blue-blood blues-singer's usual style. Jo Andrews does ok taps. Benny Ross (and Maxine Stone) paces the show well and with proper command, his partner, Miss Stone, later coming on for her dead-pan comedicks and highkick comedy.

Paul and Paulette are familiar in style with their hokum ballroomology, but it's a novelty to see a photogenique gal in this type of turn—invariably the hoke is a covereup for pc. anatomic shortcomings. Besides being a looker she's an energetic worker and their personal mayhem makes for bright interludes.

Slapsie Maxie does his comedy with tongue-in-cheek, starting with that terrible take-off on Harry Richman and then into the Noel Coward-'I'm An Actor' routine, wherein aides Oshins and Kline prop up a ribald schnitzelbank easel to blackout the ex-pug, turned comic, while intermittently heckling him. Lou Martin's expert dance sextet and Nerida's congarhumba round it out. Biz good.

Mayfair Club, Boston

Boston, April 17.

Ranny Weeks Orch (9); Morton Downey, Archie Robbins with Stan Ross, The Cerneys (2); minimum $1.50 and $2.

This three-act combination develops into one of the best local floor shows of the season for anybody's money. Management is justified in raising the minimum tap slightly for the occasion.

Morton Downey is a natural, particularly for the Irish contingent because he knows how to sing out their sentimental ballads. On for 12 minutes and vocalizing a good dozen numbers, Downey, accompanying himself on the piano, begged off in a din of requests.

Archie Robbins has played this spot numerous times, always with good results, especially on the late show, when his swift gagging clicks with the wiser clientele. Not only does he return with his usual brand of chatter as m.c., but he brings in Stan Ross as stooge. Robbins exposes his full line of comedy, and then calls in Ross for banter, hokum and corn.

The Cerneys open the bill with three ballroom offerings. Couple is young and neat-looking, and while they falter in some of the technical details of their lifts, they have an over-all class and spirit that rivets attention on them. A tango picks up the tempo and shows off the couple to best advantage. *Fox.*

PAGO PAGO ROOM

(DEMPSEY-VANDERBILT)

Miami Beach, April 17.

'Dr.' Arthur Marcus, Bee Kalmus, Hal and May Bee, Pago Pago Sirens (6), David Lester Orch (8); $1 minimum.

Departing from the established policy of this hostelry, which in the past has shuttered for the torrid months, Ben Gaines is out to beat the heat this season by keeping both the Dempsey-Vanderbilt hotel and its Pago Pago Room in operation. In so doing he becomes the first operator of any consequence to admit that Miami Beach's summer draw is increasing to the extent that there is enough action to support a class retreat on a year-round basis. Only other beach nitery to operate in the past during the summer has been Kitty Davis' Airliner.

To tee off his summer series, Gaines has given top billing to 'Dr.' Arthur Marcus, who since checking in at Jimmie's early last season has progressed from spot to spot, his b.o. becoming more boffy with each shift. Under the sub-handle of 'The Mad Magician,' the wily doc has been lifting the laughs right out from under names in half a dozen of the top joints. His wacky routine is sure-

(Continued on page 47)

NORMAN
HARRIS
and
SYLVIA
SHORE
NOW IN 18TH WEEK
GEORGE WHITE'S
GAY WHITE WAY, N. Y.
Management: WM. KENT
1776 Broadway New York

LEE ILOMAY
SIMS AND BAILEY
Back From A Season In Rio
NOW
LOEW'S STATE
New York
Dir.: William Morris Agency

Peace Comes to Philly AGVA When Tom Kelly and Insurgents Rejoin

Philadelphia, April 22.

The warring factions in the actors' union field Philly buried the hatchet at a love feast last Wednesday (16) at the first general meeting of the American Guild of Variety Artists since the rumpus of last August. Tom Kelly, who was ousted as executive secretary and set up his own union, announced he was returning to the AGVA fold. Kelly also declared he would urge the members of his indie outfit, the United Entertainers Assn., to rejoin AGVA.

All was sweetness and light at the meeting in the Hotel Commodore, a sharp contrast to the meeting last summer, when charges of communism were hurled at ex-national secretary Hoyt Haddock and fists flew. Kelly, invited to the session by local AGVA's present exec. sec., Dick Mayo, said his fight was never against AGVA, but against certain subversive elements in the union.

'Now that these elements have been weeded out, I am offering my fullest cooperation toward the rebuilding of AGVA,' he added.

Mayo announced he would appoint Kelly to the legislative and contract committees of the local, and both men, once bitter enemies, shook hands as the crowd cheered.

Gerald Griffith, national board chairman, urged that the local forget past bitterness. 'As far as the national office is concerned,' he said, 'the past is past and should not be resurrected. I ask that all of you get behind your officers in their effort to build a strong union.'

Bookers Pledge Support

Jimmy Loughran, newly elected president of the Entertainment Managers Assn. (bookers), and Ed Zwicker, member of the EMA board, pledged cooperation of the ten-percenters. They promised that only holders of AGVA cards would get jobs.

Others who spoke were William Douglass, Deputy Secretary of Labor and Industry, and Anthony C. Sharkey and Margaret Burke, agents-in-charge of enforcement of the booking license law. They explained pending amendments to the law, which would put teeth in it and stamp out fly-by-night agents and those operating without licenses.

Nominations were held for new officers, with elections skedded to be held within 30 days. Those nominated were: President, Ben Perry, Jimmy Walker and Al Rea; first vice-president, Kli-Ban, Danny Montgomery and Bob Mack; second v.p., Joseph Campo and Bill DeMayo; third v.p., Ed Schwartz and Frank Dowling; fourth v.p., Leonora Jaxon, Virginia Lee and Frank Herbert; fifth v.p., Jack Griffith and Sid Raymond; recording secretary, Billy Maples, and treasurer, Marty Wayne and William A. Jones.

Members of the executive board nominated (13 to be elected): Dick Jones, Buddy Coll, Tommy Rowe, Bill Frazee, Linda Lief, J. J. Jaxon, Bunny Leroy, John Patcher, Canfield Smith, Dave Stratton, Betsy Bain, Dave Vanfield, Hal Sidare, Harry McKay, Lillian Russo, Allen Mayo, Dottie Winters, Erma Linn and Patty LaVerne.

NVA BALL DISAPPOINTS, GROSSES WEAK $6,000

NVA's first entertainment-ball at $10 top at the Manhattan Centre, New York, Sunday night (20) was something of a disappointment at the b.o. Gross was around $6,000, with the net about half that.

Heretofore, the NVA's annual benefits have been variety entertainments, usually at some legit house on Broadway. This year, because of the Sunday legit performances, no theatre was available, so the show was taken to the 34th street spot, where there's no possibility of catching transient trade.

Show, insofar as names were concerned, was also disappointing. Those who showed were Chuck and Chuckles, Herlan Dixon, Mary Small, Welcome Lewis, Charles King, Raye and Davis, Rags Ragland, Don Zelaya and the 13 'stiffs' from 'Arsenic and Old Lace.'

Ben Roberts' orch played the show, while Carlton James' crew played for the dancing, which started at midnight and wound up at 2 a.m.

Aerialist Hurt in Fall

St. Louis, April 22.

Irene Gibson, a member of the Hollywood Aerial Ballet currently appearing in the Police Circus at the Arena here, was injured in a 25-foot fall in rehearsal for the afternoon performance Friday (19). Miss Gibson, 25, was treated at City Hospital for severe cuts and bruises, ... returned to the Arena to participate in her usual stint.

Police said the fall apparently was caused by the fouling of a rope on which she was descending.

TA NIXES PLAN OF HOTEL FOR SHOWFOLK

Plan of a group known as the Stagecrafters Dinner Club, Inc., to raise funds whereby a hotel in New York could be purchased for the use of actors and others in show business, failed to get the nod of the Theatre Authority. Unless that body changes its attitude, the chances of the idea being consummated are doubtful. TA is representative of the various factors in the theatre, from managers to talent unions, and, as the Stagecrafters propose raising the coin by means of benefits throughout the country it has the power to okay the plan or the reverse.

General objection to the idea is that it would run counter to the various actor charities. The hotel named as the objective to the Stagecrafters 'public appreciation campaign' is located in the 80's in Manhattan, which is considered too far removed from the theatrical district for those of limited means and they are the people such a venture would be supposed to aid. Hotel's value is $250,000, but it is claimed possession could be obtained by the payment of $50,000.

W. K.'s 'On Committee'

Letterhead of the Stagecrafters is crammed with the names of well-knowns in show business supposed to be on the committee. Bill Edwards, who has been with the outfit for a number of years, is listed as welfare director. Billy Glason is executive secretary and John Keesing, counsel. More recently Ned Jakobs joined, he being listed as campaign manager. Latter known as an occasional producer of legit shows, but has had none in some seasons and his function with the Stagecrafters is promotional, judging from the mimeographed literature sent out.

Slogan of the proposed campaign is 'to secure the establishment of a permanent home in New York city for members of the profession.' Until now the principal activity of the Stagecrafters has been to sell coupons calling for 50c dinners. These coupons are supposed to be distributed to actors and others who are fed gratis by the Stagecrafters. Stipulated on the coupons, however, that the recipients must exchange them for dinner tickets at the outfit's offices on 57th street. Reason for that requirement is not clear, unless the purpose is to check up on identities. That was one of the points raised when the campaign was considered by TA.

It is believed that the flock of names on the letterhead are among the people who have bought dinner coupons, but whether they are subscribers to the hotel project is not definite. There appears to be no doubt that the Stagecrafters organization has been beneficial in helping feed any number of professionals who are or have been in distress, but it is the opinion of those in TA that it over-reached itself in the hotel plan.

TA's alloting some charity money to the outfit is recognition of its status, at least up to now. Maintenance of a hotel, however, is regarded as hazardous. During the past 10 years any number of organizations and clubs conducted along hotel lines were forced to suspend such activities.

Whiteman, Boles Head May 16 Chi Chez Show

Chicago, April 22.

New show for the Chez Paree coming in on May 16 will be headed by Paul Whiteman's orch and John Boles.

Also on the show will be Carmen Amaya, making her first appearance in Chicago, coming from the New York Beachcomber.

GROSSES N.G. ON CAMP ROUTE

Reports drifting back to New York are that grosses on first vaudeville units touring army camps are disappointing. 'Star Spangled Revue,' with Johnny Hamp orch, which started out at Fort Benning, Ga., April 12, has grossed under $1,500, from accounts, in 10 days including two weekends.

Understood that 'Revue' needs $3,000 weekly to break even.

Daylight Savings Gives Pitt Nitery Ops, Hurt By Curfew, Some Hope

Pittsburgh, April 22.

Although local nitery and hotel owners have abandoned all hope of getting a 2 a.m. Saturday closing hour for booze sales through the legislature this session, arrival of daylight savings time this weekend, giving them a 1 a.m. curfew on Saturdays, and combination of industrial boom and plenty of loose money has the cafe crowd looking forward to summer season hungrily. Immediate upswing following end of Lent was in evidence everywhere and operators are generally expecting a bonanza during warm months.

As evidence of this, town's newest nitery, El Chico, rhumba spot, is getting ready to shell out $5,000 for a cooling plant; Yacht Club will spend as much to equip an up-to-date outdoor barge and William Penn Hotel is planning to operate its summer spot, Urban Roof, again for first time in several seasons. Merry-Go-Round, another newcomer to nitery scene, is enlarging and adding an outdoor dancing pavilion and Bill Green is plotting to increase capacity of his open-air place by several hundred.

At same time, Villa Madrid is going in for air-conditioning; Nixon Cafe already has a plant and couple of spots, Willows and Riviera, which have been in-and-out operations for years, are being dickered for by number of operators. New Penn, another big roadhouse spot, is announcing increased budget for music and shows for summer.

BUFF. 'WATER FOLLIES' FAIR 34G IN 5 DAYS

Buffalo, April 22.

Ismalia Shrine 'Water Follies,' which this year replaced perennial Shrine Circus here, showed to disappointing gross for five days, including three matinees, April 14-19.

Performance was made up of tank aquacade, vaude specialties and three name bands—Ben Bernie, Harry James and Red Norvo, each playing two days. Tally for the session hit shade over fair $34,000.

Me. House Runs Short Of Films, Trying Vaude

Portland, Me., April 22.

Maine Civic theatre, erstwhile stock house and recently a filmery, will try vaude the week starting April 28. A. B. Marcus unit is coming in on that date.

Introduction of stage policy is laid to temporary shortage of film product.

William Green Spanked by Four A's In Refusal of 'Suggestion' to Appoint Whitehead As Nat'l AGVA Organizer

Washington, April 22.

William Green, president of the American Federation of Labor, stuck his chin out two weeks ago and it was soundly whacked by the Associated Actors and Artistes of America, which was in conflict with Green two years ago. Green, it's just been learned via a letter to AFL v.p. Matthew Woll and read by the latter at Green's request before a Four A's meeting, strongly urged the appointment of Ralph Whitehead as national organizer of the American Guild of Variety Artists. The Four A's representatives unanimously turned down Green's 'suggestion.'

It was Whitehead, whom the Four A's discredited as executive secretary of the American Federation of Actors at the same time it disfranchised the AFA, who pulled the trigger on a near-all show biz strike in 1939 when he attempted to take the actors under the yawning wing of George Browne's International Alliance of Theatrical Stage Employees (stagehands). Whitehead had the support of Green and William Padway, AFL's counsel, and a bitter, costly battle raged for a couple of months before Browne capitulated, on the eve of the actors' strike call, at the request of Willie Bioff, IATSE's Coast rep, who was then fighting an old Chicago conviction for pandering.

Hears AGVA 'Tottering'

Green, in broaching Whitehead, stated in his letter to Woll that it had been brought to his attention that AGVA was 'tottering' because it was being managed by persons 'unfamiliar' with union affairs. He suggested that Whitehead be made national organizer, and stated that the AFL would pay Whitehead's salary. Latter for some time has been on the AFL's payroll, his last work presumably being as organizer of dog-track workers. He was supposed to get a franchise to organize circus workers, but the AFL gave the franchise to the roustabouts themselves.

The Four A's, after turning down Green's request cold, then decided to keep the matter secret, presumably to save the AFL's president much embarrassment. But matter leaked out elsewhere.

Lounge Date for Millses

Chicago, April 22.

Mills Bros. (5) who previously appeared only theatres in Chicago, came to town this week for date in the Capitol cocktail lounge.

It marks a continuation of the trend of cocktail lounges in Chi to use bigger names.

GRIFFIN PREPS CHARGES VS. WELLS

Gerald Griffin, administrator pro tem of the American Guild of Variety Artists, is preparing charges against Peter Wells that may lead to expulsion from the union of the former president of the N. Y. local. Griffin will charge (1) defamation of character, (2) conduct unbecoming a member and (3) causing the membership to lose confidence in the executive.'

It's all based on a letter Wells wrote to the Associated Actors and Artistes of America charging Griffin with using his position with AGVA to get advertising, or collect bills, for the N. Y. Sunday Inquirer, publish by his brother, William Griffin, and for which Gerald Griffin writes a night club column. Wells also sent a letter to a trade paper (not VARIETY), but the missives were not exactly the same.

The executive committee of AGVA last week held a hearing on Wells' charges and completely exonerated Griffin, recommending to the Four A's executive committee that there is no foundation to the charges against Griffin. It is also disclosed that Griffin, who had been working without salary from AGVA, up to now, was voted $75 per week for the length of time he holds the administrative chair, which will probably be up until mid-May, when the national election ending May 3 will have decided a new national board and the latter will have picked a permanent executive secretary.

Wells a Haddock Booster

Wells is of the faction which supported Hoyt Haddock, dismissed as executive secretary a couple of months ago. Haddock is still getting 'radical' support, some of those identified as Reds or fellow travelers trying to elect themselves onto the national board and thus attempt to have Haddock reinstated. Among these who have been nominated are Wells and Elton Rice. The election which set Wells as prexy of the N.Y. local last year was declared illegal because of the 'maneuverings' of the radical group.

Haddock, incidentally, wrote AGVA early last week taking exception to the cancellation of his membership in the organization. According to Griffin, Haddock's letter was abusive 'in some ways.' The matter was placed before the national board, which reitgrated its former stand cancelling such memberships of employes who are not and never have been performers. Haddock has thus far refused to return his card, nor has he cashed the check which was sent him in return for the coin he paid into AGVA as dues and initiation fee.

It was also disclosed that the voting of a salary to Griffin does not negate his nomination for the national board. Ruling is that Griffin will have to make a choice should he be elected. Should he desire to remain as administrator he will have to resign from the national board, or quit the salaried post for the board membership.

Ben Yost Expanding

Expansion of his organization is planned by Ben Yost, producer of singing groups, who is branching out in the general agenting field. Heretofore, Yost has exclusively sold his own choral units.

Buck Warnick, Shubert manager, has joined Yost as head of an enlarged music setup.

BEN BLUE WINS $300 PAY CLAIM FROM WHITE

Complaint by Ben Blue against George White to the American Guild of Variety Artists was settled in New York last week by a sole arbiter of the American Arbitration Assn. in Blue's favor. The performer was awarded $300, which Blue claimed was deducted from his salary in White's tab 'Scandals' when it folded in Boston last January.

According to Blue, White deducted the $300 because Blue had refused to take a cut in salary.

White put in no defense at the hearing, failing to show up. AGVA sent a copy of the decision to White with a request for payment, but thus fer has not heard from the producer, now operating the Gay White Way, Broadway nitery.

Veloz-Yolanda Concert Big $3,300 in Seattle

Seattle, April 22.

Veloz and Yolanda's dance concert at the Music Hall here Saturday night (19) grossed estimated big $3,300. House seats 2,200 and was scaled to $2.56, with balcony early sellout at $1 and higher seats moving later.

Critics praised the concert as a novelty. It was sponsored here by the Cornish School of Dance.

N. Y. Agent Group Meets

Artists Representatives Assn., N. Y. agent group, has called a membership meeting for today (Wednesday) at the Edison hotel annex.

General business will be the agenda.

Cuban Singer for N. Y.

Havana, April 22.

Sofia Alvarez, songstress, is reported to have been booked through Wallace Downey to appear at Monte Proser's Copacabana, N. Y., nitery.

STATE, N. Y.

Clyde McCoy Orch (13) with Bennett Sisters (3), Dick Lee; Kanazawa Troupe (4), Stone and Lee, Sims and Bailey, Dean Murphy; Ruby Zwerling's House Orch; 'Lady Eve' (Par).

Entirely too long a session for the entertainment value it packs, State layout allots 75 minutes or so to a lineup that drags often and comes alive sporadically. Most appreciated turns on the bill are Dean Murphy's imitations and the work of Lee Sims and Ilomay Bailey, vaude standbys.

Kanazawa Troupe of risley workers opens with nicely attuned routine of barrel and body tossing. Quartet accounts for a comfortable yield of giggles and appreciative nods for their footwork juggling. Finale has one lightweight spinning like a pinwheel on the heels of another, abruptly snapping into a foot-to-foot stand. Good stunt, good act.

Stone and Lee drop the pace considerably. Stone tees it off with a session of so-called gags, none of which registers, then progresses to a bit wherein his partner becomes a pest. Act doesn't begin to warm the seat holders until a dumb-dora routine begins to shine. Turn then begins going downhill again with Stone's trombone. Finish is a very weak combination of terps by the gal and horn tooting with pit accompaniment.

Sims and Miss Bailey get over solidly. Pair clicks easily with such tunes, all earably arranged, as 'I Hear a Rhapsody,' 'Tea for Two' (explained by Miss Bailey as a sentimental gesture to the initial meeting of the two, now celebrating their 10th wedding anniversary). Opening, 'Boom,' is a rather weak bit of music. Bowoff but gives a nod towards Greece, a dark tune with which Miss Bailey does in the native tongue.

A seemingly endless string of vocal imitations streams from Murphy. Audience liked his neat style of presentation. He hops from one outstanding personality to another in rapid fashion and manages to get in almost 20 different vocal caricatures. All, of course, aren't as good as the ones of Eleanor Roosevelt or F.D.R. himself, but each is recognizable and entertaining.

'Tear It Down,' one of his own compositions and used here before, sends Clyde McCoy's band down the final fairway. Band amounts to a commercial combination of three trumpets, one trombone, four sax and four rhythm, bellowered by McCoy's sugary horn work. Its stuff is based on punchless arrangements, apparently set up to provide background for the leader's trumpeting. It sells, however. 'Sugar Blues,' of course, highlights the work of the band. Before going into it McCoy states that the recording of the tune has sold over 500,000 copies.

Bennett Sisters (3), with the band, provide weak harmonizing effects on 'Rhumboogie' and a particularly poor 'You're a Lucky Fellow, Mr. Smith.' They do a unison soft-shoe taps after the last named. Dick Lee exercises his chords on 'You Walked By' and 'It All Comes Back To Me Now' with ordinary results.

Somewhere along the line McCoy pops up with another original, designed to whet audience appetite for his trumpeting. It's called 'Man with a Horn,' during which the Bennetts vocal. Finale is a conga interpretation of 'Six Lessons from Madame LaZonga,' which starts a train of musicians and singers serpentining their way around the apron.

Biz fair at supper show opening night (Thursday). *Wood.*

MICHIGAN, DETROIT

Detroit, April 20.

Harry James Orch (18) with Vic Haynes, Kitty Carlisle, Eddie Bracken, Isabel Jewell, Moke and Poke, Phil Brestoff House Orch (14); 'Reaching for the Sun' (Par).

House is putting the emphasis on Eddie Bracken, whose personal appearance ties up neatly with 'Reaching for the Sun' (in which he's featured), playing locally under the original title of 'F.O.B. Detroit,' Michigan has come up with a hefty show than expected, with Harry James' band picking up most of the honors.

Instead of outpouring of auto mechanics to see if the film had done right by them, audiences have been taken over by the jitterbug trade and James' band had them beating time.

House orch gets out of the way quickly after a lively version of 'Intermezzo,' which gives house maestro Phil Brestoff a nice violin-spotting for a conventional version before James' outfit takes over the pit stage. James pours out plenty of hot brass with 'You Walked By' for an opener, bringing in Vic Haynes for effortless vocals on 'Dolores' and 'All or Nothing at All.' Moke and Poke, colored, take their spot early with lively and limber stepping.

Bracken, unassuming and ingratiating, paves way for the names on the bill, bringing on Isabel Jewell, whose turn consists of a solo skit on the tear-jerker side about a waitress cast off by her man. Oddly enough, it registered well despite sudden change of pace from the generally light proceedings.

Kitty Carlisle moves in with a waltz song medley, the audience keeping her working through 'Last Time I Saw Paris' and a revival of George Gershwin's 'Yankee Doodle Blues.' She clicks as usual.

Bracken's spot consists of a bit he did in an 'Aldrich' picture, how to be a character actor; the pantomime of a basketball game, wherein he runs off the box and a prize fighter catching. All goes over. Band kept audience feverish with 'Flight of the Bee' and 'Two O'Clock Jump,' highly satisfactory.

Standing in lobby at Sunday (20), 8 p.m. show. *Pool.*

APOLLO, N. Y.

Earl 'Father' Hines Orch with Madeline Green, Billie Eckstein, Leroy Harris, Vigilante Four, Rudy Traites; Avon Long, Madeline Belt, John Mason, Sandy Burns, Johnny Vigal, Vivian Harris, Jimmie Baskette, Taps, Art Le Fleur, Addison Carey's Boys and Girls (16); 'Ellery Queen, Detective' (Col).

It looks like a good week for the Apollo with Earl 'Father' Hines' name out front, and it's a show with plenty of sock once Hines' band emerges from behind the scrim, where it hides out strictly for accompaniment during the first half of the stage show. Long, drawn-out burlesque flounderings before the band comes to the fore sends the house into the doldrums for long spells. It's an all-colored production.

Hines aggregation is a knockout all the way, with Madeline Green and Billie Eckstein, vocalists, going over big. Solo and with Vigilante Four, boys from the band, Miss Green whams over one smash number after another. Billie Eckstein tied up the house with 'Walking by the River,' cashing in on recording and name fame. Follows it up with several other swing tunes for strong returns.

Hines at the keyboard and Rudy Traites on the drums cue the rhythm, with the tenderness he has given a jam session treat as sax and clarinet soloist alternately come to the mike. Leroy Harris is another vocalist out of the band contributing a couple of brief, okay numbers.

Couple of tap routines by Taps are adequate. Art La Fleur, acrobat, clicks with a swirling routine. For the rest it's a series of indifferent burlesque skits, interwoven with vocal and hoofing routines. Avon Long and Madeline Belt, song and dance combo, are featured in 'Cottage For Sale' number. Johnny Vigal, Jimmie Baskette and Vivian Harris, comics, try for laughs in a station waiting-room scene. Familiar slapstick antics in a bedroom blackout garnered fairly encouraging response. *Mori.*

EARLE, PHILLY

Philadelphia, April 19.

Abe Lyman Orch (17) with Gleason's Royal Guards, Rose Blane, Alan Mowbray, King and Arlina, Arren and Broderick; 'Girl, Guy and Gob' (RKO).

Plenty of entertainment in this show, well balanced and well-presented, and deserved better house than the one present at show caught (Saturday night). Blamed for paltry attendance was unseasonable heat wave.

Abe Lyman's band opens the lid with a bang presenting Gleason's six Royal Guards as soon as the overture is finished. The sextet, garbed in colorful Grenadier uniforms, are surefire. They got repeated encores as they gave out with their almost endless repertoire of operetta airs; named 'Sweethearts Forever,' 'Ranger Song' and 'Song of the Vagabond.' Also socko with the aud which was well-sprinkled with service men, were Army and Navy tunes plus a medley of college airs.

The Lyman boys then gave their w.k. clicko version of 'Melancholy Baby,' with the entire orchestra plus the Guardsmen taking part in glee club effect. Also rating raves is the terping of King and Arlena, very clever young team which works hard and pleases. Both do solos in addition to the team work. Guy also plays a clarinet.

The Lyman boys are one of the best of the jive-style vocalists caught here in a long time. Plenty of rhythm as she gives out with the jump faves, 'Juke Box Jive,' 'Darling Daughter,' and 'Boogie Woogie Mama.' Encores with 'Boogie-Woogie Bugle Boy.'

Alan Mowbray (New Acts) is making his initial personal appearance, and though the crowd seemed to like him, it just needs a little zing before it can be classed as Class A entertainment.

Arren and Broderick, standard comic opera turn, is in the next-to-closing slot. Making their umpteenth appearance here, they're still laugh-provoking.

Finale has entire Lyman crew onstage in a medley of Irving Berlin hits, winding up with 'God Bless America' by the ensemble as the curtain falls. *Shal.*

ROXY, N. Y.

Johnny Howard, Three Pitchmen, Estelle and LeRoy, Maysy and Brach, Margery Daye, mixed ensemble (24), House Orch; 'The Lady from Cheyenne' (U), reviewed in VARIETY, April 2.

The Jack Partington-Gae Foster-Jesse Kaye combination comes up with a snappy production this week, and the most authentic looking cafe set on a Broadway variety house stage in years. This affords a neat background for what purely a vaudeville presentation, with the latter nicely paced and a full entertainment.

Johnny Howard, versatile m.c. out of the Hotel St. Moritz, excellently handles the ringmaster chore on the mammoth stage. On his own he is an up and coming personality, a good character singer and delivering one fine whistling bit. There's nothing brash about Howard and that's to his credit; he brings 'em on with an ingratiating manner and then leaves it up to the acts to get over on their merit rather than a phoney buildup.

All the turns are good, Maysy and Brach, with their juggling and balancing on a high unicycle, are a click mixed team; Estelle and LeRoy, ballroom team, do nicely in two routines, though the male's dancing is more studied than graceful, while Margery Daye's contortion acrobatic dancing is socky from start to finish. This is the Hollywood beauty who was introduced to Hitler three years ago in Munich and, result, innocently suffered some unpleasant notoriety. She is now forced to work under a nom de plume.

The Three Pitchmen, one at the piano and the others simulating musical instruments on toy whistles with a fine comedy touch, work far out on the apron and get over solidly. The trio has now worked virtually every stage show house on Broadway, plus some of the top niteries, and improving constantly.

To carry out the nitery motif, Gae Foster this week has a mixed ensemble doing two line routines plus dancing in teams in simulation of customers. It's all very effective.

Business good opening night (Thursday). *Scho.*

COLONIAL, DAYTON

Dayton, O., April 19.

The Honey Family, Will and Gladys Ahearn, Johnny Woods Lynn, Royce and Vanya, John Boles; 'Model Wife' (U).

Absence from the screen apparently has not dimmed audience remembrance of John Boles. His initial personal appearance at the COlonial after a two-year absence has been occasion for some of the most insistent applause of the season.

Boles is in good voice, wasting no time on Hollywood persiflage and appearing exceptionally willing to please. Opening with 'I See Your Face Before Me,' he goes into 'Following the Sun Around' and 'Red Desert Song.' For encores he offers 'Sylvia,' 'Waiting at the Gate for Katie' and 'One Alone.' 'Katie,' with a bit of costuming to help, is the only repeat from his previous appearance.

Bill is uniformly good throughout. Emceed by Johnny Woods, it moves fast, Woods himself offering one of the brightest spots. He's an exceptional impersonator with a long list of subjects.

Will and Gladys Ahearn do rope twirling as their main specialty but still has a keen sense of humor that finds expression in his own version of 'El Rancho Grande' and in a line of bright new gags. Some of them are closely allied with the war, and when humor can be squeezed out of that without appearing out of place it's a job well done. And Ahearn does just that.

The Honey family of three boys and three girls opens the bill with some of the best acrobatic work seen here in months. All do a great variety of flip-flops but when it comes to casting two and three high it is, to reverse the usual routine, the women who are underneath and the men above. A stunt in which two men exchange places from the shoulders of two women is the high spot.

Lynn, Royce and Vanya, one femme and two men, begin a graceful ballroom waltz that soon reverts into burlesque, all done with exceptional finesse. *Kany.*

TOWER, K. C.

Kansas City, April 19.

Rosita Royce, Lester Harding, Fenwick and Cook, Auto Kimball, Warren and Phyllis, Rosemary Cooley, Herb Six House Orch; 'Back in the Saddle' (Rep).

Regular house policy is rearranged slightly this week to accommodate a bit more of a name headliner than the usual run. Instead of the customary stage unit production usually offered, this week's show is a straight vaude bill, the only variation from the oldtime vaude house being the position of the band on the stage. Lester Harding as m.c. also makes the presentation present-day. Glamour Girls line, which has been atmosphering the Tower's shows for a couple of years, are absent this week as part of a month's vacation as result of unit and band bookings.

Headliner is Rosita Royce, the dove and strip dancer. Her eight-minute turn closes the show. She begins and ends it on a small platform midstage, opening in an attractive flowing white gown and calling the doves from the wings 'til they line her arms and shoulders. Mid-act she doffs the gown, but adds little to the act thereby.

Show opening is assigned to the Herb Six house band, which obliges with a medley of several international song hits of this and recent years. Following are Warren and Phillips, who tap standard variation of dance routines, including duo work, solos and challenge steps.

In the deuce is Dude Kimball, 'in rube character, getting tunes out of such gadgets as spray gun, drain pipe, garden hose, wooden mixing spoon and a slow saxophone. Local amateur contest entry is a ballet toe tap contributed by young Rosemary Cooley. Remaining standard act, Fenwick and Cook, then reels off a round of slapstick acrobatics, monocycle clowning and their Tyrolean slapsy comedy from 'White Horse Inn.'

Harding precedes the Royce appearance with his own fine vocal of 'My Inner and Me,' and encores with 'Stardust.' The Royce strip then winds the 40 minutes. Show strikes the average seen here, but doesn't seem to have the pacing present when the line is in. *Quin.*

FLATBUSH, B'KLYN

Tony Pastor Orch with Dorsey Anderson, Eugenie Baird, Johnny McAfee and Johnny Morrison; Bob Howard, Molly Picon, Paul Winchell, Don and Ruth Lane; Newsreels and shorts.

What would be a fairly good show if held to 60-65 minutes, becomes tiresome when stretched to the Flatbush's usual 90 minutes. And when the m.c. gives in to the raucous audience to allow second and third encores, the presentation becomes a downright bore.

Tony Pastor's orch, with a number of specialties of its own, backs the other four acts. It's principally Pastor's show. Molly Picon, in the top spot on the bill, lacks material to the point where she embarrasses the audience. Ventriloquist Paul Winchell snared major applause when caught, while song-pianologist Bob Howard did moderately well and Don and Ruth Lane, tapsters, served little more than fillers in the early portion of the proceedings.

Pastor's well-modulated crew provides a toothsome variety of jive that makes good listening. Pastor himself, with ready and infectious smile, is personable as baloneser and m.c. He's less than tops technically in the latter assignment, suffering from lack of fresh spiel in the introes, but is okay enough to get by. And his solo vocal on 'Let's Do It' is a nifty.

Other throat-workers with the band are Dorsey Anderson, Eugenie Baird, who's new, and Johnny McAfee, to whom the warbling is a sideline to his sax. Anderson's a pleasant-looking lad, but lacks selling power. He has a satisfying voice on the first number, but it's n.s.h. after that because he makes everything sound alike. He'd also do well to learn what to do with his hands. Miss Baird is both a looker and a singer. McAfee's an effective doubler and is especially strong doubling with the femme. Trapster Johnny Morrison, who gets a short solo session on his drums, is the usual road-company of Gene Krupa.

Miss Picon, former Yiddish legit star, was faced by a sympathetic audience that wanted to applaud, laugh and give her every benefit of the doubt. But she skids in a corny stanza. The East Side Duse opens with a parody called 'No!vous,' about a Ghetto gal who suffers from the Continental notes. Yiddish she does one number in between and again she's back with the noises, this time in something called 'East Side Symphony.' No. 2 in her repertoire was the only real laugh-and that was an audience contribution. In it she mimics reactions to her performance of various imaginary folk in the audience. She portrays one East Side gent as 'Mr. Goldberg in his frau,' and bet she's 60 if she's a day. Freshie from the house got the howl on that one when he shouted: 'You ain't kiddin'.'

Winchell has a particularly appealing dummy and a fairly good patter line, which, combined with his technical proficiency, causes him to mesh neatly. Howard, clowning a bit more than usual, parodies a number of old-time tunes for good effect. Don and Ruth Lane, nice looking young couple, open with a cane dance and toss in some acrobatics later, but the quality of their tapistry is somewhat less than mediocre. *Herb.*

STATE-LAKE, CHI

Chicago, April 20.

Shep Fields Orch (16) with Dorothy Allen, Bob Evans, Buster West with Lucille Page, Betty Atkinson, Lary Neill; 'Doomed Caravan' (Par).

Primarily a band presentation, this week's bill offers plenty of talent and reveals a new musical treat, Shep Fields' amazing new band. (Band Reviews.)

Show gets under way with band rendition of 'Amapola,' following which Fields introduces his vocalist, Dorothy Allen. Tall and attractive, she scores well.

Bob Evans, young ventriloquist who is something of a local favorite, comes out for a socko turn which could be made even better by the elimination of a few mouth-eaten gags. Evans delivers a good song and hokes it up enough with the dummy to sell it to even the most rabid Edgar Bergen fans. Had to beg off.

Medley of Irving Berlin hits by the band and some vocal renditions by the personable Larry Neill are well received. Also, a swing version of 'Anvil Chorus' has the jitterbugs stomping their feet and yelling for more.

Buster West takes over the stage for a period of tomfoolery, and though the material is weak the dancing of West and Lucille Page scores solidly. The third member of the act, a young fellow, assists in not a good actor. West would do well to confine himself more to hoofing and leave the vocalizing alone.

Betty Atkinson, youthful tap dancer, gets in a lot of taps but that's about all. An awkward style and a noticeable lack of stage presence prevent her from doing as well as her ability indicates.

The band finishes with an arrangement of tunes wherein all of the soloists have a part. Fields makes an appropriate curtain speech, thanking the audience for accepting his new band, and everybody goes away happy.

Business great at third show Saturday (19). *Gold.*

LYRIC, INDPLS.

Indianapolis, April 18.

WLW Boone County Jamboree with Lulubelle and Scotty, Lazy Jim Day, Girls of the Golden West, 'Happy' Hal O'Halloran, Buccaneers, Hugh Cross and Radio Pals, Curly Fox and Texas Ruby, Grandpappy Doolittle, Bill and Evalina, Natchez, Bus Barton, Hoosier Coeds; 'Ride On, Vaquero' (20th).

Along about this time of the year, when the 'back forty' has been plowed and planted, and the spring rains drench the farmlands, WLW sends its Boone County troupe up from Cincinnati to fill a week's engagement at the Lyric. With the announcement of the playdate, posted in display ads within a 60-mile area of the city in small town papers, Hoosiers load the family into their rattlers and prepare to come to town to see their radio favorites, whom they listen to on Saturday nights in a half-hour stanza and every morning at 8:30.

It's strictly a radio show for intimate friends of the Boone County family only. On the stage, guitars come out like nighteraulers after a shower. The farm and the ranch mix, with about half of the performers in western outfits and the other half in overalls. The show is paced by 'Happy' Hal O'Halloran, who works in shirt sleeves. His job is to introduce the acts and to help with the corn-planting by comedians in the cast.

Each introduction won a hand for the performer before he went into his turn, indicating audience familiarity with the radio personality. Gags have been brought down from the attic and dusted off, but they were still good for chuckles from those present who evidently prefer time-proven humor to the more sophisticated cracks which crop from modern tynewriters.

Headliners Lulubelle and Scotty, who sing 'Does A Body Gonna Know?,' 'Turn the Radio On,' and 'Yee Hoo.' Bill and Evalina sing 'I Told Him' and 'Freight Train.' Grandpappy Doolittle plays hand bells, taps boots two saxophones simultaneously. Bus Barton, in cowboy regalia, warbles 'End of the Trail,' and 'Ridin' Rovin'. Curly Fox fiddles and croons 'Old Gray Mule.' Texas Ruby vodels 'Cowboy's Sweetheart,' then returning to give a mouthorgan impression of a fox chase.

The Girls of the Golden West vocal 'Silver Spurs' and 'Ragtime Cowboy Joe.' Lazy Jim Day has a rustic monolog, then goes into an old fashioned jig dance. Natchez, the Indian, bows an old-time fiddle rendition of 'Little Indian' and 'Mockin' Bird.' Hugh Cross and his Radio Pals finish with 'Livin' On the Highway' and some trick fiddling by one of the gang.

With five shows opening day, fourth show had a goodly attendance, with a neat profit for the week in sight. Last year, same troupe turned in theatre's best gross of the year. *Kiley.*

ORIENTAL, CHICAGO

Chicago, April 19.

Gordon Trio, Gautier's Dogs Lou Hoffman, Reynolds & White Lee Kelson, Stanley Kozloff Girls; 'Ellery Queen's Penthouse Mystery' (Col).

Harry Howard's latest unit, loaded with gals and showing that some thought was put into production, is a winner. Costumes are good and scanty enough to offer plenty of s.a. attraction, and the surrounding acts are for the most part capable and well balanced. Unit, presently called 'Red, Hot and Beautiful,' had its break-in some weeks ago in Dayton, O., but was then titled 'Hollywood Gold-Diggers of '41.'

Opening production number, 'Stairway to the Stars,' fills the stage. It has specially constructed runways with femmes and forms a setting for the adagio work of the Gordon Trio, two men and a girl who have some clever lifts and good execution of the usual adagio tricks. Act works hard and got over well.

Gautier's Bricklayers, canine turn, remain a top dog act. For most of the time, the pups are on stage by themselves and show excellent training as they go about their routine of supposedly building a house. A bit at the end, with the dogs leap about on elevated swinging platforms, is surefire and this audience went for it all the way.

The 'Mad Hatter,' Lou Hoffman, comes on with some fast comedy juggling that proceeds to tie up a previously strong show. Has audience in the palm of his hand all of the time and he extracts laughs even where, apparently, there aren't any. Working in the makeup and eccentric style of a villain of the gay '90's mellers, Hoffman has a really distinctive delivery.

Reynolds and White, who first appear as male tramps, go to great lengths to turn in some rather standard instrumental work on the violin and saxophone. A prop instrument blows up and a series of other explosions keep the audience amused. Then a quick change, on stage, discloses that one of the tramps is a woman.

Couple of more production numbers, an Indian Fantasy and a French can-can, offer ample opportunity for some more undressed parading and some pretty fair semi-acrobatic terp work by the Stanley Kozloff group of girls. Added to this is the waxy baritone of Lee Kelson, singing the background music, and a pleasant soprano, Bette North.

From then on there is an exhibition of flag waving never before seen short of an enlistment office. With boxes commandeered by George Washington on one side and Abraham Lincoln on the other there are banners, flags and uniforms all over the place.

Business good at third show Friday. *Gold.*

AIRLINES, N. Y.

(NEWSREELS)

Air raid of London and Nazi drives in Greece and Africa, all in the headlines last week, of course, receive scant notice from newsreels this week because it bakes a week or longer to get foreign news to N.Y. Instead, possibly the most exciting shots are on the opening of the National League season and new Administration plans to control prices and sell defense bonds. Defense preparations in the U.S. constitute most of the war front for the newsreelers.

News of Day admits there is a war crisis in Africa but is forced to use the old material showing the successful British drive to capture Tobruk, now threatened by German panzer divisions.

Unveiling of baseball season's opening major league contests is nicely done by Movietone, with Ed Thorgersen spieling slick coverage of Giants-Brooklyn and St. Louis-Cincy games. Also in sports arena are Bill Stern's colorful handling of the Jamaica race track opening for News of Day and Clem McCarthy's Kentucky Derby predictions for Pathe. Pathe's treatment of a college gym meet is dull and made so by feeble commentation.

Paramount swings its cameras to the Latin-Americas, with trim coverage of Pan-American day in Havana, and the Pan-American union celebration in N.Y.; Nat'l Shipping Willam Martin, head of N.Y. Stock Exchange, being inducted into army stands out because of original treatment. Arrival of circus at Madison Square Garden (Par) is about the best circus story the reels have done in some time; camera work, script and narration rating A-1 in the splendid closeup of a 'big top' performance and backstage.

Visit of Eleanor Roosevelt to California for wedding of her son, James, holds interest as handled by Movietone. Standout in defense clips is News of Day's contribution, showing a U.S. army parachute battalion in maneuvers, with 70 'chutes dropped from a plane in one drill. This reel also plays up the South American front with shots of aviators in training. Pathe depicts cavalry in action in Georgia and a hospital unit training, both above average reporting.

Movietone photographs Lord Halifax on the new U.S. battlewagon North Carolina, shipyards activity at Chester, Pa., and a plastic airplane being tested, all of which creates no excitement.

News of Day covers the termination of the Ford strike and the Sing Sing prison escape, both mild. Same newsreel pictures Miss Cinderella, a defense worker, visiting N.Y. as honor guest, with a plug for a gown show that supplied one dress the girl wore.

Three shorts round out the bill. *Wear.*

ORPHEUM, OMAHA

Omaha, April 22.

Wayne King's Band, Don Cummings, Three Randall Sisters, Monacled Ambassadors, Tom and Betty Wonder, 'Topper Returns' (UA).

The sweet melodies and measured rhythms of Wayne King opened at the Orpheum Friday (18) and jumped into the smash class the first day, with large audiences going for the revue-type show strongly.

Band ignores the torso-tossing hot stuff. Biggest hits are scored by old-timers as 'Sleepy Time Gal,' 'Kiss in the Dark' and 'Twelfth Street Rag.' All deftly done. Four strings, three saxes, two trumpets, trombone, percussions, piano and bass make up the fine band, which was applauded to the echo.

Revue has Three Randall Sisters, whose quiet, but potent, rendition of 'Rhumboogie' scored notably. The 'Monacled Ambassadors,' a pair of acrobatic lads dressed in morning clothes, offer contrasts in the way they bounce each other around for laughs. Tom and Betty Wonder, juvenile hoofers, were liked, too, as they got away from ordinary routines. Don Cummings is especially good with comedy dancing and rope tricks.

But the band is the thing. King even carries the subdued motif to his own introduction of the acts. Particularly fine is the four-part harmony offered by the quartet of violins. King's soft-pedaling of the brass gives the orchestra a light, fine agile effect which this audience appreciated. Arrangements are cleverly worked out and unusually fine is the highly stylized version of Wagner's 'Evening Star.' *Rach.*

Pan-Amer. Bally

Continued from page 1

ganizations as a means of filling their banquet rooms. Each group holds one or more dinner meetings a month and the proceeds are that much gravy to the hotel where the gabfest is tossed.

Prior to six months ago, the State Department figured there were about 700 organizations in the United States which had one thing or another to do with continental good will. Since that time the groups have been increasing at fast no one has been able to keep count.

Aside from the few better known outfits, Rockefeller committee feels the organizations are pretty meaningless, but some of them are a source of worry, with the committee fearsome that innocuous looking fronts are being built up out of well-meaning Americans by pro-Nazi groups which will later put to their own use what they have erected.

Juves Bad Risk

Continued from page 1

has caused Hollywood plenty of anguish," Piazza said. 'As a case in point, we ourselves had our eyes on six boys for potential buildup to leading men status, and one after the other, each one was snapped up by the draft.

'Frankly, and I don't mind saying so publicly,' the talent snooper declared, 'we are not interested in any boys with low selective service numbers. There's no point in signing them, training them, giving them publicity buildups and everything that goes into the making of an important leading man, only to have the army take them.'

There's a plentiful supply in Hollywood, as usual, Piazza said, of girls and of character players. His o.o. in the east, as a result, will be concentrated on potential leading men.

Piazzi and Willi in the future are intending to exchange visits about every six months so that each may keep closer in touch with the problems of the other. Piazzi expects to come to New York again in October, while Willi will go to the Coast some time in the interim. Piazza will be east about two and one-half weeks on the current trip.

Unit Reviews

JUNGLE NIGHTS

(BROADWAY, CHARLOTTE, N.C.)

Charlotte, April 11.

George Balette, Arlynne & Borden, Granda Perkins, The Payne Sisters (3), The Kaplan Twins, Nelson Thomasson, Red Skins (2), Connie Johnson, The Hottentots (8), Jungle Cats of Rhythm (5); 'Mr. Dynamite' (U).

Paul Cholet's 'Jungle Nights' revue is a fast-paced, pleasing show that packs plenty of entertainment and has for a standpat. The show uses no emcee and the omission of the introduction patter speeds up the show.

George Balette, an oldtimer, does a juggling turn in the W. C. Fields manner and in a fashion that leaves little to be desired in this field of entertainment. Mixing a skillful juggling technique with a Fieldian brand of patter, Balette puts on a sock turn and has the audience eating out of his hand.

The Payne Sisters contribute some nifty pipping in a harmony turn in which this audience kept calling for more. They open with 'Wise Old Owl,' follow with 'Down Argentine Way' and finish with 'Hit the Road.' For an encore they come back with a ditty 'Ida' which includes a tap turn. Nelson Thomasson works hard to score pleasingly with his muscle turn, featuring precarious balancing. He balances chairs on bottle necks and then does handstands on the chairs, on billiard cues, on legs of other chairs and winds up with a thumbs' handstand on the tops of two bottles.

Granda Perkins, another vaude vet, got a big hand with her comedy turn, highlighted by her gagging with a balcony plant and shouting old-time faves, a la Sophie Tucker. Arlynne and Borden score solo in a comedy adagio turn, which would be better without the vocal comic attempts. Their comedy dancing is pleasing, but when they gag, it slows their act to a standstill, chiefly due to musty material.

Arlynne returns later as 'Nihealah, the Jungle Enchantress,' in a pash dance with the line, backed vocally by the Payne Sisters. She is a well-trained and pleases in its three appearances. Outstanding of the three is its initial turn, a radium number, effectively rendered with stage blacked out. Another. All of their routines are fresh and vervy. The Red Skins, a muscle duo, open the show with a balance-bending routine featured by contortioning through rings and some clever pretzel-bending.

In a specialty, featuring the line, the Kaplan Sisters contribute a nice tap turn, while Marjorie Bowen and Rose Marie Mullen turn in a torrid rhumba. Connie Johnson, blonde chanteuse, vocals nicely on 'You're the One.' Jungle Cats back up show nicely from stage.

Fair biz on show caught. *Just.*

Stop, Look and Listen

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, April 18.

Loretta Gray, Masters and Young Joan Meller, Murray and Raymond, Shaw and King, The Marvelettes (6), and Joe Clauser and His Swingsters (5); 'Six Lessons from Madame La Zonga' (U).

George Pierce's 'Stop, Look and Listen' is a pleasing unit combining novelty with fairly standard vaude acts to score high here.

Loretta Gray, singing comic, contributes a sock turn with rah-rah piping in the campus manner. Her razzle-dazzle version of 'I've Got My Eyes on You' left them yelling for more. Outstanding novelty is the 'radium' dance of Joan Meller who dances with her body painted with a luminescent substance to produce a novel effect on a darkened stage.

Murray and Raymond score solidly with their novel whistling in which the boys used their duets for additional embellishments. They do several imitations, but their interpretations of classics is what puts them over. Their handling of the 'Poet and Peasant' overture is little short of terrific.

The comedy team of Masters and Young is amusing with its buffoonery. Joe Young, comic vet, worked hard to put over his stuff in vaude tradition, with Frank Masters, who emcees the show, straighting. They're out twice, scoring nicely on their first appearance with stock stuff, but their comic dramatizing on their second appearance falls flat.

Shaw and King are pleasing in a tap routine, with Shaw turning in some nifty eccentric tapping on a solo spot. Miss King turns in a torchy job of piping 'I'm Nobody's Baby' for her single. One of the outstanding lines ever to appear here is the Marvelettes. Although only six in number, these girls, who have, it is said, worked together since childhood, turn in some excellent hoofing.

Joe Clauser orch backs the show nicely from the stage. Full house on show caught. *Just.*

Night Club Reviews

Continued from page 44

PAGO PAGO ROOM

(PANAMA)

Colon, Panama, April 15.

This spot, located in Colon, the Atlantic terminus of the Panama Canal, is one of the better known clubs in Central America. Employs about 30 girls, with hostesses getting 30c out on each drink, as $1 per.

Show is mediocre but management figures the mixing angle is important, and the talent setup, with two shows nightly, at 10 and 2, is designed to comply.

Frolic usually starts off with line of hostesses doubling as a chorus. They're passable, and with the scarcity of white gals in Panama, these American gals have a ball. Part Carroll troupe to some of the jungle-bound Yanks and soldiers who attend these nightly sessions.

Next on, Shirley Jean, does a couple of flops. Her Sisters do their version of Cuban rhumba. Plenty of hip movements, which goes big with the visiting tourists. Etta Howard, ballad singer, goes very well with a couple of sentimental tunes.

Ruthie Martin, American, who handles the announcing assignment and really tells the noisy patrons off, sings 'Ol Man River' in Negro dialect. Well liked here and quick on the comebacks, which is great stuff with the hecklers who abound at the 10 o'clock show. Marrieane, a tap dancer of sorts, is followed by the Valery sisters, two recent imports from Cuba who do an Apache.

Business terrific around soldiers' payday. A fast show, and a 'must' spot for the visitors who want to get an insight into the so-called 'sin in Panama.' *Willis.*

EL CHICO, PITT

Pittsburgh, April 17.

Mario Merin Orch (6), Juanita Rios, Teddy Rodriguez Dancers (6); 50c cover.

Rhumba craze has eased off considerably here since Joe Sala opened his El Chico to boom biz last September, and with it former Nixon Cafe bartender has eased off his show budget, too. It's down to essentials now but Sala is having his troubles to keep the atmosphere and the Latin-American type entertainment intact. There's one concession, however. He had to know that makes with the regulation American dance tempos as well as it does with the maracas. What's more, dinner sessions are almost entirely non-rhumba and Sala is having his tunes mixed more later as well.

For a six-piece outfit, Mario Merin's orch gives out with plenty of music and it's good, too. Boys are adept at all kinds of rhythms and handle a show with the best of 'em. Setup is violin, which Merin plays; piano, drums, bass, trumpet and sax, with leader switching to maracas for the conga-rhumba stuff. Crack band makes it sound like a crew double the size. Merin bows a sweet fiddle and has a pianist and a bass-pounder who are just about tops.

For such a sparce assortment of talent, show isn't bad at all. It's spread over three-quarters of an hour without too much stretching and manages to keep going. Teddy Rodriguez troupe of three boys and three gals have a flash dance act and they manage to break up their routines into duets, quartets and ensembles to give the whole thing almost revue proportions. Femmes are all stunners and their partners can dance, which makes it a perfect setup. Turn is costumed attractively and carries its own bongosaros player, who sits out in front of band.

Only other act is Juanita Rios, diminutive sex-appealer who has oodles of personality and a clicko voice. Does three Spanish numbers —and how she sells them!—and winds up punching out a conga, which brings Rodriguez line on for the inevitable shoulder-shaking finale. Rios gal also steps into it to show a shapely pair of gams before the windup.

Merin handles the m.c. duties, a nice-looking chap who knows how to introduce an act, and to make show look a little bigger, band does a couple of tunes in between Rodriguez numbers and Miss Rios. For what there is here, entertainment's all right, but nitery competish is growing stiffer locally and Sala will have to keep in step or his clientele may feel it's being cheated. Had he launched El Chico this way, it mightn't have been so noticeable, but he gave 'em so much first few months that letdown now is too obvious. *Cohen.*

HI-HAT, CHICAGO

Chicago, April 18.

Jack Marshall, Armida, Lloyd & Willis, Maxine Turner, Six Singing Cadets & a Lady, Billy Younger, Dancers, Eddie Fens Orch, Bea Vera Band, Kennedy & Tobin.

This near-northside cafe continues to be one of the brightest spots in town and has assembled a following which is decidedly loyal. It's intimate, and yet, despite its smallish floor, has a bundle of animation and makes a good impression on the floor, particularly with her Mexican dances, which are full of action and color.

Jack Marshall shares the top spot and is here as m.c. and to do his moth-eaten line of fooling around that he used to do with the Benny Meroff band. Marshall strains to zam his stuff over, but makes the sweat pop out on the customers' brows just watching him puff and steam. He is doing his hat-manipulation routine, which reminds of a similar type of stunt by Rubin Rose, has a couple of mouth-stretching special material songs and winds up back on his AFM card with a trombone bit. Generally, he over-acts far too much for a small room. To the customers it's like going to dinner in a boiler factory.

Excellent dance team is that of Lloyd and Willis, who have a fine line of tap routines. They also make great appearance. Maxine Turner is an acrobatic specialist with an impressive display of acro dancing on this matchbox floor. She can play anywhere. Her contribution volume there are the Six Singing Cadets and a Lady, which explains the turn. The seven vocalists run through the standard musical comedy and operetta lines and manage to make it listenable.

Billy Younger Dancers have been in the spot for some time and turn in capable chorus numbers. They are a good-looking line and do much for the room. Eddie Fens' orchestra plays the show and does a bang-up job. Also supplies the basis of the dansapation, with the Bea Vera rhumba aggregation filling in for tropical hoofing.

Behind the bar work piano-and-singing team of Annette Kennedy and Gertrude Tobin, and they rate as one of the best standbys of the nitery. They disclose a real following and work constantly playing and singing requests and pop tunes.

Loop.

'ICECAPADES' BIG 38G IN 1ST H'WOOD WEEK

Hollywood, April 22.

'Icecapades of 1941,' which opened a three-week engagement at the Pan-Pacific auditorium Friday (18), will hit around $38,000 for the first full week. House, which has a capacity of 5,400, is scaled at $2.20 top.

Republic moves in after the engagement to make a feature picture of the troupe.

BETTY LEE DIVORCED

Buffalo, April 22.

Arthur Fuller was granted a contested divorce in Supreme court here from Betty Fuller, night club performer.

She is known professionally Betty Lee.

Variety Bills

WEEK APRIL 25

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
State (24)
Crazy with Heat
WASHINGTON
Capitol (25)
Rhythm Rockets
Alphonse Berge
Co-Eds
Peggy Bernier
Lew Parker

Paramount

NEW YORK CITY
Paramount (23)
Benny Goodman Orc
Gil Lamb
Lyda Sue
Copacabana Rev
CHICAGO
Chicago (25)
Morton Downey
Lynn, Royce & V
Poney, the Horse
Honey Fem

RKO

BOSTON
Keith (24-27)
Bartell & Wms 2
Pat Henning Co
Edith Fellows
Wilbur Evans
Eddie White
Lee Juveiye (17)
Earl Carroll Show
CINCINNATI
Shubert (25)
Michael Todd Co (18)
Ted Weems Orc
CLEVELAND
Palace (25)
Ted Weems Orc
Mardoni

Warner

NEW YORK CITY
Strand (25)
Jimmy Dorsey Orc
Trip, Tap & Toe
Hector Co
PHILADELPHIA
Earle (25)
Horace Heidt Orc (18)
Abe Lyman Orc
Gleason Co
Arren & Broderick
'Dennett & Dae
Walter Dare Wahl
(18)
Screwballs of '
DAYTON
Shubert (25)
Boone Co Jamboree (18)
Henry Allen
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Ammons & Johnson
Casino House
Cornish & Odobhan Co
Kris Kay Orc
Nina Tarasova
Gypsy Markoff
Dmitri Matvienke
Yanco Morca
Lunia Nesserova
Tina Boleva
Georges Stefanescu
CLEVELAND
Stanley (25)
King & Arlina
Alan Mowbray
WASHINGTON
Earle (25)
Lane & Ward
Gae Foster Gls
Jos Cook Co (18)
Gae Foster Gls
Hellmans
Lorraine & Rognan
Ben Yost Co

Independent

NEW YORK CITY
Music Hall (24)
Shayne & Armstr's
Selma Kaye
Lorna Hollenbeck
Rockettes
Corps de Ballet
Bros Rapee Symph
Apollo (25)
Count Basie Orc
Jimmy Rushing
Helen Hughes
Red & Curley
Walter Gordon
Doc Sniffers
Bob & Babette
John Bubbles
Jimmy Baquette
Windsor (24)
Tony Pastor Orc
Molly Picon
Bob Howard
Paul Winchell
Don & Ruthie I ne
BROOKLYN
Flatbush (24)
Sunny Dunham Orc
Dinah Shore
Mabel Todd
Morrie Amsterdam (Two to fill)
AKRON
Palace (25-28)
Bob Crosby Orc
Cass Daley
Paul, Slim & Eddy
Bob Ripa
BALTIMORE
Hippodrome (24)
Hudson Wonders
3 Smoothies
Cookie Bowers
Cotton Club Boys
Keed (24)
Cats & The Fiddle
3 Peters Sis
State (24-26)
Pritchard & Lord
Bobby Pincus
Fredysons
CAMDEN
Towers (25-27)
Warren Boden
Evelyn Farney
J & J McKenna
Steve Evans
3 Juggling Jewels
ELIZABETH
Liberty (24-27)
Birdland
Rex Owens
Fields & Georgie
Al & E Frabetti
FREEPORT
Freeport (25)
Miller & Omer
Carol & Carlo
George Niblo Co
HARRISBURG
State (25-26)
Clyde McCoy Orc
Rosita & Pancho
Andre Vilon
La Martinique
Eddie Oliver Orc
Herbert Curbello O
Danny Kaye
April Ames
Le Coq Rouge
Geo Sterney Orc
Bels Bizony
Eleanor French
Leon Eddie's
Lou Martin Orc
Eddie Davis
Mazie Rosenbloom
Marie Spaulding
Stone & Ross
Blanchards
Mon Paris
Heywood Fowers O
Dick Wilson Orc
Eleanor French
Monte Carlo
Ted Straeter Orc
Tito Guizar
Place Elegante
Ernest Frang Orc
Bernice Manning
Bill Farrell
Joe Ravazo
Vincent de Costa
Art Tubertini
Tino Donelli
Rainbow Grill
Barry Winton Orc
Julian & Marjori
Russian Kretchma
Nicolas Matthey O
Peter Nesnitoff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adlo Kusnetzoff
Senia Karavaeff
Michel Michon
Mihli Ussiskoff
Arjsiak Arafelova
Sawdust Trail
Francis Renault
Lea Lanin Orc
Martin, Bros
June Boyd
Helene Francis
Kay Burke
Julia Gerlach
Betty Jane Carleton
Leslie & Rollins
Spivy's Roof
Spivy
Haywood & Allen
Frank Shuman
Vera Banoff
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Gloria Gilbert
Versailles
M Bergere Orc
Panchito Orc
Dorit
Joe E Lewis
Grace McDonald
Village Barn
Col M Fraser Orc
Lew Parker
Sid Gould
Roy Rogers
Zorby & Wiere
Jack Prince
F Quartell Orc
Congress Hotel (Glass Hat Rm)
Johnny Bange Orc
(Peacock Rm)
Joe Vera
Edgewater Beach Hotel (Beach Walk)
Wayne King Orc
Consolo & Melba
Walter Donahue
Dor Torbeh Gls
Herb Foote
Franke's Casino
Harriet Hutchins
Rocky Ellsworth
Billie Webb
Ann Anderson
Dick Conrad
Bob Tinsley Orc
Grosemere Hotel (Glass House Rm)
Lew Story Orc
Marie Lawlor
Nord. Richardson
Hi Hat
Sid Tomack
Reis Bros
Ruth Wayne
Marshall & Shield
Alphonse Berg
Anita Lane
Jimmy O'Neil
Earl Wiley Orc
Morrison Hotel (Boston Oyster House)
Manfred Gotthelf
New Yorker
Billy Gaylord
Doris Dupont
Joanne Jordan
Russell & Farar
Patsy Reed
Arne Barnett Orc
Al Milliones Orc
Old Heidelberg
Irma Cooper
Sally Sharratt
Helen Wells
Louie & Wessel
Hans Menzer
Palmer House (Empire Room)
Eddie Duchin Orc
Eddy Howard
Bob Evans
Maurice & Cordoba
Peter Four
Abbott Dancers
Phil Dooley Orc
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Bob Crosby Orc
Bob Trio
Callahan Sis
Byton Gls
Carl Marx
Silver Clond
Jackie Richards Gls
Mildred A Anderson
Dottie Dayne
Airite & Blue
Verona James
Joe Gerken
Ralph Lynden Orc
Elmer Daniels
Hazel Zalus
606. Club
Billy Carr
Margret Faber Gls
Anita Jacobi
Dian Rowland
Dorothy Keller
Jal Leta
Jimmy Ray
Lewis Sis
Lloyd & Willis
Curtis Pisnell
Rense Andrie
Virginia Jones
Milly Wayne
Sol Lake Orc
Tripoli 3
Toddy Theatre-Cafe
Prof Lamberti
Ben Yost Singers 8
Paul Remos Co
Coriel
Joe Wallace
Dottie Fenton
Sharry Adair
Connie Austin
Jackie Cornell
Trianon
George Gray
Jean O'Brien
Dottie Fenton
Sharry Adair
Connie Austin
Jackie Cornell
Lucille Johnson
Carole & Sherod
Marcia Nell
Sonny Tufts
Dacita
Belmont Balladeers
Hotel Biltmore
Clyde Lucas Orc
Betty Allen
Doodles Weaver
Betty Kean
Covert & Reed
Hotel Bossert (Brooklyn)
Eddie Lane Orc
Hotel Brevoort
Paula Lawrence
Paco Sierra
Tana
Sam Ray
Julius Monk
Norbert Facont
Margaret Scott
Hotel Edison
Mal Hallett Orc
Madeline Gray
Hotel Essex House
Paul Baron Orc
Grace Morgan
Lucille Matthews
Hotel Lexington
Ray Kinney Orc
Aggie Gild
Napua
LeLani Isas
Nani Todd
LeHua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Johnny Messner Orc
Hotel Park Central (Oceanarium Grove)
Buddy Clarke Orc
Jose Dominguez O
Jack Fulton
Elenore Wood
Hilbert, Byrd Co
Wilton & Dale
Bunny Howard
Ginger Dio
Sylvia Barry
Hotel Pennsylvania
Gene Krupa Orc
Bob Eberle
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
De Marcos
Paul Haakon
Josephine Huston
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Bob Grant Orc
Hildegarde
Lee-Kahn
Hotel Shelton
Johnny Johnson O
Hotel St. George (Brooklyn)
Dave Maddin Orc
Dee Williams
Yank Porter
Dick Whitefield
Bill Dillard
Hotel St. Moritz
Eddie Varzos Orc
Vivian Blaine
Johnny Howard
Claire de Arena
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Dorothy Lewis
Hessley Twins
Hazel Franklin
Hotel Taft
Frankie Masters O
Hotel Waldorf-Astoria (Empire Room)
Leighton Noble Orc
Mischa Borr Orc
Adelaide Moffett
Stan Kavanagh
(Sert Room)
Xavier Cugat Orc
Rosario & Antonio
Miguelito Valdes
Evelyn Taylor
Iceland Restaurant
Ted Eddy Orc
Jack Lane Co
Benson Twins
Danny White
Kelly's Stable
Frankie Newton O
Maxine Sullivan
Billy Daniels
Clarence Profit 3
Leon & Eddie's
Jack Harris Orc
Noro Morales Orc
Luba Malina
Jean Murray
Robert Rainbart
Rainbow Room
Matty Malneck Orc
Velero Sis Orc
Chandra Kaly Danc
Mill Monti
Walton & O'Rourke
Ruban Bleu
Mildred Bailey
Brenda Forbes
Delta Boys
Ann Jones
Cass Franklin
Laura Kellogg
Marian Vinay
Mary & T Atkins
Zeb Carver Co
Whirling Top
Teddy King Orc
Jerry Blanchard
Lillyan
Ginger Wayne
Susan & Christine
Carol Dean
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
4 Bards
Helen Gummer
L'Aiglon
Spiros Stamoe Orc
Monica Schick
Isobel de Marco
Liberty Inn
George Gray
Jean O'Brien
Dottie Fenton
Sharry Adair
Connie Austin
Jackie Cornell

LOS ANGELES

Biltmore Bowl
Jimmy Castle
Buddy Hughes
Ambassadeorettes
Dorothy Brandon
Bea & Raymond
Everett West
Arhand & Lita
3 Dee's
Corinna Mura
Leon & Mace
Chuck Foster Orc
Casa Manana
Marianne Dunne
David Allen
Jack Marsden O
Cocoanut Grove
Mary Parker
Billy Daniel
Mitchell Leisen Rev
Freddie Martin Orc
Carl Carroll
Buster Shaver
Olive & George
L Debonaire
Beryl Wallace
Frankie Conville
Mary Petebeck
Helen O'Hara
Sunny Dale
Barbara O'Drew
Reyes, Rhumba Bd
St Clair & Day
Rhumba Orc
Slate Bros
Bill Bradley
Manny Strand Orc
Florentine Garden
NTG Anniversary
Fred Scott
Low, Rite & Stan'y
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Red Stanley
Bob Downs
Jerry Coogan
George Beste
Art Berman Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Betty Riley
Margaret Whiting
Peter Lind Hayes O
Grace Hayes
Rebecca Hayes
House of Murphy
Bath, Reynolds
Frankie Gallagher
Jean Neunier
Gordon Bishop
Katherine Dehaven
Bob Murphy
1'' Cafe
Dave Forrester Orc
La Conga
Carroll Parker
Theodore
Leon Navara Orc
Phillip Lopez Orc
Macumba Cafe
Humbertos Bd
Phil Ohman's Orc
Palladium
Merry Macs
Richard Gilbert O
Paris Inn
Kenny Henryson
Dominic
Marg'rite & M'rtinez
Henry Monet
Arquette & Follies
Helen Harrison
Helen Miller
Chuck Henry Orc
Pirates Den
Pegleg Happency
Bugs Wilson
Henry Lee
Gaby La Fitte
Dolores Gray
Blacie Andy
Flo Ash
Marjorie Raymond
Nick Cochran Orc
Rhumboogie
4 Kit Cats
Lois Calloway
4 Tones
Dorothy Garbo
Cy Pes Johnson O
Scheherazade Cafe
Yascha Borowski
Lex Morrison
Sandra Karina
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Benny Kaha
Puanani Mathews
Charlie Downs
Bobby Mathews
Johnie Bright Orc
Somerset House
Harry Ringland
The Uptowners Orc
Swanee Inn
Phil Moore
Gladys Bentley
Topsy's
The Topsyettes
3 Hot Shots
John Hamilton
Paul Locke
Maurice Sherman
Wilshire Bowl
Velascon
Skinnay Ennis Orc

CHICAGO

Ambassador Hotel (Pump Room)
Virginia Hays
Jerry Shelton Orc
Blackstone Hotel (Walnut Room)
Art Kassel Orc
Marion Holmes
Collette & Barry
Hadley Gls
Blackhawk
Ted Flo Rito Orc
Babs Reed
Grandfat'r's Follies
Blackstone Hotel (Ballnese Rm.)
Dick Rock Orc
Brevoort Hotel (Crowded Room)
Joan Baylor
Mable Scott
Evelyn Lee
Dian Dare
Bob Billings
Broadmoor
Jackie Sharp
Gene Stockwell
Phyllis Vaughn
June Spacher
Marlene Dale
Suzanne Proujet
Ruth Gans
Herb Ruddigore Orc
Chez Paree
Lou Breese Orc
Morton Downey
Vania Belaieff
16 Commanders
Lois Wallner
Helen Gray
Evans Gls
Club Alabam
Tonya
Mickey Dunn
Ann Mac
Virginia Lee
Harriet Norris
Allen Coe
Evelyn Adler
Effie Burton
Paulette La Pierre
Lee Lewis
Dorothy Dale
Eddie Roth Orc
Club Minuet
Helena Carol
Rita Ray
Alvina Morton
Ethel Brown
Fillmore Sherman
Art Fischer Orc
Del Estes
Colony Club
Bobby Hutmon Orc
Mignebitta Orc
Colosimos
Tirza
Lucille Manners
Jimmy Dorsey Orc
Bob Eberly
Helen O'Connell
Ruth Templeston
Joan Corazo
Jos Dougherty
Buddy Nugent
Ruth Templeston
Bella Belmont
Silver Fleet Inn
Estelle Dale
Tony Bennett's Orc
Joe Curley
Reggie Du Van
Marianne Millar
Hazy Small
Chick Hunt
Joe Hayes Inn
Silver Lake Inn
Gautschi & Sonnera
Margo Wells
Geo Reed
Alice Lucey
Frank Hamel Orc
Stamp's
George Marchetti O
Billy Starr
Garner Trio
3 Loose Nuts
Jelly Beans
Ann Howard
Margie Drummond
Swan Club
Bill Bailey
Elaine Ellis
Marty Bolin
4 Taylor Gls
Nancy Lee
Henry Patrick's Orc
20th Century
Rhythmaniacs
Mike Pedecin
Men of Rhythm
Warwick Hotel
Ray Morton Orc
Weber's Hof Brau Camden
6 Naval Cadets
Dias & Deane
Jules Flacco's Orc
Squill & Marcelle
Pen Bannerman
Thes Silton
Syd Golden
Kaths'r. Kldoradians
Jack Smith
Al Goldscher
Signor Karmino
Dave Pierson
Wilson's
Sherman B & Tessie
2 Mystics
Niles & Jo-Ann
Reginas
Betty Haden
Ann Howard
Margie Drummond
Yacht Club
Pat Purcell
Stephanie & Craig
Dotty Brennan
Mary Navis

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Jayne Manners
Beachcomber
Michael Loring Orc
Pancho Orc
Elsa Valladares
Carmen Amaya
Bill Bertolotti's
Don Sylvio Orc
Angelo Orc
Frederica
Pat Williams
Eleanor Knight
Lynn & Marianne
Dorothy Allen
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Pierre
Bob Knight Orc
Adrienne Matzenauer
Cafe Society (Midtown)
John Kirby Oro
Eddie South Oro
Hazel Scott
Golden Gate 4
Jack Gilford
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Ammons & Johnson
Casino Russe
Cornish & Odobhan O
Kris Kay Orc
Nina Tarasova
Gypsy Markoff
Dmitri Matvienke
Yanco Morca
Lunia Nesserova
Tina Boleva
Georges Stefanescu
Chez Ti
G Andesons Orc
Peter Brent Orc
Pat Harrington
Franklin Myers
Irene Barclay
Corchita
Anita Dillon
Club Gaucho
Don Miguel Orc
Currito & Coral
Winnie Duncan
Olga Barat
Luis Camacho
Jose Perez
Copacabana
Nat Brandwynne O
Frank Marti Orc
Juan Arvizu
Fernando Alvarez
Bernice Parks
Loper & Barrat
Nina Orla
Samba Sirens
Cuban Casino
Consuelo Moreno
Don Casanova
Dimas & Belen
Emi Dorre
Diamond Horseshoe
Dr Rockwell
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Rose Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
El Chico
Don Alberto Orc
Manuela del Rio
Alberto Torres
Carlos Montoya
Trianita
Rudolph Cueto
Maria Lopez
Charo Gil 3
El Morocco
Ernie Hoist Orc
Don Davodi Orc
Reva Reyes
Carla & Fernanda
Famous Door
Bobby Parks Orc
Tess Gardell
Forbidden City
Sal Cabral Orc
Ruth Lloyd
Kim Toye
Dal
Maya Kelis
Hop Shee
Gay White Way
Gus Arnheim Orc
Mac Stone
Andy Russell
Katherine Joyce
Bob Shea
Harris & Shore
Mimi Kellermann
Gloria Rinke
Kay Fenton
Coley Worth
Barnes Twins
Grawol'h Village Inn
Anthony Trini Orc
Roberta Welch
Velyne Higgs
Ruth Kidd
Dolly Reckless
Frank McCormick
Havana-Madrid
Froilan Maya Orc
Juanita Sanabria O
Rosita Ortega
Cesar Tapia
Leon & Eddie's
Jack Harris Orc
Noro Morales Orc
Luba Malina
Lou Walters
Lou Walters
Jack Durant
Jackie Heller
Ben Yost Co
Meadow Brook
Ben Cutler Orc
Jack Durant
Jackie Heller
Ben Yost Co
Monte Carlo
Ted Straeter Orc
Tito Guizar
Murray's Stable
Jack Durant
Jackie Heller
Ben Yost Co
Nick's
Pee Wee Russell
Sidney Bechet
Tommy Ladnier
Miff Mole
Joe Marsala Orc
Onyx Club
Red Norvo Orc
Mildred Bailey
Teddy Wilson Orc
Billie Holiday
Roy Eldridge
Jerry Kruger
Place Elegante
Ernest Frang Orc
Bernice Manning
Bill Farrell
Joe Ravazo
Vincent de Costa
Art Tubertini
Tino Donelli
Rainbow Grill
Barry Winton Orc
Julian & Marjori
Russian Kretchma
Nicolas Matthey O
Peter Nesnitoff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adlo Kusnetzoff
Senia Karavaeff
Michel Michon
Mihli Ussiskoff
Arjsiak Arafelova
Sawdust Trail
Francis Renault
Lea Lanin Orc
Martin, Bros
June Boyd
Helene Francis
Kay Burke
Julia Gerlach
Betty Jane Carleton
Leslie & Rollins
Spivy's Roof
Spivy
Haywood & Allen
Frank Shuman
Vera Banoff
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Gloria Gilbert
Versailles
M Bergere Orc
Panchito Orc
Dorit
Joe E Lewis
Grace McDonald
Village Barn
Col M Fraser Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN

1619 BROADWAY NEW YORK COL. 5-0930

PHILADELPHIA

Club Ball
Alan Fielding Orc
Hall-Ivollers
Carlos Molina
Desita
Ramon Noval
3 Radio Aces
Geraldo & Helen
Ben Franklin
Ifco Zealo Orc
Fay & Carlton
Mona Wilson
Ralph Haywood
Patricia King
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Hendrickson & Adams
Darlene
Eva & Evelyn
Buddy Lewis
Allen Sterling
Carroll's
Donna Darnell
Chicki Gallagher
Jeanne Busoni
Lavine Twins
Lilgie Jay & Jean
Grace Gordon
Waynora Bates
Geo Wagner
Bobby Vail
Wilbur Cross
Club 15
Harriet Hale
Frankie Lee
Baroness Raudon
Barbara Stone
Shandor & Margo
Marvin & Babs
Rose Venuti
Casino's
Lou Ferlano
Kay Arthur
Mickie Pearl
Earl Wilt
Lou Martin
Di Pinto's
Marie Fitzpatrick
Micky Dee
Chief Thundercloud
Jimmy Evans
Jay Wagner
Vera Lawrence
Eddie King Orc
Embassy
Geo O'Neil
Carlos & Chita
Waverly Twins
Harriet Henning's
Billy Maples
Carlos Reyes Orc
Cy Walter Orc
Evergreen Casino
Beth Challis
Nitza & Ravell
Madelaine Whitney
Doris Elliott
Pat Sheridan Orc
Helen Standish
1523 Locust
Elaine Black
Marian Proctor
Rose Ferguson
Pola Montoya
Bubbles Lavelle
Grace O'Hara
Keller Sis
Kay Lasony
King's Swing Orc
Gay 90's Cafe
Phil Wood Orc
Strut Miller
Nat Wilson
May Joy
Ann Harper
(H Walton Roof)
Glamour Gls
Helen Heath
Bob Russell
Vera Nova
Anibal Carrion
Grace Corwin
Michael Sandina
Peppino & Carmen
Nell Fontaine Orc
Mata & Hari
Wanda Stevenson
Manuel Ovando Orc
Hotel Philadelphia (Philadelphia Rm)
Carlotta Dale
Ashburne
Dick Wharton Orc
Jam Session
Geo Lutz
Joe Hooker
Willie Thomas
Billy Kretchmer
Hopkins'Rathskeller
Jimmy Venuti Orc
Dottie Winters
Jack Gilfillan
Martin & Lee
Kippi Velez
Joe Martin
Agnes Barry
Little Rathskeller
Charlotte Vogue
DeLloyd McKay
Bert St Clair
Victor Vargo's Orc
O'Connor Twins
Manoa Inn
Jack Hitchinson
Bunny & Delores
Geo & Lilly Gordon
Nancy Newell
Peggy Valenti
Gracie Steel
Edythe Ballade
Frank Cuneo Orc
Mayo's
Gus Johnson Orc
Lenny Ross
Lorraine
Paul Kane
Baby Betty
4 Octavas
Bill Bailey
Bill Hughes
Alan Wood
Minstrel Tavern
4 Tones
Marie Rose March
Tony Calizo
Sissy Ginnie Loftus
Ed. McGoldrick, Sr.
Helen Marriott
Old Falls Tavern
Billy Hayes' Orc
Jane Jones
Buck Calhoun
Andy Russell
Jean O'Neill
Open Door Cafe
Ralph Brown
Louise Wright
Chiquito
Armond & Juliane
Bob Riley
Betty Mack
Louise Wright
Sunny Dunn
Don Anton Orc
Palumbo's
Laves Twins
Chick Mullery
Harnett & Barclay
Lillian Joe & Jean
Jean Dunni
Yvonettes
Roman Grille
Marie Jo Vos
Earl Wiltt
Betty Hoffman
Irish Eyes
Eddy Hockney
Rol Peters
Rendezvous (Hotel Senator)
Arn Mayer
King Cole Trio
4 Black Dots
Wesley Prince
Oscar Moore
Debonaires
Spatola's Grille
Vocalaires
69th St. Rathskeller
Pauline Paige
Maurino & DeVoll
Phil Fletcher
Ruth Templeston
Joan Corazo
Jos Dougherty
Buddy Nugent
Ruth Templeston
Bella Belmont
Silver Fleet Inn
Estelle Dale
Tony Bennett's Orc
Joe Curley
Reggie Du Van
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Margo Wells
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George Marchetti O
Billy Starr
Garner Trio
3 Loose Nuts
Jelly Beans
Ann Howard
Margie Drummond
Swan Club
Bill Bailey
Elaine Ellis
Marty Bolin
4 Taylor Gls

CLEVELAND

Alpine Village
C Lamberton
Monroe & Grant
Moriarity & Dell
Bob Cooper
Carl Mueller
Otto Thurn
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Freddie's Cafe
Gale Parker
Tyra, Tamara
Lenore Line
Gourmet Club
Eddie Robinson Orc
Gayle Gaylord
Jean Marshall
Hotel Carter
Thirion Sprenger
Ambassadors Orc
Hotel Cleveland
Lang Thompson O
Margaret English
Hotel Fenway Hall
Johnny Joyce Orc
Mary Wine
Hotel Hollenden
Sammy Watkins O
Terry Lawlor
Terry Lynn
Sylvia & Christian
Sloan & Gary
Hotel Statler
Jose Morand Orc
Doris Vernon
Carlton & Juliette
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jean Eldridge
Pearl de Lucca
Regal Club
Ducky Malvin Orc
Southern Tavern
Lee Allen Orc
3700 Club
Tucker & Tremaine
Art West
Roma Huston
Dennis Daye

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Janice George
Sanford Mandel
Bobby Gibson
Barry Wilkinson
(Statler Bar)
Pete Vern
Bowery
Midnite in Paris
Emile Boreo
Frank Lorraine
Abbott Dane
Therrien
Grischa & Brona
Clarissa
Helena Carrol Inn
Mac McGraw Orc
Club Royale
Harry Stevens
Frances McCoy
Lorraine Sanchi
Jennings
Don & Sally
Virginia Manche
Stan Norris Orc
Sales Show Bar
Hal Fisher
3 Playboys
Kay Vernon
Penny Mallory Gls
Pete Viera Orc
Statler Hotel
Gomez Tropical D
Gloria Cabot
Orlando
Fausto Curbelo
San Diego
George Presnell
Al Alexander Orc
Don Francisco
Starr & Maxine
Verne's
Cole & Corie
Holly Sis
Harry Collet Orc
Whitehorse Hotel (Gold Cub Room)
Tony Patti
Wonder Bar
Sammy Dibert Orc
Mildred Fenton

PITTSBURGH

Anchorage
Hugh Morton Orc
Majestics
Arlington Lodge
Phil Cavezza Orc
Bachelors' Club
Al Turner Orc
Balconades
Art Sable Orc
Bill Green's
E Hoagland Orc
Boogie-Woogie Club
Doug Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Shelby Miller
Jo-Jo Lee
Club Petite
Piccolo Pete Orc
Betty Jane Rhodes
Art Schanberg
Don Washburn
Jack & Jill
Cork and Bottle
Jack Davis
El Chico
Mario Morin Orc
Rodriguez Danc
Juanita Rios
Hotel Fort Pitt
Ken Bailey Orc
Jack Hoffman
Jessica Wheatley
Harry Watson
Irma Guthrell
Hotel Henry (Silver Grill)
Billy Tressler Orc
Sandy Davidson
Marian McGarrity
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders
Nancy Lee
Henry Patrick's Orc
20th Century
Rhythmaniacs
Mike Pedecin
Men of Rhythm
Warwick Hotel
Ray Morton Orc
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Pen Bannerman
Thes Silton
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Margie Drummond
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Pat Purcell
Stephanie & Craig
Dotty Brennan
Mary Navis

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Freddie's Cafe
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Eddie Robinson Orc
Gayle Gaylord
Jean Marshall
Hotel Carter
Thirion Sprenger
Ambassadors Orc
Hotel Cleveland
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Margaret English
Hotel Fenway Hall
Johnny Joyce Orc
Mary Wine
Hotel Hollenden
Sammy Watkins O
Terry Lawlor
Terry Lynn
Sylvia & Christian
Sloan & Gary
Hotel Statler
Jose Morand Orc
Doris Vernon
Carlton & Juliette
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jean Eldridge
Pearl de Lucca
Regal Club
Ducky Malvin Orc
Southern Tavern
Lee Allen Orc
3700 Club
Tucker & Tremaine
Art West
Roma Huston
Dennis Daye

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Sanford Mandel
Bobby Gibson
Barry Wilkinson
(Statler Bar)
Pete Vern
Bowery
Midnite in Paris
Emile Boreo
Frank Lorraine
Abbott Dane
Therrien
Grischa & Brona
Clarissa
Helena Carrol Inn
Mac McGraw Orc
Club Royale
Harry Stevens
Frances McCoy
Lorraine Sanchi
Jennings
Don & Sally
Virginia Manche
Stan Norris Orc
Sales Show Bar
Hal Fisher
3 Playboys
Kay Vernon
Penny Mallory Gls
Pete Viera Orc
Statler Hotel
Gomez Tropical D
Gloria Cabot
Orlando
Fausto Curbelo
San Diego
George Presnell
Al Alexander Orc
Don Francisco
Starr & Maxine
Verne's
Cole & Corie
Holly Sis
Harry Collet Orc
Whitehorse Hotel (Gold Cub Room)
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Wonder Bar
Sammy Dibert Orc
Mildred Fenton

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Anchorage
Hugh Morton Orc
Majestics
Arlington Lodge
Phil Cavezza Orc
Bachelors' Club
Al Turner Orc
Balconades
Art Sable Orc
Bill Green's
E Hoagland Orc
Boogie-Woogie Club
Doug Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Shelby Miller
Jo-Jo Lee
Club Petite
Piccolo Pete Orc
Betty Jane Rhodes
Art Schanberg
Don Washburn
Jack & Jill
Cork and Bottle
Jack Davis
El Chico
Mario Morin Orc
Rodriguez Danc
Juanita Rios
Hotel Fort Pitt
Ken Bailey Orc
Jack Hoffman
Jessica Wheatley
Harry Watson
Irma Guthrell
Hotel Henry (Silver Grill)
Billy Tressler Orc
Sandy Davidson
Marian McGarrity
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders

(Continued on page 55)

Easter W'k's B'way B.O. Disappointing; Warm Weather Has Sunday Reaction

Broadway's expectations of good business during Easter week, based on advance sales, were distinctly disappointing. Instead of a comeback after the lows of Holy week, attendance was just so-so. Some grosses did pick up chiefly because of extra matinees, but there was complaining by most managements. Showmen aren't predicting this week's business after the fizzle of the holiday, but there are always expectations—this time that more people are registered in the hotels.

Perfect baseball weather prevailed throughout the week, which may have been the factor, yet the ball parks did only mild business, too, while the Ringling circus, at Madison Square Garden cleaned up. That is accounted for principally by the school holidays. Early this week New York was still summery, predictions of rain on several previous days being wrong. Tuesday was cool.

There were two days when the temperature was around 65 degrees and house managers prepared to operate the cooling systems. Ice companies, however, had not assembled crews for delivery. There was little complaint, through, from customers.

Sunday Mats Drop

Since mild weather arrived there has been a sharp change in attendance at legit shows on Sundays. The past two Sunday afternoons business dropped down while night attendance perked up, and it is figured that the same reaction w ll continue to apply in fair weather. Some shows which credit the Sabbath for their holding on, claim the best grosses of the week have been registered at the matinee, with Sundays accounting for nearly 50% of the weekly gross.

Under Equity arrangement Sunday performances are to continue until the end of June, but is it expected that extension beyond that date will be conceded if managers believe that such performances are feasible during summer. A formal suggestion to extend Sundays is slated to be made by the League of New York Theatres. It is to be accompanied by data tending to prove that a number of shows have remained open primarily because of business on that day of the week. Equity's interest is to lengthen the engagement of its members and the managerial report will probably prove that that has been the result.

'My Fair Ladies' was suddenly yanked at the Hudson Saturday (19), having been an also ran from its start. 'Flight to the West' will close this Saturday (26) at the Royale; also far in the red. 'Old Acquaintance' is announced to stop after another week with a moderately good record. It recently moved from the Morosco to the Broadhurst and may stick along, provided business improves. 'The Happy Days' is a possibility at the Miller next midweek.

Indie-Opera Co. Runs Into Money Troubles At Start of N. Y. Date

There are several independent operatic outfits, one of which, called the Monte Carlo Opera Company, slipped into the Majestic, N. Y., Saturday (19) with Frank Salerno named as the presenter. Outfit immediately ran into bankroll trouble when several unions demanded their pay be put on the line in advance. Understood there was a partial performance Saturday evening, but Sunday night the cops were called and around 350 persons got their money back when the doors did not open.

Theatrical Managers and Agents was turned down when that organization sought to place a company manager with the show, though a press agent was not required. TMA picketed the house, teamsters and stagehands refusing to pass the picket line. Salerno promised to pay for a manager and the picket was withdrawn. Stagehands and musicians unions wanted their wages protected and the show was called off after it was found there was only a bit over $500 in the boxoffice, though $3,000 had been expected.

Majestic is operated by the Shuberts, who also wanted coin, adding to the troubles of the Salerno bunch.

Coast Coin Scramble For 2 Colored Revues

Los Angeles, April 22.

Two all-Negro revues are in various stages of preparation for pitch next month, with sufficient bankrolling the only unknown quantity. Joe Pasternack, Universal film producer, has a wad of coin in 'Jump For Joy,' which last week signed Duke Ellington's band.

Opening dates hinge largely on how fast the wherewithal accumulates.

5 Michigan Tent Cos. Again Prep To Tour Sticks

Detroit, April 22.

Having played to 600,000 persons last year, Michigan's five tent shows are ready to roll out again on the kerosene circuit earlier than usual because of an unseasonal spring. While Broadway producers lament the decline of the road, the five touring tent companies, which have whacked the State up into five districts and tour from early spring until the snow flies, see each year better and the stage coming back mightily in the whistle stops.

Jack Kelly Co. and Caldwell's Comedians divide the northern part of Michigan, while the Skippy La-More company and the Norma Ginnavan and Frank Ginnavan troupes (brother and sister companies) live richly off the heavier population in lower Michigan. Tacit agreement exists among the companies not to poach on each other's territory. Each, therefore, can cultivate its own following.

Companies travel in trailers, setting up own town in the wake of the five trucks, which go through ahead for the nine-hours setup time required. First truck carries the tent; second the stage props, wardrobe, piano; third, tent chairs and seats; fourth, all the stage equipment and the fifth—the trouble shooter's—carries lighting equipment and tools.

La More, oldest tent operator in these parts, contends the tent show isn't a summer business but a year around affair, since owners use the wintertime for sifting plays, refurnishing and getting new sets, mapping tours, etc. while the troupers, called upon only for street clothes, work similar shows in the south.

Last winter LaMore read through approximately 100 plays to find the right seven for this season's tour, falling back chiefly on old standbys. 'We know what patrons like and they don't change,' he said. 'They want the hero to marry the heroine, the villain to get what's coming to him, and plenty of comedy mixed in.'

Geo. J. Nathan's $150,000 Claim on King Features

George Jean Nathan, the drama critic, filed a $150,000 action against King Features Syndicate N. Y. supreme court charging breach of contract.

Nathan had contracted in February, 1936, to write a series of articles for the N. Y. Journal-American and the Chicago Evening American, at $200 per article. He says he wrote 107 articles between 1936-40, but the defendants violated the contract by selling the articles to other magazines and newspapers.

N.O.' in St. Loo June 5

Hollywood, April 22.

'New Orleans,' the Sigmund Romberg-Oscar Hammerstein 2d play with music, is set for an al fresco premiere by the Civic Opera group in St. Louis June 5.

Hammerstein returned to New York over the weekend after working here on the piece for three weeks with Romberg.

'Gently' Folding

'Treat Her Gently,' new play starring Ruth Chatterton, which she opened in Amarillo, Tex., after touring in 'Pygmalion,' will close Saturday (26) in Louisville, Ky. Stated that while business was fair, big jumps involved too much in transportation costs to continue further.

Elaine Ellis, daughter of Harry Oshrin, attorney, interested in 'Tobacco Road,' joined 'Gently' after it opened.

MASS. BILL HITS SHUBERT AGCY. CONNECTION

Boston, April 22.

Massachusetts state legislative committee on mercantile affairs has reported favorably on a bill that would prohibit any connection of theatres with ticket brokerage companies.

Apparently directed at the Shubert-Herrick situation here, the measure, if made a law, would make it illegal for any theatre to be 'in any way directly or indirectly connected with any theatre ticket agency selling tickets at a premium.' It further stipulates that 'no theatre shall sell any ticket at any other price then that established the boxoffice price.'

Gert Lawrence's Illness Darkens 'Lady' for 3 Shows; No Ins. Payoff

When Gertrude Lawrence had an attack of grippe that postponed the premiere of the front-running 'Lady in the Dark' at the Alvin last winter, Sam H. Harris, the show's producer, took out insurance on her health. Last week the star worked under difficulties, her vocal chords being so irritated that she lost her voice during Thursday (17) evening's performance. Hysteria over Axis war reverses aggravated her condition. Final three performances of the week were cancelled, but she resumed appearances Monday (21).

The protective insurance did not apply to the forced cancellations. It appears that the policy, issued by Lloyd's of London, stipulated that unless four consecutive performances are cancelled because of illness of Miss Lawrence, no damages are collectible. Policy calls for reimbursement to the manager at the rate of $1,500 per performance if more than four times are missed. That sum does not cover the cost of laying off the show. The three missed performances meant about $11,000 off the normal gross of 'Lady,' which has been getting between $31,500 to $32,000 weekly.

Decision to layoff of 'Lady' was not known on Broadway until noon on Friday and caused considerable confusion, particularly in ticket agency circles. Brokers attempted to inform their patrons that the show was off, but could not reach all. Long distance calls were made at the cost of town customers some of whom were on their way to New York.

Norman Pincus, manager of the Alvin, quickly arranged to make refunds to those not aware of the star's illness. Matter of exchanging tickets for subsequent performances was a problem, too, because of the show's strong advance sale.

Abbott's Q.T. Auditions For New Holm Musical

George Abbott and John Cecil Holm are auditioning tunesmiths and talent at the Barrymore, N.Y., for 'And One for the Lady,' musical which Abbott hopes to produce in September. Book is by Holm, rewritten from a straight play he scripted some years ago.

Auditioning is an 'undercover' affair, no announcement having been made of it, and Abbott and Holm are listening only to especially-recommended people. RKO is going the o.o. to the script with the possibility of backing the legit production. Colmbia is likely to do the financing if RKO doesn't.

Shumlin-Inspired Move Opposing Suit Vs. Authors, But No Rift in League

Crouse, the Jailer

One of the a.k. extras in 'Arsenic and Old Lace,' at the Grand, Chicago, was too slow in getting across the stage for the special comedy curtain call, so co-producer Russel Crouse kept him on the payroll as an 'alternate extra.' Guy turned out to be stage-struck, however, and slipped into the line at the curtain opening performance in Chicago, despite instructions to the contrary. He was warned, but did it again second night.

As that made one more 'corpse' than called for in the script, the management now locks the over-eager extra in basement room every night.'

A split in the League of New York Theatres was threatened over the suit started by the managerial body against the Authors League and Dramatists Guild on the grounds that certain features of the revised basic contract tend to make the Guild monopolistic. A special meeting at the League's offices was held Monday (21) to discuss a situation which arose with the filing of a petition by certain managers demanding the withdrawal of the court proceeding.

After considerable discussion, wording of the petition was modified. One resolution was adopted to the effect that friendly relations with the authors be maintained. Also that the Guild agree to meet with the managers to talk over the disputed points. Court will be asked to further reserve decision on a Guild motion and if authors decide to talk it over by next Monday (28) the suit will be discontinued.

The petition was inspired by Herman Shumlin, who obtained the support of others. Previously most of author-managers in the League resigned. In filing the protest, Shumlin added telegrams from Sam H. Harris and Max Gordon, both out of the city, who supported his action. Those who signed the Shumlin petition are Arthur Hopkins, John C. Wilson, Carly Wharton, Martin Gabel, Lester Meyer, Harry Sommers, Sam Byrd and Louis Lotito.

Contention is that some of the board who endorsed the suit are primarily theatre managers and not producers, but the same thing applies to the status of the petitioners. Sommers is put in the position of having ordered the court test as a member of the League's board and now petitioning for its withdrawal. He is co-manager of the National, where Shumlin's 'The Corn Is Green' is running. Lotito is manager of the Martin Beck, conducting the house for Beck's widow. 'Watch on the Rhine' is playing there, it being another Shumlin hit. Meyer is also a theatre operator (Empire, 'Life with Father'). Authors of play, Howard Lindsay and Russel Crouse, resigned from the League when the suit started. Mrs. Wharton's husband is of the Playwrights, which outfit quit the League when the suit started.

As stated before, there are a number of producers who have always favored authors feeling they are the sources of material without which the manager cannot function. Shumlin is quoted saying: 'This (suit) is one of the worst things to happen around the theatre in many years because we exist by virtue of playwrights.'

Helman 'Neutral'

Petition was formally addressed to Marcus Helman, president of the managers association, who said he was neutral in the controversy. Heiman is associated with the Erlanger interests, primarily theatre operators, but is also a backer of Gordon's productions. Position of James F. Reilly, executive secretary of the League, is one that must be neutral in the situation.

It is not the first time that divergent interests in the League have cropped up, it being an organization of theatre managers and producers whose aims are not always along common lines. Wording of the petition states that the legal proceeding is 'against the best interests of the League and the theatrical profession in general.'

UBO Reprisal Vs. Fields on Cornelia Skinner Routing

Feeling over William Fields by the Erlanger-Shubert controlled United Booking Office cropped up again last week, when the booking outfit is alleged to have refused to do business with him in arranging dates for Cornelia Otis Skinner next season. UBO is said to have been aroused against Fields because of his activities in routing 'Life With Father' independently. He is general representative for the Playwrights Co., but took over the 'Father' assignment at the request of its producer, Oscar Serlin. He has been Miss Skinner's business manager for some time. Fields has frankly questioned some UBO methods.

Miss Skinner is presently starring in 'Theatre,' being tried out by John Golden, and that show is in no way involved in the controversy. The jam arose when Fields sought solo dates for Miss Skinner, such engagements usually being arranged a year in advance. Her husband, Alden S. Blodgett, was reported to have been told by UBO that it would make no bookings for the star through Fields. Blodgett's reply was that: 'William Fields is my wife's manager, in whom she and I have the most implicit confidence, he being our fully authorized representative. In reference to your attitude towards our business, which will continue to be handled by Mr. Fields, you will have to use your own judgment.'

Fields charges that the UBO stance is a pressure trick used before by certain managers. He regards it as a threat against him and others who oppose them through 'ultimatums' directed at their employers.

Showdown may come soon when Fields seeks a next season's route for 'There Shall Be No Night' (units). He will ask for the Playwrights and Theatre Guild, and if UBO refuses to recognize him it may result in the show being independently booked, regardless of a contract the show has with UBO.

Zieggy Girls Reprise Old Show Numbers At Annual N. Y. Ball

Sixth annual entertainment-ball of the Ziegfeld Club, whose membership is made up mostly of former 'Follies' girls, was held at the Waldorf-Astoria Monday (21), one-quarter of the proceeds going to the British War Relief fund. Ned Wayburn was in charge of the show, principally tableau and numbers reminiscent of Ziegfeld shows.

In addition, Wayburn staged a lace fashion show billed as 'Selecting the Trousseau' and 'Honeymoon to the South.' For that part of the show Powers models were on view and the gowns were auctioned, bringing from $200 to $300 each. Settings were supposed to have been done by Ben Ali Haggin, who designed the tableaux in the Ziegfeld musicals, but Cheney Johnson replaced.

The Ziegfeld girls went into action when the members from the producer's shows were presented. Peggy Wood opened the show with 'The Star-Spangled Banner' and a patriotic finale hed Ann Mace, posed as the 'Ziegfeld Girl of 1941.' She is the daughter of Annette Mace, former show girl. Among those who stood out were Norma Terris, Harry Pilcer, Ann Pennington, John Steel, Gus Van, Irving Fisher, Gilda Gray, James Barton, Vivienne Segal, Larry Adler, Harry Richman and Hal Leroy.

Brentano Staging 'Bride'

Felix Brentano has been signed to direct and stage 'The Bartered Bride,' based on his own version of the Smetana opera, for opening in Seattle May 23.

Jarmila Novotna, of the Met opera, will sing the title role, while Norman Cordon and John Carter, also from the Met, will appear in the cast.

Fewer Strawhats This Summer

(Continued from page 1)

policy of touring units. Such shows using a name lead and a full supporting company, played many of the leading strawhats last summer. It was rated as profitable for the stars and for the sponsors of the units, but didn't work out for the theatre managements. Word has consequently gone out from strawhat operators that 'no units' will be booked and no agents are known to be submitting any.

However, the guest star policy is expected to continue as before, but most places now demand top names capable of giving a star performance. Plenty of Hollywood players are said to be available, but few of them are deemed strong enough legit actors for audiences accustomed to Broadway standards in the winter. As before, it appears that the regular contingent of legit names will carry the main brunt of the guest-star policy at the leading houses.

$1,000 Salaries for Names

Asking prices are said to be about $1,500 a week for the top names, but the former figure of $1,000 will probably be the agreed amount. As always, the most popular plays will be the recent Broadway successes, particularly, as in the case of 'Male Animal,' 'George Washington Slept Here,' 'Little Foxes,' 'Ladies in Retirement' and 'Man Who Came to Dinner,' where they haven't yet been filmed.

Tentative list of strawhats, as currently figured, follows:

Probable Strawhatters

Abingdon, Va. — Barter theatre. Robert Porterfield will resume as director this summer.

Amherst, Mass.—Amherst college. Will be dark this season. Harold J. Kennedy, last year's manager, will have a spot at Springfield, Mass., this summer.

Ann Arbor, Mich.—Ann Arbor Drama festival. Valentine B. Windt to direct the short season again this year.

Arden, Del.—Robin Hood theatre. Robert C. Schnitzer expected to be manager-director again.

Braddock Heights, Md.—Mountain theatre, Haskell Coffin and James Decker are expected to resume as directors.

Branford, Conn.—Montowese playhouse. Lydia B. Noble will again operate the spot.

Brattleboro, Vt.—Brattleboro playhouse. Herry L. Young will once more be managing director.

Cambridge, Mass. — Brattle hall. Not known whether John Huntington and Miriam Battista will have the spot agai

Cape May, N. J.—Cape theatre. T. C. Upham will manage the place again.

Cedarhurst, L. I. — Cedarhurst playhouse. Not known whether Leo Bulgakov plans another season as director.

Central City, Col.—Opera house. Will resume for 10th season.

Chatham, Mass.—Monomoy theatre. Mary B. Winslow will again be managing director.

Clinton, Conn. — Players theatre. Plans not known. Alexander Kirkland had it last season.

Cohasset, Mass.—South Shore players. Mrs. Alexander Dean and Fred Burleigh expected to resume operation of the place.

Cragsmoor, N. Y. — Cragsmoor players. Hugh Nevill will probably relight it.

Deer Lake, Pa.—Deer Lake theatre. Plans unknown. John Kenley had the spot last year.

Del Monte, Cal.—Del Monte theatre. To have a summer season, but management is unknown.

Dennis, Mass. — Cape playhouse. Richard Aldrich to have the spot again.

Denver, Col. — Elitch's Garden's. Arnold Gurtler will be manager again this summer.

Ellicott City, Md.—Hilltop theatre. Don Swann was manager last summer, but his plans are unknown.

Fitchburg, Mass.—Lake Whalom theatre. Guy Palmerton will be back again, besides resuming his stock company at Portland, Me.

Gloucester, Mass. — Bass Rocks theatre. Martin E. Manulis will resume as director.

Great Neck, L. I.—Chapel theatre. New management reported planning a season.

Guilford, Conn. — Chanel playhouse. Justus Addiss and Hayden Rorke may have the spot again.

Harrison, Me. — Deertrees theatre. Bela Blau, who had the spot the last two seasons, died during the winter. Not known if anyone else has obtained the theatre, though several have been trying.

Harvey's Lake, Pa.—Harvey's Lake players. Nothing known about plans for this year. Edward Ray Downes operated it last summer.

Holyoke, Mass.—Mountain Park Casino. Group of actors has announced a co-operative management scheme.

Ivoryton, Conn. — Ivoryton playhouse. Milton Stiefel will have the spot for a 13th season.

Jennerstown, Pa.—Mountain playhouse. John Gordon Gage and Frederick Walker may again operate the spot.

Jutland, N. J. — Hunterdon Hills playhouse. Strawhat folded last summer, and nothing has been announced for this season.

Keene, N. H.—Keene Summer theatre. Freeman Hammond will direct again.

Lake Pleasant, N. Y. — Tamarack playhouse. Malcolm Atterbury will manage the spot again.

Litchfield, Conn. — Litchfield Hill theatre. Nothing announced for this season; Randolph Preston had it last year.

Locust Valley, L. I.—Red Barn theatre. No plans announced. Stewart Chaney and Arthur Hanna operated it last season.

Manteo, N. C. — Roanoke Island. Paul Green's 'Lost Colony' will be given for the fifth season.

Maplewood, N. J.—Maplewood theatre. Cheryl Crawford and John Wildberg will again offer a guest-star policy.

Marble Dale, Conn.—Theatre-in-the-Dale. Louis Townsend has built a new theatre over the winter.

Marblehead, Mass.—North Shore players. Arthur Pierson will again direct, with Hope Newcombe business manager.

Marion, Mass.—Harbour playhouse. Nothing known about plans for this summer.

Matunuck, R. I. — Theatre-by-the-Sea. Plans for this season not known.

Mt. Gretna, Pa.—Mt. Gretna players. A. E. Scott and Margaret Mansfield expected to resume operation of the spot.

Mt. Kisco, N. Y.—Westchester playhouse. New group reported planning to take over operation of the spot, which Day Tuttle and Richard Skinner have previously managed.

Nantucket Island, Mass.—Siconset casino. Not known whether Morgan Farley and Bertram Yarborough have any plans for this season.

New Hope, Pa. — Bucks County playhouse. Theoron Bamberger and Kenyon Nicholson will have the theatre again this summer.

Newport, R. I.—Casino Civic theatre. Mrs. Louise Elkins is expected to manage the spot again.

Nuangola, Pa. — Grove theatre. Royal C. Stout will relight the house this season.

Oak Bluffs, Mass.—Vineyard players. Nothing known about plans.

Oconomowoc, Wis. — Coach House theatre. Thoda Crocfoft is expected to have the strawhat again.

Ogunquit, Me. — Ogunquit playhouse. Mrs. Walter Hartwig will manage the spot and Wes McKee will direct.

Pawling, N. Y.—Starlight theatre. Having settled her difficulties with Equity, Mary Jones will resume operation of the house.

Peterborough, N. H.—Peterborough players. Edith Bond Stearns to resume operation.

Portland, Me.—Civic theatre. Guy Palmerton will again have his stock company, besides having a strawhat at Fitchburg, Mass.

Princeton, N. J.—McCarter theatre. No plans announced for the spot, operated last year by Warren P. Munsell, Jr., who is reported to be going to have a theatre near Washington this season.

Richmond, Va. — Lyric theatre. Hall Shelton again expected to have a summer season at this road show house.

Ridgefield, Conn.—New England playhouse. Several people reported dickering for the house, but nothing definite known

Ridgewood, N. J.—Glen Rock playhouse. John Triggs will open the spot.

Rye Beach, N. H.—Farragut players. Berilla Kerr and Sydney Carter will again operate the strawhat.

St. Louis.—Municipal Opera. Robert Ross to direct the regular summer season, with Richard Berger again manager.

Salisbury, Conn.—Town hall. Greg Mooney is expected to be manager for a second season.

Saratoga, N. Y.—Spa theatre. Nothing known about plans for the spot.

Schenectady, N. Y.—Mohawk drama festival. Cancelled for this season because of plans for engineering at Union college over the summer.

Skaneateles, N. Y. — Skaneateles theatre. Walter Davis and Virginia Franke are expected to return for another season.

Skowhegan, Me.—Lakewood theatre. Melville Burke to operate this veteran spot again.

Southampton, L. I.—Parrish Memorial hall. Not expected to relight this season.

Springfield, Mass.—Union House. Harold J. Kennedy planning to debut a strawhat here.

Spring Lake, N. J.—Community theatre. Watson Barrett may again manage the house, though not with Victor Payne-Jennings this time.

Stamford, Conn.—Community theatre. Nothing known about plans for the house this summer.

Stockbridge, Mass.—Berkshire playhouse. William B. Miles will again have this key spot.

Stony Creek, Conn.—Stony Creek players. Ronald T. Hammond to be back again.

Suffern, N. Y.—County theatre. Reported plan for Nate Beers to manage, Edward P. Goodnow to direct, with Olsen and Johnson backing, has fallen through. Group seeking another spot. Jean Muir and Sanford Meisner to operate this strawhat.

Suffield, Conn.—Band Box players. Mary Ann Dentler expected to resume management of the place for another season.

Tamworth, N. Y.—The Barnstormers. Francis G. Cleveland will operate the company again.

Washington.—Warren P. Munsell, Jr., planning a strawhat here.

Westboro, Mass.—Town Hall playhouse. Alan Gray Holmes expected to manage the spot again.

Westboro, Mass.—Red Barn theatre. New management reported planning a season.

Westport, Conn. — Country playhouse. Lawrence Langner and Armina Marshall to be producers, with Richard Skinner business manager and Jose Ferrer director.

White Plains, N. Y.—Ridgeway theatre. Dorothy and Julian Olney will have the spot again.

Whitefield, N. H.—Chase Barn playhouse. Perry McKinney reported planning another season.

Woodstock, N.Y.—Woodstock playhouse. Robert Elwyn expected to return this summer.

Shows in Rehearsal

'Somewhere in France' ('The Last Round')—Theatre Guild.

'Women Aren't Angels'—Lee Ephriam.

'The Happy Days'—Raphael Hakim.

'Not In Our Stars'—Experimental.

Current Road Shows

(*April 23-May 3*)

'Accent on Youth' (Sylvia Sidney) —Empire, Syracuse, N. Y. (2-3).

'Arsenic and Old Lace' (Erich von Stroheim, Laura Hope Crews)—Grand, Chicago (23-3).

'Blossom Time' (Everett Marshall) —Court Square, Springfield, Mass. (23); Bushnell aud., Hartford, Conn. (24); Shubert, New Haven (26-26); Forrest, Philadelphia (28-3).

'Boys and Girls Together' (Ed Wynn)—Selwyn, Chicago (23-26).

'Cabin in the Sky' (Ethel Waters) —Hartman, Columbus, O. (23); English, Indianapolis (24-26); American, St. Louis (28-3).

'DuBarry Was a Lady' (Bert Lahr) —Taft aud., Cincinnati (23-26); Paramount, Toledo (28); Music hall, Cleveland (29-3).

'Hellzapoppin'—Mun. aud., Kansas City, Mo. (23-24); Orpheum, Sioux City (25); Coliseum, Sioux Falls, S. D. (26); Shrine aud., Des Moines (27); Iowa, Cedar Rapids (28); Orpheum, Davenport (29); Lyceum, Minneapolis (30-3).

'Hope for a Harvest' (Fredric March, Florence Eldridge)—National, Washington (23-26); Nixon, Pittsburgh (28-3).

'Life With Father' (Lillian Gish) —Blackstone, Chicago (23-3).

'Life With Father' (Dorothy Gish) —Walnut, Philadelphia (23-3).

'Man Who Came to Dinner' (Alexander Woollcott)—Erlanger, Chicago (23-26); His Majesty's, Montreal (28-3).

'Merry Widow'—Mason, Los Angeles (23-26).

'My Sister Eileen'—Harris, Chicago (23-3).

'Pins and Needles'—Mem. aud., Louisville (23); Pantheon, Vincennes, Ind. (24); Hipp., Terre Haute, Ind. (25); Coliseum, Evansville, Ind. (26); Davidson, Milwaukee (27-3).

'Rose-Marie'—Shubert, Boston (28-3).

San Carlo Opera—Indiana U. aud., Bloomington, Ind. (23-24); Syria Mosque, Pittsburgh (25-26); Royal Alexandra, Toronto (28-3).

'Somewhere in France' (Dudley Digges, Karen Morley)—National, Washington (28-3, two weeks).

'Student Prince'—Cass, Detroit (23-26); Ford's, Ford's, Baltimore (28-3).

'Theatre' (Cornelia Otis Skinner) —Ford's, Baltimore (23-26); Plymouth, Boston (28-3).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Forrest, Philadelphia (23-26); Community, Hershey, Pa. (28); Rajah, Reading, Pa. (29); Boyd, Bethlehem, Pa. (30); Klein aud., Bridgeport, Conn. (1); Shubert, New Haven (2-3).

'Time of Your Life' (Eddie Dowling)—Biltmore, Los Angeles (23-26); Russ aud., San Diego (28); Civic aud., Pasadena (29); Utah, Salt Lake City (1); aud., Denver (3).

'Tobacco Road' (John Barton)—Plymouth, Boston (23-26); Court Square, Springfield, Mass. (28-30); Plymouth, Worcester, Mass. (1); Warner, Laurence, Mass. (2-3).

'Treat Her Gently' (Ruth Chatterton)—Bijou, Knoxville, Tenn. (23); Bijou, Chattanooga (24); Ryman aud., Nashville (25); Mem. aud., Louisville (26).

'Twelfth Night' (Helen Hayes, Maurice Evans)—American, St. Louis (23-26); Parkway, Madison, Wis. (28-29); Pabst, Milwaukee (30-3).

Inside Stuff—Legit

Two Broadway war dramas pend. One, 'We Fought at Arques,' is described as calling for three sets and a lot of noise. The other is 'R.A.F.,' which also will be accompanied by plenty of explosion sound effects offstage. 'Arques,' which Metro is to produce, may originate on the Coast, it being figured too heavy for Broadway at this time of the season. Play by Frederick Hazlitt Brennan is budgeted for $40,000. Plan calls for showing it in San Francisco and other California stands and then brought to Broadway early in the fall, but the author originally sought immediate presentation in N. Y. Action takes place in London's East End during a Nazi air raid. Last act will probably be revised and Brennan, being on the Coast, is another reason for starting it there.

'R.A.F.' will go into production at once. Play was in the hands of Gilbert Miller, but there appears to have been a difference of opinion between the showman and Guy Bolton and Ben Hecht over their rewriting of William Gay's original. Rights thereupon passed to Alfred de Liagre, Jr., and it is understood that Miller is out entirely. Last week the drama was fully cast with the exception of the leading man.

Lodewick Vroom, manager of the Miller, N. Y., and George W. Butler, lost a suit against the National Broadcasting Co. last week, judgment of $134 being filed against them. Plaintiffs averred they had a verbal contract in the matter of 'Understudy Hour,' a radio program which they originated with WMCA, and alleged NBC used the idea without remuneration to them. Court ruled their evidence was not substantial enough. Notice of appeal was made.

Vroom is now general manager for Raphael Hakim, who is making his legit managerial debut with 'The Happy Days,' due into the Miller. Hakim, who hails from Paris, came east from Hollywood to present the play by Zoe Akins. With his brother he produced 'Pepe le Moko,' foreign film now in its ninth week at the World, N. Y., and from which the Hollywoodian 'Algiers' is a remake.

Theatrical Managers & Agents union still awaits a ruling from the American Federation of Labor as to its status outside New York, but has around 60 house managers working in other stands who are said to be in good standing. While TMA is not in the position of enforcing its regulations outside the state, all legit shows originating in N. Y. must have company managers and agents who are members. When shows starting elsewhere come to Broadway, TMA people must be engaged if the shows are not already so staffed.

At the time the union was hypoed by the boxoffice people joining, there was a drive for membership that extended to the Coast. After the treasurers withdrew and formed their own union as an arm of the stagehands union, the out-of-town ticket members just forgot the matter. Union had been instructed by the A.F.L. to discontinue out-of-town proselyting.

Oscar Serlin, whose 'Life With Father,' one of the top money-getters in a generation, was derived from a book, is looking to that source for future production material rather than original scripts. Young showman has acquired the stage rights to four books, 'Nijinsky,' 'Dutch Vet,' 'AP' and 'The Family,' latter pair his most recent purchases. 'Family' is a novel by Nina Fedorava and won last year's Atlantic Monthly prize of $10,000. 'Father originally appeared as a series in the New Yorker. 'AP,' by Oliver Gramling, may be Serlin's first production next season. William A. Kinney aided in writing the story of the Associated Press.

Another book, 'The Snark Was a Boojum,' by Richard Shattuck, described as a comedy mystery yarn, is also aimed for the stage. The rights have been acquired by Alex Yokel and Emil Friedlander of Dazian's. 'Nijinsky' was never dramatized, Clifford Odets, who had the assignment, being 'temperamentally upset.' No playwrights for the four books have been set.

'It Happens on Ice,' which recently resumed at the Center, Radio City, started the repeat engagement mildly despite a speedier performance than the original version. Press was uniformly better than when the rink show first opened, but the re-entry was late in Lent and Holy Week attendance was the lowest than at any time since 'Ice' opened. Fact that the show was out of town for four weeks and returned without Joe Cook may explain why the revue has been slow in winning back audiences.

Last week, second full week of 'Ice,' there was an improvement, gross being around $26,000. That level was reached because of extra matinees, there being 13 performances in all. Based on the heavy draw of the show during New Year's week, it was hoped to repeat on Easter week, but business was away under that volume. 'Ice' is not under Equity regulations, so no extra pay applied to the company.

'The Night Before Christmas,' which opened doubtfully at the Morosco, N. Y., was budgeted for $25,000, four backers investing $6,250 each. They are Courtney Burr, who presents the comedy; Howard Cullman, Robert Lehman (kin of the governor) and Paramount. After playing a week in Boston the show arrived on Broadway with the production outlay totaling $13,500. In addition to that there was around $5,000 cash on hand and $6,300 deposited with Equity to guarantee salaries.

Understood that several picture companies are interested in bidding for the film rights, those mentioned being RKO, Par and 20th-Fox.

Kenneth Hyatt, former managing director of the Center, Radio City, N.Y., is now in the army service. He is in charge of one of the largest military projects under construction, located in the middle west.

Hyatt was once a naval lieutenant. After the Center assignment he was with the Radio City realty department, but resigned about the first of the year.

Name Concert Dates

(*April 23-30*)

James Melton—(With Bidu Sayao), Syria Mosque, Pittsburgh (29).

Grace Moore—Palacio de Belles Artes, Mexico City (23).

Paul Robeson—Constitution hall, Washington (25); Carnegie hall, N. Y. (29).

Albert Spalding—Union H. S., Phoenix, Ariz. (23); Junior H. S., Roswell, N. M. (24); Michigan State college, East Lansing, Mich. (28); Masonic Temple, Freeport, Ill. (30).

Gladys Swarthout — Mun. Aud., San Antonio, Texas (24); Waco hall, Waco, Texas (26).

Lawrence Tibbett — Athletic center, Charleston college, Charleston, S. C. (30).

Chi Legit Nosedives; Wynn $11,000; Closing 'Boys' But 'Arsenic' Gets 16G

Chicago, April 22.

Business took a general nosedive in the legit sector last week, with all grosses off. Inexplicable, because the weather was great throughout the week, with the exception of Saturday matinee.

Two houses went dark Saturday (19), the Erlanger shuttering after a poor fortnight with 'Man Who Came to Dinner' and the Studebaker dimming after a meek fortnight with 'See My Lawyer.'

This depletes the current list of shows to four, and of these another will drop out on Saturday (26). This will be 'Boys and Girls Together,' which has had an unfortunate stay of it and will quit after four weeks. Rather than take a chance on the road, now that the warm weather is here, Ed Wynn will close the show.

Estimates for Last Week

'Arsenic and Old Lace,' Grand (2d week) (1,200; $2.75). Smash money click here and will be in town for a long time at the pace. Despite dampened legit ardor last week, this one went up to $16,000.

'Boys and Girls Together,' Selwyn (3d week) (1,000; $3.30). For some reason this show failed to get started. Drew great notices and was given great exploitation and publicity, but to no avail. Even the balcony trade was poor, unusual for a musical. Will close Saturday (26). Last week, n.g. $11,000.

'Life With Father,' Blackstone (60th week) (1,200; $2.75). This is the granddaddy of them all and can easily be excused for its downward money trend after all these weeks. Still a wonder for its age, however, at more than $11,000. Five more weeks.

'Man Who Came to Dinner,' Erlanger (2d and final week) (1,300; $2.75). On closing week notice managed to snare some trade, but altogether an unhappy fortnight, finishing under $8,000.

'My Sister Eileen,' Harris (9th week) (1,000; $2.75). Was off with the rest of the town, but still indicates plenty healthy undertone with more than $12,000 claimed.

'See My Lawyer,' Studebaker (4th and final week) (1,200; $2.75). Went a month in town, but closed down rather than buck apparent legit slump. Low nut show finished at $4,500.

HAYES-EVANS SMASH $25,500 IN DETROIT

Detroit, April 22.

Playing to capacity for all eight performances in its six days at the Cass, 'Twelfth Night,' with the draw of Helen Hayes and Maurice Evans, took down estimated great $25,500 at $3.30 top.

Following it in Sunday (20) was 'Student Prince,' which will add to its local pull since it is starring Barbara Scully, 17-year-old Detroiter. Top for evening is set at $2.75, with mats going at $1.65.

'Pins' N.G. 2G in Col.

Columbus, April 22.

Hartman, at tail end of season, had a strictly n.g. three days (17-19) with 'Pins and Needles,' four performances pulling but an estimated $2,000 at $1.65 top.

Current is 'Cabin in Sky' (21-23), which closes house for year.

N. G. $3,000 in Indpls.

Indianapolis, April 22.

'Pins and Needles,' at the English at $1.50 top, got poor $3,000 the first half of last week here in three nights and Wednesday matinee.

JACK DURANT
Featured in GEORGE ABBOTT'S
"PAL JOEY"
Barrymore Theatre, New York

ROSALIND IVAN
in "THE CORN IS GREEN"
NATIONAL THEATRE, N. Y.

'DuBarry's' Twin City Nix Hypoes Milw. Take to 21G

Milwaukee, April 22.

When Minneapolis and St. Paul banned 'DuBarry Was a Lady' they gave Milwaukee a real break, for the originally scheduled three-day date at the Davidson here was extended to six days and, despite the late extension and lack of adequate time to plug it, the Bert Lahr show at $3.30 top in the 1,500-seater grossed approximately $21,000, regarded as remarkable this late in the season.

Critics took gentle gibes at the virtue of the Twin Cities and opined that Milwaukee was no worse off, nor any better, for 'DuBarry' having been here. A number of Minneapolis people came all the way here to see the show.

'HARVEST' GOOD $18,000 IN HUB

Boston, April 22.

'Hope for Harvest,' starring Fredric March and Florence Eldridge, showed pleasing strength in its second-final tryout week here, and revival of 'Rose Marie' drew fair trade, despite negative word-of-mouth. Return engagement of 'Tobacco Road' attracted disappointing biz, but enough to warrant a second stanza.

'Student Prince' is mentioned for the Opera House soon, but the advance booking sheet clearly indicates the current season's on its last legs.

Estimates for Last Week

'Hope for a Harvest,' Colonial (2d wk) (1,643; $3.50)—Took nifty $18,000 for closing week, staunchly supported by the Guild subscription list.

'Rose Marie,' Shubert (1st wk) (1,590; $2.75)—Local press was kind to production that had only a week's rehearsal, and $12,500 for the first week rates as okay.

'Tobacco Road,' Plymouth (1st wk) (1,480; $1.65)—Apparently the previous long run here and the film milked the cream off the biz for this one. Opening week $8,500; stays for one more.

Met Op Close to Record '39 Gross in Cleveland

Cleveland, April 22.

Metropolitan Opera Co. did not pass the record it hit here in 1939, when it grossed $188,092, but it came remarkably close to it last week by rolling up an attendance of approximately 68,000 in eight performances at the local civic auditorium. Four were complete sell-outs.

After singing in 'Tristan und Isolde' and 'Die Walkuere,' Kirsten Flagstad left for New York to board the Dixie Clipper for a trip to Norway. She will join her lumberman husband, Henry Johansen, in Oslo and plans to do a concert or two, returning in September.

Durbin-Paul

Continued from page 2

from the church and later at a Beverly-Wilshire hotel reception.

Best man was Elwood Bredell, Paul's half-brother. Mrs. Clarence Heckman, sister of the actress, was matron of honor. Bridesmaids included Gene Read, Helen Parrish, Anne Gwynne, Anne Shirley, Mrs. Marvin Bradley and Mrs. Thomas King. Ushers were John Rogers, Thomas King, Reed Gattman, Robert Ross, Claude Fisher, Howard Christie, and Joseph McDonough.

Miss Durbin came down the church aisle on the arm of her father, James Durbin. Ceremony was a double-ring one, heightened by the color of a full male choir and ended by recitation of the Lord's Prayer. Church was magnificently decorated with flowers and great cathedral tapers filled the length of the aisle. Pair left immediately after reception for month's honeymoon, destination secret.

Deanna's Radio Bids

Hollywood, April 22.

Mitchell Hamilburg has left for New York to talk a radio deal for Deanna Durbin.

Several advertising agencies are interested.

Chatterton Not Treated Gently at Memphis B. O.

Memphis, April 22.

Ruth Chatterton, starring in 'Treat Her Gently,' was no boxoffice wow at the Ellis Auditorium Saturday (19) for two performances. At estimated $1,500 gross there was plenty of red ink in the first municipal aud has had this season.

Miss Chatterton did give localites something of a thrill, however, in her undressing bit at the end of the second act's first scene.

SAROYAN GETS RAVES, FAIR 11G IN L.A.

Los Angeles, April 22.

In spite of rave notices by bulk of the local dailies, the Eddie Dowling show, 'Time of Your Life,' by William Saroyan, is just hitting fair business at the Biltmore, where it winds up a scheduled two weeks' run (26). However, both show and house will make some money.

'Gas Light' wound up a little better than six weeks at the Hollywood Playhouse (19) and may tour western Canada. After three weeks of 'Rose Marie' at picture prices, Mason switches to 'The Merry Widow' (23).

Estimates for Last Week

'Time of Your Life,' Biltmore (1,636; $2.75) (1st wk). Eddie Dowling-Julie Haydon in Saroyan's comedy that won two prizes in N. Y. garnered mild $11,000 here on initial week, and will likely dip several grand on second-final stanza.

'Gas Light,' Playhouse, Hollywood (1,142; $1.65). English meller with all-British cast made a few dollars for George Shafer, who produced and is operating the house. Final week wound up around $2,500, just getting the combo by.

'Rose Marie' Mason (1,800; 59c). Operetta at Woolworth prices brought fair $2,500 for third and final stanza. 'Merry Widow' replaces (23).

'HELLZ' GREAT $29,000 IN 2D ST. LOUIS WK.

St. Louis, April 22.

'Hellzapoppin' brushed aside such opposish as 'Don Giovanni,' presented by the St. Louis Grand Opera Assn., a recital by Nelson Eddy, two days of rain and hot weather, and finished the last of a two-week stand at the American Saturday (19) by establishing another high b.o. take for the current season. Nine performances copped an estimated $29,000 and brought the total for the engagement to $56,500.

Helen Hayes and Maurice Evans, in 'Twelfth Night,' are current.

'Cabin,' $15,000, Under Expectations in Pitt

Pittsburgh, April 22.

While 'Cabin in the Sky' bettered an even break at Nixon, take of $15,000 wasn't quite up to expectations for Easter Week. Figured that combo of Ethel Waters—'Mamba's Daughter' had its best week on the road here last season—holiday and rave notices would produce more than that, but they didn't start coming until near end of engagement and by that time it was too late to account for sock biz.

Nixon currently has annual U. of Pittsburgh Cap and Gown musical, 'Head Over Heels,' and next week winds up ATS subscription series of six plays with 'Hope for Harvest.' Following that, season itself winds up with 'DuBarry Was a Lady.'

'Prince' 8G in Cincy

Cincinnati, April 22.

Hot weather last week hurt 'Student Prince' at the Cox. Take for the week was approximately $8,000 of an expected $12,000 pull. Top was $1.65.

Two musicals here this week. 'Pins and Needles' is in the 1,400-seat Cox for a three-night stretch, ending tonight (22). Top is $1.65. From Wednesday (23) through Saturday (26), Bert Lahr, starring in 'Du Barry Was a Lady,' tenants the 2,500-seat Taft auditorium at $3.30 top.

Dante 12G in Mont'l

Montreal, April 22.

Six nights and two mats last week realized estimated smash $12,000 at $2 top for magician Dante at His Majesty's and show is held over for another week currently.

It was top take for the year so far in legit here.

'Rhine' $19,000, 'Arsenic' $16,600, 'Corn' 17½G, 'Eileen' 16½G, All Big Despite B'way's Easter W'k Dip

Easter business was disappointing. Grosses advanced only for those shows which inserted extra matinees, with one or two exceptions.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (15th week) (CD-938; $3.30). High among the straight shows and only those in larger houses getting more money, $16,600, with capacity.

'Claudia,' Booth (10th week) (CD-712; $3.30). Business generally strong though not capacity; the gross went up by virtue of an extra performance; $14,500 in nine times.

'Flight to the West,' Royale (D-1,047; $1.10). Final and 17th week; fared mildly when at the Guild; moved here with ticket scale slashed two-thirds; climbed to even break at $6,000, then slipped back.

'Hellzapoppin,' Winter Garden (135th week) (R-1,671; $3.30). Olsen and Johnson will withdraw after this week; plan calls for staying into summer, however; up somewhat; $22,000.

'It Happens on Ice,' Center (3d week) (repeat engagement) (R-3,087, $2.75). Played 13 performances last week; business fairly okay, with count around $26,000; could have gotten plenty more.

'Johnny Belinda,' Longacre (31st week) (D-1,016; $3.30). Was an early arrival and continued despite doubtful notices; mild grosser that may stay balance of season regardless; $5,500 estimated.

'Lady in the Dark,' Alvin (13th week) (M-1,375; $4.40). Friday and Saturday performances cancelled through indisposition of star, Gertrude Lawrence; that lopped about $12,000 from last week's gross; $20,000.

'Life with Father,' Empire (75th week) (C-1,005; $3.30). Improved more than most others and certainty for another summer; gross quoted at $17,500.

'Louisiana Purchase,' Imperial (47th week) (C-1,450; $4.40). Improved more than any other show on list; that's happened before with this stayer after pre-holiday dip; quoted at $24,000, or $5,000 over Holy Week, which was somewhat overestimated.

'Man Who Came to Dinner,' Music Box (10th week) (C-1,014; $3.30). Better money here go a lesser degree; $9,500, which is said to have earned a profit for both house and show.

'Meet the People,' Mansfield (17th week) (R-1,000; $3.30). Coast revue has been in the moderate money division since opening; around $9,000; gets by with operating costs revised downward.

'My Sister Eileen,' Biltmore (17th week) (CD-991; $3.30). Got share of what holiday improvement there was; quoted over $16,500.

'Mr. and Mrs. North,' Belasco (14th week) (C-1,000; $3.30). Expected to play well into next month and will probably pay off production before then; moderate coin around $9,000.

'My Fair Lady,' Hudson. Taken off Saturday (19) after playing four tepid weeks.

'Native Son,' St. James (4th week) (D-1,520; $3.30). Rated around $15,500; improvement in gross because of extra matinee; management expectant of keeping show well into summer period; business very good for heavy drama.

'Night Before Christmas,' Morosco (2d week) (C-939; $3.30). First full week no better than expected after disappointing opening; estimated around $4,500.

'Old Acquaintance,' Broadhurst (16th week) (C-1,142; $3.30). Better somewhat last week, but hardly good enough and last two weeks announced; takings around $7,500.

'Out of the Frying Pan,' Windsor (10th week) (C-893; $3.30). May be using some of the picture rights money to keep going and so strengthen stock rights; however, costs little; around $4,500.

'Pal Joey,' Barrymore (17th week) (M-1,104; $4.40). Picked up some over Holy Week slack, but like others did not fully come back; rated slightly over $19,000.

'Panama Hattie,' 46th St. (25th week) (M-1,347; $4.40). Bit better here, too, but not up to previous leadership pace; got best money last week at $29,000.

'Separate Rooms' Plymouth (56th week) (C-1,107; $3.30). Over $6,000 for this stayer, which may out-foot others and stay into another summer; most popular show among cutrates and gets agency trade, too.

'The Beautiful People,' Lyceum (C-1,004; $3.30). Presented by William Saroyan; written by him; opened Monday (21) after week of previews; some high praise; other notices questionable.

'The Corn Is Green,' National (21st week) (D-1,162; $3.30). Better figure for early success, an extra matinee counting in the gross, which picked up to $17,500.

'Tobacco Road,' Forrest (283d week) (C-1,107; $1.10). Said to have turned a slight profit with takings bit over $5,000; road show still getting the gravy.

'Watch on the Rhine,' Beck (3d week) (D-1,214; $3.30). New drama hit and likely prize winner moved up another notch at boxoffice; better than $19,000 recorded; virtual capacity.

REVIVALS

'The Doctor's Dilemma,' Shubert (6th week) (C-1,405; $3.30). Came back much better than the field; takings estimated around $22,000 level; great money for old Shavian work.

'Charley's Aunt,' Cort (27th week) (C-1,064; $3.30). Had two extra matinees carded last week, but dropped one because of warm weather; rated over $8,000, which is profitable.

ADDED

'Not in Our Stars,' Biltmore. Written by George Corey; presented by Experimental Theatre; one performance Friday (25) afternoon.

LUNTS, $18,000, FAIR IN PHILLY

Philadelphia, April 22.

Easter Week was big for the legiters here. There were only two of them open, but they both hit the bullseye.

'There Shall Be No Night,' with the Lunts, did fairly good first week's trade at the Forrest, although extent of gross was held down by fact show was on ATS subscription reduced scale. 'Life With Father' went up again after the Lenten slump.

Estimates for Last Week

'Life With Father,' Walnut (7th week) (1,400; $2.85). Didn't jump during holiday going as expected. Rated around $16,500, but big enough. Slated through May.

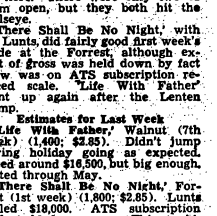
'There Shall Be No Night,' Forrest (1st week) (1,800; $2.85). Lunts pulled $18,000. ATS subscription scale held down gross. This week's total will also be held down by rental of house to Philly Forum first two nights of week.

'Blossom,' in 11th Balto Visit, Good $10,300

Baltimore, April 22.

Back for its eleventh visit last week, 'Blossom Time' attracted steady response to Ford's in spite of mid-summer weather. Scaled at $2.22, it drew satisfactory gross estimated at $10,300 in the 1,900-seater.

Season's windup is figured to be most bullish in years. On tap currently is John Golden's 'Theatre,' with Cornelia Otis Skinner. Set to follow in order are 'The Student Prince,' 'Hope For a Harvest,' with Frederic March, and 'DuBarry Was a Lady,' all at Ford's.



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Variety

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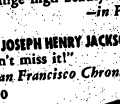
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4TH LARGE PRINTING





A RANDOM HOUSE BOOK

Literati

Buenos Aires Herald's Ins-Outs

In-again out-again expatriate U. S. staff on the Buenos Aires Herald, largest English-language newspaper in South America, has many ex-Parisians comparing it with the old English-language Paris Herald, which used to be a journalistic catch-all for newspapermen down to their last sou.

Herald has been getting staffers from the States via almost every boat. Many of them work their way down for a try at South America. Latest was Richard Robinson who worked his way down as a steward from Boston, and joined the cable desk without bothering to tell the capital when he'd be back. Returned to the States recently on the same ship he had jumped, Sidney Wise, from L. A., who came down a farepaying passenger, recently worked his way back to New York on a Norwegian ship.

Reginal Meek, former reporter on the Herald, hiked his way home through the Brazilian jungle and has since been writing travel pieces for U. S. and Canadian sheets. Lives in Montreal. T. P. Noun, one-time reporter for the Herald, also worked as a steward to get back to a job on the Washington Post. Benjamin Sowell, from Missouri, formerly on the foreign desk and now with Reuter's, travelled so frequently as a steward that he was once promoted to head of the pantry. Thomas Stocks, one-time Herald reporter, was unable to be sent back to England as a volunteer and worked his way over as a steward, enlisting with the RAF on arrival.

Herald salaries, somewhat on a par with those of the old Paris Herald, don't permit much first-class travel. Other U. S. citizens on the staff include John Hoopengarner, Indianapolis; Joyce Stewart, Utica, N. Y., and Ray Josephs, Philadelphia, the latter being VARIETY mugg in S. A.

Britain's News-Sheet Saving

All news sheets in England are being held to four pages starting this month. Sunday editions alone are permitted to double this spread.

Restricting has seen two of the leading dailies, Times and Telegram, deliberately cutting circulation rather than sacrifice considered news value. They're meeting the shortage that way. Times instigated a one-sixth cut in its reader coverage, issuing a special apology while setting out policy of news first. Telegraph used same approach to the problem. These leaders are asking readers to 'pass your copy on'; stunt will likely have some sway on the advertising question, which is being closely watched.

Effect of the rationing has seen little or no change in style of make-up with the average dailies; tabloids are cutting picture space by nixing the two-column spread; strips have been retained; news goes in summarized form under a catchy head.

Labor groups are expecting a re-shuffle among workers as result of the restrictions. Unions are taking steps to ensure, wherever possible men are absorbed into press work for government.

J. P. McEvoy's Ptomaine

Attack of ptomaine forced postponement for about 10 days of J. P. McEvoy's return to the Coast from New York. Writer and his wife were counting on heading west over last weekend. They have been east about two months, with most of the time being spent in Washington, where McEvoy was gathering material for film and mag yarns.

Scrivener is now recuperating at his farm near Tuxedo, N. Y., and goes from there to Malibu for the summer.

Well, Pop?

The grievance committee of the Philly-Camden Newspaper Guild last week went to bat with J. David Stern, publisher of the Philly Record, for a member who had been docked while sick, which was alleged to be a violation of the Guild contract.

The member defended by the Guild was Jill Stern, daughter of the publisher. A former thesp, Miss Stern has been working as a reporter for the past three months on her dad's sheet.

'Variety'-'Clipper' Files

New York Public Library's switch of its newspaper files on Monday (21) from Fifth avenue and 42d street to 137 W. 25th street did not affect the bound volumes of VARIETY. They remain available to the public by applying to room 315 in the Fifth avenue headquarters.

Library has files of VARIETY back to its first issue in 1905 and of the New York Clipper, which merged with VARIETY in 1922, back to 1865.

LITERATI OBITS

Sidney Houston, 40, editor of the Stars and Stripes and associate editor of the National Tribune, both war veterans' publications, died at his home in Upper Marlboro, Md., last week of a heart attack.

James R. Bolton, 88, retired New England newspaper executive and at one time associated with the New Haven Palladium and publisher of the Lynn (Mass.) News, died April 16 at his home in New Haven.

John W. Hiltman, 79, chairman of the board of the D. Appleton-Century Co., died April 15 in New York after a brief illness. A veteran in the publishing field, he was the first president of the National Association of Book Publishers.

CHATTER

Frank Taylor ogling the Hollywood scene for Satevepost material.

John Erskine has con.pleted a new novel, 'Venus, the Lonely Goddess.'

Harold J. Salemson is new Coast editorial representative of Friday magazine.

Lee Shippey, columnist on Los Angeles Times, recuperating from a major operation.

Jack Malloy, Hearst newspaper executive, sunning at Palm Springs before returning to his job in Chicago after a visit to San Simeon.

Walter 'Buck' Coyle, for years city editor of the old Akron Times-Press, announced his candidacy for the Democratic nomination for mayor of Akron.

James Ramsey Ullman, SEPost writer and co-producer on Broadway of 'Men in White,' has completed new juvenile book of stories about various mountains.

Thoda Cocroft, head of the Theatre Guild's Chi office, authored 'Great Names (And How They Are Made),' which Dartnell Press ($3) just brought out.

Marguerite Lyon, copywriter with the Henri, Hurst & McDonald agency, Chicago, has written a book on Ozark farming under the tag of 'Take to the Hills,' to be published May 1 by Bobbs-Merrill.

Barkeep's Lament

Continued from page 1

was going to cost him a round to ever have brought the subject up.

'What's wrong with the business. The boys are drinking as much beer as ever, ain't they?', the Goon inquired, seeing he had Louie on the run for a setup.

'Ach, it ain't the money part, it's the business,' Louie expanded. 'It used to be I wiped my own bar, I polished my own glasses and I drew my own beer. But no more. I ain't got time. I gotta run a one-man amusement park.'

'I don't getcha, Louie,' elucidate,' the Goon requested, noting that the bartender was waiting for Louie's eye to give the signal for filling 'em up.

'Well,' Louie started, realizing that the house's round was a lost cause anyhow, 'first I got the jukebox I have to pay attention to and make change for. Then I got a picture machine with fight pictures I gotta tend every time the film gets off the sprocket and when that's okay there's the miniature bowling alleys to watch over, the pinball games, the cigarette machine, the peanut machine, the anti-aircraft machine gun and God knows what else.

'But now comes the worst. Here's a fellow who sends me a circular from Milwaukee with an idea. He wants to sell me a movie camera I should make pictures of you muggs drinking at my bar. Then I show the pictures next week. It's so you guys come back to see yourself in the movies and you should buy another beer 'and maybe bring your friends to see you and you should buy them a beer.

'Now I should run a theatre too. When am I going to have time to sell beer?

'Ach, what a business.'

Plays on Broadway

The Beautiful People

Comedy in two acts, presented at the Lyceum, N. Y., April 21, '41, by William Saroyan; written and staged by Saroyan; setting, Samuel Leve; $6.38 top.

Owen Webster	Eugene Loring
Harmony Bluebloosom	redrica Slomons
Agnes Webster	Betsy Blair
Jonah Webster	Curtis Cooksey
William Prim	E. J. Ballantine
Dan Hillboy	Farrell Pelly
Father Hogan	Edward Nannary
Harold Webster	Don Freeman
Homeless Young Man	Peter Xantho

William Saroyan decided to produce his newest play and stage it. 'The Beautiful People' is the play that the critics waited for before picking their version of the season's best play, having selected his 'Time of Your Life' last year. It's doubtful if he'll win this time or that the colorful writer will earn his money back.

About two years ago an experimental short Saroyan play, 'My Heart's in the Highlands,' drew critical opinion of the rave sort, but the average playgoer wondered what it was all about; the same applies to 'People,' which is akin to 'Highlands' in more than one way. New work is somewhat shorter than the average drama, but there is plenty of wordage in it.

Most of the characters are of shiftless type and seem distinctly screwy. Play is enacted within a set reminiful of 'Highlands,' an openface house showing the living room, porch and yard of a house on the outskirts of San Francisco. Played in two acts, the curtain is dropped briefly to denote a slight change in time, once in each act.

Play is chiefly about one Jonah Webster, Owen, his 15-year-old son, and Agnes, 17, a daughter, who is known to lock any male who makes advances to her. Suddenly she tells of a youth who attracts her, and romance arrives. If 'People' is clear about anything it is the awakening of love in the maiden, who comes home sorrowfully because she doesn't know who the fellow is. Later, she is joyful, having found her man.

But Agnes is different from other girls because she looks after the mice in the place and, according to the boy, there are a thousand or more. They call her 'St. Agnes of the Mice' and she believes they bring her flowers and spell her name on the floor with the blooms. Really it is the kid brother who does that trick and Aggie certainly doesn't seem that nutty otherwise.

As for Owen he has had no schooling, but thinks he's an author, being billed as 'a poet and scientist.' Lad takes up most of the first scene explaining to an old lady about the mice. He also tells of an older brother who went to New York and won't return until he gets a million dollars so that he can get a truck and toss the money away to all and sundry. That gent comes back near the end, a bum with a cornet. Owen also thinks he writes books of one word, such as 'Tree' and 'Mouse,' but he spells it moose. To top it off he writes a book of two words, 'My Brother.'

The father has been living off pension checks of the man who used to live in the house, but who died. The coin has been coming for seven years, despite the death, and Jonah explains he is giving it back, but actually he's spending the money. Old boy also speaks of his sort of religion, drawing a relation between the 'Pole Star and Pyramid.' That was the title of the play in script form.

Another rambling character is the pension man, a mug who once went to Mexico and who comes to say the remittances are through, but leaves after assuring Jonah that the checks will continue, but for larger amounts.

Pretty Betsy Blair is Agnes, this being her first speaking part. She was in the chorus of 'Panama Hattie.' Saroyan met her in a cafe—that's one way he cast his show. Miss Blair does very well for a first time, despite some erratic direction by the author-manager. Eugene Loring is also a newcomer, though he had some lines in Saroyan's ballet, 'The Great American Goof.' He is a ballet dancer and acts that way. Recognized in the a.k. parts are Curtis Cooksey, as Jonah; Edward Nannary as Father Hogan; E. J. Ballentine, who knows only about that Mexican jaunt, and Farrell Pelly as a stewbum. *Ibee.*

Green Room Revival

Plans to reorganize the Green Room club are said to be progressing and a Revel will be held at the Polish restaurant, east 57th street, N. Y., next Monday (28). Idea started as a gag, with the dressing room of Charles Withers at the Winter Garden ('Hellzapoppin') used as an office.

Following the dinner a show is announced under the direction of Gordon Whyte, with Harry Hershfield and S. Jay Kaufman as m.c.'s. Paul Meyer is prompter.

STEPS LEADING UP

Dramr in three acts (eight scenes). George Harr; directed by Paul A. Foley. Presented by Experimental Theatre, Inc., at Cort, N. Y., April 18, '41. Admission by invitation.

Sally Pearlstein	David Kerman
Frank	James Hayes
Mistermiller	Samuel Mayfield
Garry Purcell	Adele Harrison
Mortimer	Joseph Martell
Dave Gordon	James Gregory
Schlep	Donald Buka
Nora	Mildred Price
Mike	Paul Tallet
M. P.'s (Mr. Pearlstein)	Mark Lee
Mrs. Pinkel	Charlotte Norris
George	Lawrence Weber, Jr.
Rachel	Evelyn Streich
Myrtle	Florence Robinson
Sid	Robert Breen
Lek	William Prince
Pete	Allen Shaw
Kurtis	Ralph Chambers
Mandell	Will Kuluva
Blacky Hymen	Sanford Hilliard
Coatello	Jack Effrat
Monvia Azarr	Doureo Darmay
Mischa Priedman	Judah Cogut
Reynolds	John Parrish
Waiter	William Rock, Jr.
Bodyguard	Vincent Roberts
Factory Workers: Belle Ross, John Donald-Don Towers, Penn Harrison.	

As its second production, the Experimental Theatre presented a matinee performance last Friday (18) of 'Steps Leading Up,' labor-union-racketeer drama by George Harr, a worker in the millinery trade. Since it is hardly the sort of play likely to be given a commercial production on Broadway, the choice was more in line with the Experimental Theatre's announced purpose than was the first presentation, the stylized revival of 'The Trojan Women.'

Although 'Steps' was demonstrated to be not a commercial possibility, its production on an experimental basis was worthwhile on several counts. For one thing, it uncovered a writer of moderate promise—and, incidentally, doubtlessly provided him with a number of practical pointers about stage authorship he might not otherwise have had. The presentation also served to call attention to several unidentified, but likely actor prospects. Otherwise, the performance was chiefly the occasion for virtually a record get-together of producers, managers, directors, authors, actors, agents, talent scouts, critics and not-readily-classifiables. There probably hasn't been so much legit shop talk hashed since the American Theatre Conferences of several years ago.

'Steps' is a drama about hat 'slickers and finishers' who are exploited by employers and, when they try to organize, are betrayed by venal union bosses. It is frequently immature in conception and is overwritten throughout, with little sense of character shading. But it has several effective scenes, notably one in which the Ozark cut 'slicker and finisher' is demonstrated. Harr's dialog is repetitious, but often expressive.

James Gregory, previously in a few small parts on Broadway, gave a direct and believable performance as the union-conscious hero. Although his playing lacked variation, he provided momentum to the entire show. It should bring him a number of offers. Adele Harrison gave a sincere and appealing performance as the ingenue, while others who impressed in various bits were Evelyn Streich, Florence Robinson, Ralph Chambers and Jack Effrat. Paul A. Foley's direction was acceptable. As is the practice with Experimental shows, there was no scenery and only rudimentary props. No further performances of the play are scheduled. *Hobe.*

College Play

HEAD OVER HEELS

(UNIV. OF PITTSBURGH)

Pittsburgh, April 21.

University of Pittsburgh Cap and Gown Club presents its 34th annual musical, two acts and 11 scenes. Book by George H. Hyde; music and lyrics, Roy Baldwin, Paul Cochlin, Eugene Fortman, Harold Goltsman, Bud Hofmann, Adrian Robson, Thomas Stevenson and August Trovatelli; staged by Edward A. Mongan; Max Adkins, musical director; James Lindsay, scenic designer; Frank Mason, technical direction. At Nixon theatre, Pittsburgh, week of April 21.

Sadie Pletgut	William Rial
Mickey Finn	Robert Soles
Kasper Harold Mulligan	James Dunn
Johnny Higgins	Richard Lamble
Joe	Alexander Ruby
Moe	Harold Goltsman
Dramatic Secretary	Richard Jones
Phineas Butterfield	Jerome Lieber
Adrienne Butterfield	Edwin Trembath
Connie Gates	Edward Hufford
Lana Corio	Martin Schlesinger
Boris Petrovsky	Allen Gould
Mrs. Butterfield	Paul VeMerit
Suzie Butterfield	John W. Knoll
Oscar	Hillard Kreimer
Fiddle	Charles Cusick
First Chorine	Oscar Sheffer
Second Chorine	David Yoder
Specialty Dancers, Greenberg	Evans, Curtis
Waiter	Burton Engelsberg
Stage Doorman	Charles Cusick

University of Pittsburgh's recent football deflation policy seems to have extended to school's Cap and Gown Club as well. Thirty-fourth annual all-male musical is one of poorest in series and has little to recommend it except couple of tunes

(Continued on page 55)

STEPS LEADING UP

Dramr in three acts (eight scenes). George Harr; directed by Paul A. Foley. Presented by Experimental Theatre, Inc., at Cort, N. Y., April 18, '41. Admission by invitation.

Sally Pearlstein	David Kerman
Frank	James Hayes
Mistermiller	Samuel Mayfield
Garry Purcell	Adele Harrison
Mortimer	Joseph Martell
Dave Gordon	James Gregory
Schlep	Donald Buka
Nora	Mildred Price
Mike	Paul Tallet
M. P.'s (Mr. Pearlstein)	Mark Lee
Mrs. Pinkel	Charlotte Norris
George	Lawrence Weber, Jr.
Rachel	Evelyn Streich
Myrtle	Florence Robinson
Sid	Robert Breen
Lek	William Prince
Pete	Allen Shaw
Kurtis	Ralph Chambers
Mandell	Will Kuluva
Blacky Hymen	Sanford Hilliard
Coatello	Jack Effrat
Monvia Azarr	Doureo Darmay
Mischa Priedman	Judah Cogut
Reynolds	John Parrish
Waiter	William Rock, Jr.
Bodyguard	Vincent Roberts
Factory Workers: Belle Ross, John Donald-Don Towers, Penn Harrison.	

As its second production, the Experimental Theatre presented a matinee performance last Friday (18) of 'Steps Leading Up,' labor-union-racketeer drama by George Harr, a worker in the millinery trade. Since it is hardly the sort of play likely to be given a commercial production on Broadway, the choice was more in line with the Experimental Theatre's announced purpose than was the first presentation, the stylized revival of 'The Trojan Women.'

Although 'Steps' was demonstrated to be not a commercial possibility, its production on an experimental basis was worthwhile on several counts. For one thing, it uncovered a writer of moderate promise—and, incidentally, doubtlessly provided him with a number of practical pointers about stage authorship he might not otherwise have had. The presentation also served to call attention to several unidentified, but likely actor prospects. Otherwise, the performance was chiefly the occasion for virtually a record get-together of producers, managers, directors, authors, actors, agents, talent scouts, critics and not-readily-classifiables. There probably hasn't been so much legit shop talk hashed since the American Theatre Conferences of several years ago.

'Steps' is a drama about hat 'slickers and finishers' who are exploited by employers and, when they try to organize, are betrayed by venal union bosses. It is frequently immature in conception and is overwritten throughout, with little sense of character shading. But it has several effective scenes, notably one in which the Ozark cut 'slicker and finisher' is demonstrated. Harr's dialog is repetitious, but often expressive.

James Gregory, previously in a few small parts on Broadway, gave a direct and believable performance as the union-conscious hero. Although his playing lacked variation, he provided momentum to the entire show. It should bring him a number of offers. Adele Harrison gave a sincere and appealing performance as the ingenue, while others who impressed in various bits were Evelyn Streich, Florence Robinson, Ralph Chambers and Jack Effrat. Paul A. Foley's direction was acceptable. As is the practice with Experimental shows, there was no scenery and only rudimentary props. No further performances of the play are scheduled. *Hobe.*

College Play

HEAD OVER HEELS

(UNIV. OF PITTSBURGH)

Pittsburgh, April 21.

University of Pittsburgh Cap and Gown Club presents its 34th annual musical, two acts and 11 scenes. Book by George H. Hyde; music and lyrics, Roy Baldwin, Paul Cochlin, Eugene Fortman, Harold Goltsman, Bud Hofmann, Adrian Robson, Thomas Stevenson and August Trovatelli; staged by Edward A. Mongan; Max Adkins, musical director; James Lindsay, scenic designer; Frank Mason, technical direction. At Nixon theatre, Pittsburgh, week of April 21.

Sadie Pletgut	William Rial
Mickey Finn	Robert Soles
Kasper Harold Mulligan	James Dunn
Johnny Higgins	Richard Lamble
Joe	Alexander Ruby
Moe	Harold Goltsman
Dramatic Secretary	Richard Jones
Phineas Butterfield	Jerome Lieber
Adrienne Butterfield	Edwin Trembath
Connie Gates	Edward Hufford
Lana Corio	Martin Schlesinger
Boris Petrovsky	Allen Gould
Mrs. Butterfield	Paul VeMerit
Suzie Butterfield	John W. Knoll
Oscar	Hillard Kreimer
Fiddle	Charles Cusick
First Chorine	Oscar Sheffer
Second Chorine	David Yoder
Specialty Dancers, Greenberg	Evans, Curtis
Waiter	Burton Engelsberg
Stage Doorman	Charles Cusick

University of Pittsburgh's recent football deflation policy seems to have extended to school's Cap and Gown Club as well. Thirty-fourth annual all-male musical is one of poorest in series and has little to recommend it except couple of tunes

(Continued on page 55)

Broadway

Lee Tracy and wife on way back to Hollywood by boat.

Gus Eyssel is on an auto tour of the south with his mother.

Grad Sears in the dentist office most of last week with teeth trouble.

Margie Coate and Frank Cronin into Gus-Andy's, West 47th street spot.

The Clifford C. Fischers arrived Monday (21) from a South American survey.

Joe Lee, 20th-Fox branch manager in N. Y., serving on the Federal grand jury.

Saul Abraham's son enlisted and assigned to a camp in Georgia, where he is a corporal.

Alan Collins, Curtis Brown agency chieftain, laid up all last week with strep of throat.

Stanton Griffis, Par board chairman, expected back this week from vacation in Mexico.

Frances Gashel of Paramount's h.o. en route to California via the canal, to be gone a month.

Arthur Martens, of the Westchester County operators union, is taking over a Yonkers tavern.

Parents of Albert and Erica Morlini, N. Y. concert manager and violinist respec, arrived in town from Spain.

Oscar Serlin, producer of 'Life with Father,' left for the Coast yesterday (Tuesday) to o.o. film offers.

Ben Marden will reopen his refurbished Riviera at Fort Lee, N. J., May 15, the earliest unveiling in its history.

Mrs. Arthur Israel, wife of exec assistant to Barney Balaban, back from a trip in Dixie, from whence she hails.

Jim O'Neill's talking South American bird is an attraction in the 'Magpie' cafe on Broadway near 52d street.

Diana Dill, grad of American Academy of Dramatic Art, signatured by Warner Bros., reporting to Coast next month.

Ann Sothern arrived in town Friday (18) for a vision of 'Panama Hattie,' in film version of which she's slated for the lead.

Margot Johnson, vice-prez of the Ann Watkins play agency, on the Coast, headquartering at Berg-Allenberg agency there.

Agent Eddie Sherman screams for the Coast today (Wed.), returning after a week's business confabs with Abbott and Costello.

Charles C. Pettijohn, Hays office legislative 'trouble-shooter,' to Washington and other key spots where solons are acting up.

RKO officials watching advance sale on 'Citizen Kane' at Palace as tipoff to future business when film goes into general circulation.

J. Cheever Cowdin, chairman of Universal's board, remaining on the Coast for about 10 days longer to give new product once-over.

Larry Cowen, with the Fabian circuit for years in Albany and in the Naval Reserves (military intelligence), in town on official business.

Not liking the 'class' of the crowd attracted by the congarhumba matinees on Saturdays, Dario has cut out the Latin tea dansants at his LaMartinique.

Vincent G. Hart has withdrawn from the law firm of Friend, Holbrook, Reiskind & Hart, to devote his entire time to the Republican State Committee.

'Cap' O'Brien beaming over his new grandson and namesake, Dennis Francis O'Brien II, born last week to his son Paul and the Mrs., the former Katherine Walsh.

Jerry Keyser, Warner Bros. foreign ad-publicity chief, has developed pneumonia from his second attack of flu and his condition will keep him away for several weeks.

Richard Rodgers, songwriter, bought large country place in Greenfield Hill, near Fairfield, Conn., through Mrs. F. P. Adams, wife of columnist, who's a real estate agent.

After doing two special broadcasts in French from Montreal on Canadian-sponsored programs for defense, Madeleine Carroll returned to New York yesterday (Tues.) to hop a plane for the Coast.

I. Robert Broder, theatrical attorney, is again turning farmer, having bought himself a 10-acre estate up in Dutchess County, New York, where Matt Kelly, former agent, is now a Justice of the Peace.

John Farmer, in RKO's financial department, back from Salt Lake City where he went to attend the funeral of W. J. Merrill; vice-president and treasurer, who died suddenly the previous week.

Tito Guizar, currently at Fefe's Monte Carlo, slated for a Columbia filmusical, 'Panama Hattie,' and Rosario and Antonio, dancers at the Waldorf, due back on the Coast for another picture at Universal.

Bert Kulick, treasurer of Producers Releasing Corp. and New York franchiseholder, ordered to active duty at the Naval Air Station, Lakehurst, N. J., May 1. He's a lieutenant in the Naval Reserve.

Pat Donahue, secretary to Dick Mealand, Paramount's eastern story ed, who went to Hollywood on a vacation a month ago, has resigned to remain on the Coast as sec to Ralph Blum of Feldman-Blum agency.

Archie Mayo, film director now vacationing in Havana, sent out 1,000 reprints of Charlie Chaplin's concluding speech in 'Great Dictator,' with a foreword that 'had I lived at the time of Lincoln, I believe I would have mailed you his Gettysburg speech.'

Australia

By Erlo Gorrick

'Great Dictator' (UA) cleaning up in the stix.

Hoyts erecting new theatre in Hobart, Tasmania.

Carl Brisson postponed his Aussie trip from the U. S.

Stuart F. Doyle is erecting a newsreeler in Adelaide.

Frank Leighton and Nellie Barnes returning from London for Williamson-Tait.

'Rio Rita' continued as a surprise revival click in Melbourne for Williamson-Tait.

Wirth's circus routed into Sydney for the Easter period. Unit is under the management of Doris Wirth.

Alf Goulding and Clarence Badger are waiting around in the hope that Aussie film production will spurt.

New bill on to introduce daylight saving throughout this territory on governmental sayso. Pic industry is battling it.

Queensland exhibs are putting on full pressure to the government to bring down legislation granting 25% right of rejection of U.S. pix.

Anticipated that Greater Union Theatres will again show a healthy profit on half-yearly trading under the supervision of Norman B. Rydge.

Hoyts plans to distribute '40,000 Horsemen' next month in South Africa, with Universal ready to handle the pic in U. S., England, Canada and the Far East.

Film biz okay in New Zealand, with 'Pride and Prejudice' (M-G), 'Return of Frank James' (20th), 'Maryland' (20th), 'All This and Heaven Too' (WB).

Government said to be mulling additional revenue from the pic industry in the near future by either upping the admission tax or hitting up the import duty on raw stock.

Orrie Perry, formerly presentation director for Greater Union, is now with J. Walter Thompson ad agency locally, handling the booking dept. for Australia's Amateur Hour.

'Black Velvet' is doing smash trade in Sydney at the Tivoli unit. Cast includes Roy Rene, Bob Dyer, Germaine and Joe, Anita Martell, Billy Samuels, plus Gardner and Kane.

Stanley Crick, Sydney's Lord Mayor, plans to invite a Hollywood star to visit this zone for a period to aid war funds. Star would be Clippered both ways to save transportation time.

For the Lenten period the marquees here are mainly U. S., with the top b.o. pix including 'Boom Town' (M-G), 'Philadelphia Story' (M-G) 'Tin Pan Alley' (20th) and 'Santa Fe Trail' (WB).

Officers of a unit of U. S. Pacific fleet visiting here were given a looksee of '40,000 Horsemen' (U) at a party thrown by Lord Wakehurst, Governor of New South Wales. Local pic is doing smash biz.

Charles Chauvel, producer of '40,000 Horsemen' (U), has been asked to delve into politics via the Aussie Country Party at the next elections. Anticipated, however, that Chauvel will stick to pic producing.

Dave Martin produced 'By Candlelight' as Lenten attraction at Minerva, Sydney. Cast included Madge Aubrey and John McCallum. Hal Thompson, U. S. legiter, into 'Room for Two' for Martin on Melbourne run bid.

Havana

La Conga is new local nitery.

Ballet Russe of Col. de Basil still stuck here.

Sergio Orta, of N. Y.'s Havana-Madrid nitery, is here for a week with his sister.

David Lichine, on his own hook, has inaugurated Afro-Cubano ballet for the first time.

Jack Kapp while here, on a quickie from Miami, o.o.'ed the local dist field. He's prez of Decca.

'Bitchkraft,' picture of undetermined' origin, advertised to be shown at the Rex theatre here, has been banned for all of Cuba by the govern. It's said to be Nazi propaganda.

Robbins Music Co. has signed Chano Pozo, foremost Afro-Cubano composer. Known in the States for his 'Blem Blem Blem' and 'Elube Changon.' Both titles in Afro-Cubano.

20th-Fox here shooting background for its new technicolor film featuring Carmen Miranda, Alice Faye, Gail Patrick, Cesar Romero and Don Ameche. Tentative title is 'Caribbean Cruise.'

Jaime Marine, head of Cuba's all-powerful Sports Commission, daily awaits passage of bill giving him control of Tourist Commission. New law would incidentally give him whiphand over theatres, hotels, etc.

Asociacion de Radio y Telegrafia Intercambio Panamericana (ARTIP), which plans presenting the Americas, one to the other, via discs, has set up a central office in Havana. Guiding light of the institution is M. Leisser, French refugee and ex-Paris film director.

London

Margaret Lockwood having a baby.

Maurice Ostrer has gotten over flu.

Max Catto now a pilot officer in the R.A.F.

Gerry Freeman and Oscar Deutsch conferring on film production deal.

Eliot Crashay-Williams dramatizing his best seller, 'Husbands Can't Help It.'

Constance Cumming, and Max Catto in hush-hush conference over new play.

Michael Egan finished new comedy, 'Love in a Cottage,' in between Home Guard duties.

Gordon Sherry, author of 'Black Limelight,' has new thriller ready titled 'Darling, Where Am I?'

General Film Distributors Corp. has declared a half yearly dividend of 4% on its preference shares.

Campbell Dixon, of the Daily Telegraph, succeeds Jympson Harman as chairman of the Film Critics Circle.

Abe Goide has purchased site in Bath to build new deluxe picture theatre as soon as the war is over.

Gilbert Wakefield working on a new comedy, 'Second Best Bed.' Title has already been used for a film.

Arthur Klein suing Lyle Evans for using his songs in the revival of 'Co-Optimists' without author's permission.

Sir Oswald Stoll is already announcing his next Christmas pantomime for the Coliseum, 'Jack and the Beanstalk.'

Gainsborough Films' new Arthur Askey film is 'I Thank You,' shooting at Gaumont-British studios, Shepherd's Bush.

Jean Forbes-Robertson, now touring in Berkeley Square,' optioning topical new Beatrice Mayor play, 'Two Septembers.'

Leslie Banks' new vehicle to follow 'Cottage to Let' is a romantic thriller by the late A. G. MacDonnell titled 'A Thousand Ships.'

Henry Kendall finishing 'High Temperature' tour in order to co-star with Hermione Baddeley in new revue called 'Rise Above It.'

Geoffrey Goodhart, director of company presenting 'Thunder Rock' at St. Martin's theatre, was band leader at the Piccadilly hotel years ago.

Ruth Feiner's novel, 'Three Cups of Coffee,' bought for serialization in Zeitung, new 'Free Germany' daily published here by Maxwell Press.

Walt Disney has presented the government here with the rights to use a Donald Duck short in creating propaganda for the sale of war savings certificates.

Arthur Budinger and Jack Oliphant into management with new Walter Ellis farce, 'He Didn't Want to Do It.' Iris Hoey is in lead. Deal set by Eric Glass.

There are 4,000 cinemas in England, and about 450 have been affected by the blitz, most of them only slightly, and in not a single instance were there any serious casualties.

Composer and author Cyril Scott has written play with incidental music about Flemish legendary figure of Smetse Smee, the smithy of Ghent. Hans Bartsch office agenting American rights.

Two more Walter Ellis stage farces, 'The Jam Pot' and 'Robert's Weak Moment,' sold for production, and his pre-blitz success, 'Good Men Sleep at Home,' is slated for revival. Ellis producing all three.

Delysia has received news of the death of her 85-year-old mother in France. Last year she made an unsuccessful attempt to rescue her from the environs of Paris. The actress has now left to join Sir Seymour Hicks to entertain the troops in Egypt.

Recent meeting between film crix and trade press agents saw airing of former's beef against inconvenient hours of press screenings. War's inroads on times of going to press, plus space rationing now in force, makes it tough on the boys getting in their reviews and unless there's some get-together editors are likely to knife all blurb copy and picture coverage.

Pittsburgh

By Hal Cohen

M-G's 'Ziegfeld Girl' caravan hits town for the day tomorrow (24).

Nelson Maples to Buffalo for cocktail lounge engagement at O'Day's Grill.

Harriet Knoell, local model, joined Blackstone unit when magician left town.

Harry Feinstein and Benny Amdur are on a 14-day South American cruise.

Dwight A. Meyer, KDKA engineer, has sold an article on radio to Esquire.

Mike Manos' new house in Uniontown, Pa., will be ready in another six weeks.

Mannie Cohen, former nitery owner, now soldiering at Camp Croft, S. C.

Johnny Harris and his mother and brother, Harry, off to Hollywood for a vacation.

Kay Balfe not only doing Nut Club's publicity but also doubling in the floor show.

Alicia Quigley, of Rodriguez Dancers at El Chico, is wife of dancer Lee Dixon.

Pittsburgh Press has taken Hedda Hopper's Hollywood column, in addition to Jimmy Fidler's.

Jean Travers, nitery singer, didn't miss a single performance of 'Cabin in Sky' at Nixon last week.

Lehman Engel in from Cleveland after Gene Autry broadcast to see 'Comedy of Errors' at Tech.

'Y' Playhouse has picked Edward Chodorov's 'Kind Lady' for its closing production of the season.

George McCall playing flock of tristate vaude dates with his Hollywood unit for Booker Sid Marke.

Nixon theatre manager Harry Brown's dotter, Gretchen, coming around okay after major operation.

It's a girl for the Nestor Auths. He used to be assistant manager of Penn here, is now with Loew's in Akron, O.

Lou Starr, nitery and vaude hoofer, directing dances for Charlie Gaynor revue, 'Lend An Ear,' at Playhouse.

Lolita Cordoba had to postpone El Chico engagement until next week because of tonsil operation, and Juanita Rios subbing.

Howard Herrick back ahead of another Fredric March show, 'Hope for a Harvest.' He was last town for 'Yr. Obedient Husband.'

Mrs. Lou Fordan, wife of McKeesport Memorial theatre's manager, to San Francisco to see son, Bernard, off for Camp Shelby, Cal.

The Yaw Lettons being congratulated on their 23d wedding anniversary, son coming home from Army camp to help them celebrate.

Biff Liff, prez of Carnegie Tech's Scotch and Soak Club, will be assistant technical director at Bucks County Playhouse this summer.

St. Louis

By Sam K. Hurst

Steve Cady, nitery operator, has quit this burg. Is going to locate in L. A. as owner and operator of a tourist hotel.

Ed Lewitz, treasurer of the Ambassador, downtown deluxer operated by F&M, inducted into the army at Camp Leonard Wood.

Nelson Eddy's recital in opera house of municipal auditorium Thursday (17) drew 2,400, nearly all of whom were femmes. House was scaled from $1.10 to $2.75.

Robert Christian, head of a chain of film houses in Southern Illinois, is chairman of a committee planning the erection of a $100,000 hospital in Salem, Ill., his home town.

Robert F. Ross and Jack Donohue, New York, have been inked as stage directors for forthcoming al fresco season of the St. Louis Municipal Theatre Assn. in Forest Park playhouse.

The 1941 circus for the benefit of the local bluecoats, produced by Fanchon & Marco, began two-week run in the Arena Thursday (17). Paul Ash, leader of the hoke orch at N. Y.'s Roxy theatre, is m.c.ing.

Irvin Eisenberg, 21-year-old fiddler and youngest member of the St. Louis symph orch, has been selected as a member of Leopold Stokowski's All-American Youth orch that will make a 46-city American tour during May and June.

Edith Gordon, conductor of the St. Louis Women's symph orch and associated with the music dept. of the Municipal Opera and Grand Opera Assn., has been appointed musical director of the Toledo Civic Opera Assn's outdoor theatre.

Harry Crawford, manager of the Ambassador; Harry Hines, local Universal film exchange prexy; 'Blackface' Eddie Nelson and Billy Smythe, members of the 'Hellzapoppin' cast, all of whom were Broadway pals of 20 years ago, held a reunion at Crawford's west end home.

Fairbanks' Trusts

Continued from page 2

proving transfer of the cash assets to the Coast and the request of the trustee, the Guaranty Trust Co., that it be allowed to renounce its trust in favor of the Bank of America in California.

Number of English creditors are listed in the accounting. Principal one is Hugh Richard Arthur, Duke of Westminster, from whom Fairbanks leased a home at 99 Park Lane, London, until 1939. Mortgage was given him on the property by Hugh Selwyn Walford and Geoffrey Hugh Walford for £2,700, which is also listed among Fairbanks' debits. Other creditors are servants.

Norris Wilcox, Fairbanks' half-brother, who is now office manager of United Artists in New York, and Robert Fairbanks, the actor's brother, both have assigned portions of their legacies to the Guaranty Trust for advances, the accounting shows. Robert Fairbanks has obtained $16,000 in this manner and Wilcox $2,000.

Inheritance taxes paid the estate in California amounted to $131,069.32.

Hollywood

Gene Tierney hospitalized for eye treatment.

Danny O'Shea laid up with bronchitis.

Bob Fender joined Warners publicity staff.

George Rosner in the hospital for heart treatment.

Margaret Hayes in the hospital with a fractured ankle.

Playwright Robert E. Sherwood flew in to shed his tonsils.

Arch Reeve's son, Bob, upped to assistant cutter at Paramount.

Bill Grady, Jr., named production assistant to Arthur Freed at Metro.

Gabriel Curtiz, brother of Michael, apprenticing as a director at 20th-Fox.

Dick Powell and Joan Blondell moved to their Balboa Bay home for the summer.

Jean Renoir, French film director, hosting his old literary pal, Antoine de St. Exupery.

Victor Fleming left for Ocala, Fla., to prowl the Everglades for scenes in 'The Yearling.'

Haworth Bromley joined Dolan' and Doane agency as head of story and writers department.

S. N. Behrman house guest of Edgar Selwyn while scripting a new picture for Greta Garbo.

Rudy Vallee undergoes a hospital check-up after finishing the Universal picture, 'Too Many Blondes.'

Charles Levy visiting the RKO studio for the first time in 18 years with the publicity staff in New York.

Mary Martin, expecting a maternal event in November, will take a six-month layoff after making one more picture.

Julius P. Heil, Governor of Wisconsin, prowled the studios and made Abbott and Costello honorary colonels.

Elsa Lanchester back from New York after closing of the legit play, 'They Walk Alone,' in which she was featured.

Edward P. Lambert, formerly v.p. of Western Costume, moved in as head of the men's wardrobe department at 20th-Fox.

Binnie Barnes returned to work at Republic after a week off for repairs of injuries sustained during a scripted scuffle on the set.

Richard Altschuler moved out of the Republic organization to become general manager of Consolidated Laboratories, Inc., in New York.

Lynn Hammond checked out of his acting associate producer berth at 20th-Fox to take over a captain's commission in U. S. Army Signal Corps.

Harry M. Warner hosted 1,500 Catholic priests and nuns in his annual Easter Monday showing of pictures for those who are not permitted to attend public screenings.

Panama

The Brittos, Cuban singing team, wowing them here and plotting a New York invasion come June.

Gambling casino folded at the Balboa Gardens due to terrific new tax imposed on all gambling games in Panama.

Steve Gilbert, only American m.c. here, who can handle Spanish like a native, heading for his home in New Orleans for a rest.

Alice Faye was a stopover visitor during transit of S. S. America en route to her coast. Was a treat for the locals on her tour.

Panama Booking Agency being plotted with a view to furnishing package shows to the Panama Caracas, Havana and maybe Bogota, Colombia, cafes.

Terrah Noah, who used to do a strip act in and around New York, after two years of married life here plans to resume the business, and is plotting a trip to the States.

Mac Miller, who rose from bandleader to manager in the new Balboa Gardens setup, is also handling a couple of small band units. Balboa Gardens gambling casino closed, but spot still doing terrific.

Only local casualty among the Americans running cafe here is the Palm Terrace, allnight club, which couldn't get in under the new government law that aliens had to be in business here for at least six years. Spot folds around June.

New Panama law, calling for at least 50% Spanish music to be played in all cabarets, has most of the Americans here developing a terrific Panamanian rhumba complex. Conga just catching on here, with Kelley's the only spot brave enough to encourage the dance.

Fate that hovers over a lot of the bar and cantina owners here finally caught Terrah Noah, calling for at the Hub and Ancon Inn, when the Army called him. He now is an officer in the Medical Dept. in Panama and runs his two places with the help of the missus via long distance phone from the jungle post at Rio Hata.

Hector Downe, now just the manager for Kelley's Ritz, nitery, with the financial deal not jelling. Seems the Panama government meant it when it said one had to be in the country 10 years to own even part of any business. Johnny Stoeffel still the works, and for the first time in years is booking a Broadway show opening May 5.

OBITUARIES

HAROLD B. FRANKLIN

Harold B. Franklin, 47, one time prominently connected in executive capacities with Paramount, RKO and Fox-West Coast theatres, circuit operator, legit and film producer, died April 21 in Mexico City. He was there making a survey of film theatres.

Details in the picture section.

WILLIAM DANFORTH

William Danforth, 73, one of the country's most able and celebrated performers of Gilbert & Sullivan operettas who had appeared, according to his own estimate, in more than 5,000 performances of the satirical operas, died April 16 in Skaneateles, N. Y., near Syracuse, after a long illness.

Born in Syracuse, Danforth made his debut at the age of 11 as Dick Deadeye in a children's production of 'H. M. S. Pinafore.' Some four years later he joined the Boston Juvenile Opera Co. and appeared in such light opera works as 'The Chimes of Normandy,' 'Patience,' 'Olivette' and other plays.

Though Danforth's true name was Daniels, he changed it in 1897 to avoid confusing his identity with the producer-actor, Frank Daniels, with whom he had become associated. At the turn of the century the pair were concerned in many plays, including 'The Wizard of the Nile,' 'The Ameer,' 'Half a King' and 'The Chieftain.' With these productions Danforth was seen mainly as a comic heavy.

Danforth, whose last performance was that of Wilfred Shadbolt in 'The Yeomen of the Guard' four years ago, was notable for his flair for retaining his stage poise when muffing a line. Often, when his memory temporarily failed him, he would cue the orchestra to start anew and upon retracing his lines had no further difficulty. Late in his career he once remarked he knew the Gilbert & Sullivan scores so well that he was able to change from one operetta to another without benefit of rehearsal.

Surviving are his widow, Norma, also an actress, whom he married in 1898; a daughter, Mrs. James D. Munro, at whose home he died, and a son, John. Funeral services were held in Syracuse, April 18, and burial took place in that city.

HATTIE DELARO

Hattie Delaro, 80, singer and comedienne who had appeared in more than a score of comic operas and other plays before the turn of the century, died April 18 in New York after a long illness.

The widow of William S. Barnes, an attorney, Miss Delaro was born in Brooklyn and made her debut there in comic opera repertory at the old Grand Opera House in 1881. Thereafter, she also had roles with Eliza Weathersby and Nat C. Goodwin in 'Hobbies.'

A versatile performer, Miss Delaro was seen in the original Broadway production of 'Iolanthe' at the old Standard theatre, just below Herald Square. With Richard Mansfield, she appeared in the first Boston showing of 'The Mikado' at the Hollis St. theatre in 1885.

Other plays in which she had parts included 'Mam'selle 'Awkins,' 'The Man in the Moon,' 'Around the World in 80 Minutes' and 'A Tailor Made Man.' She also appeared in operatic repertoire at the Tivoli Opera House, San Francisco, and was a featured performer in the old J. C. Duff Opera Company in New York. William A. Brady, George M. Cohan and Sam Harris among managers for whom she worked.

JOSEPH D. R. FREED

Joseph D. R. Freed, 43, manufacturer of a popular receiving set in the early days of the radio industry and president of the newly formed Freed Radio Corp., designer of frequency modulation receivers, died April 18 after a short illness at his home in Riverdale, N. Y.

With Alexander Eisemann as a partner, he founded the Freed-Eisemann Radio Corp. in 1921 and began commercial production of radio sets which grew into a $6,000,000 enterprise within three years of its formation. His firm also built technical equipment for the U. S. Navy.

A native of New York, Freed left the manufacturing field in 1931 to join the Brunswick Radio Corp. a subsidiary of Warner Bros. Pictures. He remained there until 1938 when he shifted to Muzak Corp. as v.p. and general manager.

However, when Major Armstrong's method of transmitting by frequency modulation began to have a wider appeal among the public, Freed again became a manufacturer of sets which were especially designed for that type of broadcasting.

He leaves his widow, Gertrude; a son, Robert; his father and four brothers. Funeral services were held in New York Sunday and burial took place at Mt. Judah cemetery, Brooklyn.

GEORGE C. MacKINNON

George C. MacKinnon, 45, songwriter and for 12 years author of 'Wisdom Box' column in the Boston Record, died April 17 in Medical Arts Center hospital, N. Y., following two operations for gallstones and complications. Funeral was in Boston April 19.

While writing his nitery gossip column in Boston, MacKinnon became interested in songwriting, and about a year ago shifted to New York to do more in this line. He still kept his typewriter going by penning a column for Swing magazine and a syndicated column for New York, New Jersey and Pennsylvania weeklies tagged 'To Coin a Phrase.'

Just before he died he was notified that 'Uncle Sam, Here I Am,' song he wrote with Ray Perkins, was beginning to click and had been accepted by the morale division of the U. S. Army as an official number. He was a member of ASCAP. Among songs credited to MacKinnon were 'You Set Me on Fire,' 'It's Dark in My Heart' and 'Sub-Deb Blues.' On latter one he collaborated with Sally Sears, Boston socialite. Some years ago he composed 'Junie Castleton Jazz' with George Holland, Boston-American columnist. MacKinnon also made numerous stage appearances as m.c. of Boston units, which he also helped produce.

He leaves a widow, Katherine Donovan MacKinnon, Boston newspaperwoman.

PACIE RIPPLE

Pacie Ripple, actor and singer, died April 15 at the Post-Graduate Hospital, New York, after a week's illness. His last stage appearance was in the Victor Moore-William Gaxton musical, 'Anything Goes,' at the Alvin, N. Y., three seasons ago.

Ripple, born in Dublin, studied voice in Italy and made his first professional appearance in England as leading tenor with the Carl Rosa Opera Co. For seven years he played on the London stage and also toured the world as a member of the D'Oyly Carte Opera Co. While at the Savoy Opera House, London, he sang under the personal direction of Sir Arthur Sullivan and Sir William Gilbert.

Upon coming to America, Ripple was leading tenor for seven years in musicals produced by Charles Hoyt. He also had roles in 'The Farmer's Wife,' 'The New Moon,' 'So This Is London' and 'Under Glass.' For the past eight years it was his custom to direct the spring production of the Savoy Opera Company of Philadelphia.

He leaves his widow, Alice. Funeral services were held April 18 in New York at the Little Church Around the Corner.

MARY MONCURE PARKER

Mrs. Mary Moncure Parker, 79, former actress, playwright and founder of a Cleveland dramatic school, died April 14 in Cleveland after a brief illness.

Best known for her monologs, appearing under the management of Gustave Frohman, she wrote 20 volumes of playlets and recitations which were published in the last 35 years. Also acted in some of the playlets at the old Whitney Opera House, Chicago, and dramatized them over CBS when she lived in Chicago and New York. For a time she was on Columbia's experimental television programs.

Born in Fredericksburg, Va., daughter of the Rev. Henry Martin Paynter and Alice Monroe Paynter, she was a descendant of Lawrence Washington, brother of the first U. S. president. Her husband, William R. Parker, died some years ago. She founded Tucker School of Expression in Cleveland, belonged to New York Women's Press Club, Illinois Women's Press Association and the D. A. R.

MLLE. FRANZESKA

Fannie Lawson, 70, best known in vaudeville as Mlle. Franzeska years ago, died April 17 in her one-room New York tenement flat following a heart attack. A social worker was visiting the old performer when she collapsed and called an ambulance, but death beat the doctor.

Mlle. Franzeska started in show business with her husband, whose name was Lawson, and their tramp cycling act was billed as Lawson and Namon. She then had a couple of parrots for pets and, after splitting with her husband, was prevailed upon to do an act with the birds under the billing of Mlle. Franzeska. One of them was Jackie, still living and which, for a couple of hours after its mistress died, wandered about the room crying 'Goodbye, mother.'

As Mlle. Franzeska, she was a successful trouper, principally playing the western vaudeville time. She retired about seven years ago, and had been living on her savings and an old-age pension.

ARTHUR P. HYMAN

Arthur P. Hyman, 59, former stage manager for David Belasco, died in Toledo April 12 after a long illness. Burial was in New Orleans.

Hyman was one of the founders of the Repertoire Little Theatre, Toledo, and served for six years as its production manager. When the Federal Theatre Project was organized in Toledo, he became its managing director, and later was commissioned to organize the courses of study for the state training school for dramatic teachers under the WPA recreational program. He directed activities of this project until late in 1938 when he became associated with Dramaturgy, Inc., Cleveland concern, which produces dramatic presentations for industrial organizations.

A son, daughter, two sisters and a brother survive.

THOMAS W. CHATBURN

Thomas Wellington Chatburn, 52, retired manager of the Richmond theatre, North Adams, Mass., executive of the Vitagraph company in the silent film days and a former manager of the Hippodrome theatre, New York, died in North Adams Monday (21) of a heart attack.

Widow, brother and three sisters in California survive.

Chatburn managed the Richmond from August, 1940, until two months ago when ill health forced his resignation. He and his wife had a narrow escape from death last November in a local hotel fire.

Chatburn's connection with Vitagraph ended when Warners took over the company.

PEARL CURRAN

Mrs. Pearl Curran, 65, composer of ballads and popular songs, whose works were introduced on the concert stage by such singers as Anna Case and Enrico Caruso, died April 16 in New Rochelle, N. Y., after a short illness.

Born in Denver, Mrs. Curran at one time conducted a network program on which was featured some of her more popular compositions. A member of ASCAP, she did not begin writing until she reached the age of 37.

Surviving are her husband, Hugh, and a daughter. Funeral services were held Friday (18) at her home in Larchmont, N. Y.

FRED CONQUEST

Fred Conquest, 70, well known pantomimist and animal impersonator, died at his home in the Isle of Wight, England, March 19. In his youth, he succeeded, in partnership with his elder brother, to the operation of the old Surrey theatre, Drury Lane, on the death of his father, making his first stage appearance there in pantomime.

Conquest became famous for his animal performances, and appeared annually in this type of role for 45 years. He had also toured Canada and South Africa.

RICHARD H. McGRATH

Richard H. McGrath, 70, former vaude performer and banjoist who appeared with his brother, Fred, in an act known as the McGrath Brothers, died April 10 after a short illness at the John Adams Hospital, Chelsea, Mass.

A veteran of the Spanish-American War, McGrath was born in Gloucester, Mass. Retiring from the stage after the decline of vaude, he had since been a teacher of mandolin and banjo.

Surviving, besides his brother, are his widow, Tavie, and a sister. Burial took place in Gloucester.

HENRI A. JOCKIN

Henri A. Jockin, 57, pioneer radio singer and member of the National Male Quartet, one of the first programs to be radio-sponsored, died April 14 in the Bronx, N. Y., after a long illness.

Jockin, who also appeared in the original stage production of 'Rosalie' at the Ziegfeld, N. Y., sang with the quartet on WEAF, New York, in 1923.

He leaves his widow, Edith, and a son, Harry.

MARC LACHMANN

Marc Lachmann, 44, former Broadway press agent and later publicity director for Universal studios, and more latterly with 20th-Fox, died at the Veterans hospital in Sawtelle, near Los Angeles, April 22. He entered the hospital several weeks ago as a mental patient.

Lachmann had alternately been a newspaperman, press agent, scenario writer and freelance p.a. He served in the last war in the Marine Corps. Widow and infant son survive.

ALBAN B. LIMPUS

Alban B. Limpus, 63, London theatrical manager and producer, died at his London home March 24. He was associated for years with Dion Boucicault, T. C. Degnall and Charles Kenyon.

Among the many shows Limpus managed were 'The Vortex,' 'The First Mrs. Fraser,' 'Hay Fever,' and 'Tony Draws a Horse.' In his early life he had served at sea, in the Boer War and during the last war was with the famous Dover Patrol.

WILLIAM HEARTY

William (Bill) Hearty, 55, carpenter of the Lyceum, N. Y., since 1935, died suddenly Friday (18) of a heart attack in N. Y. Previously he had headed the carpentry department for Cohan & Harris, by whom he was employed for 20 years. Hearty rarely complained of indisposition.

He collapsed back stage just after the completion of a rehearsal of 'The Beautiful People,' William Saroyan's play and production.

JOSEPH McCUNE

Joseph McCune, 37, district supervisor of the neighborhood Schoenstade theatre circuit in Chicago, died suddenly in that city on April 17 of heart attack.

McCune had been associated with the Schoenstadt circuit since he was a youngster, and had come up from a job as usher.

Burial in Chicago.

R. GOLDING BRIGHT

R. Golding Bright, play broker and London representative of the Richard J. Madden Play Co., died in London April 15.

Former London rep for the late Elisabeth Marbury, Bright had also agented for a number of authors and dramatists including Paul Vincent Carroll, Somerset Maugham, Eugene O'Neill and Frederick Lonsdale.

RAYMOND HILL

Raymond Hill, 50, screen and radio actor, died April 16 in Hollywood. He worked in several recent Warner's pictures and on the air appeared on local programs.

Surviving is his widow, to whom he was married two weeks before his death.

HUGH WARD

Hugh Ward, 70, veteran Australian showman, died of heart failure in Sydney. Ward quit the legitimate theatre years ago after long association with Williamson & Tait as a producer-director. He was later with the Fullers.

Widow and two sons survive.

THOMAS J. CANOVAN

Thomas J. Canovan, 73, oldtime stagehand and bit actor, died April 18 in Cleveland. He was stage manager at the old Euclid Opera House and Lyceum, Cleveland, and served as gripper in all of Cleveland's houses, retiring in 1938. Survived by widow and sister.

SAMUEL E. SOUL

Samuel E. Soul, 61, manager of the Seville and Central Square theatres, East Boston, Mass., died last week in that city. Born in England, Soul went to Boston as a boy and had been in show biz there for more than 20 years.

BEN F. PERRY

Ben F. Perry, 49, for years conductor of Perry's Black and Gold orchestra, died April 12 at Youngstown O., after an illness of six months. Surviving are his widow, son, sister and two brothers.

HAROLD SIMMONS

Harold Simmons, 28, of Charleston, S. C., singer and actor, died April 3 in New York after brief illness. He was in chorus of 'Lady in the Dark,' Broadway legiter starring Gertrude Lawrence.

Father, 54, of Lewis Sherr, former Broadway musical comedy actor and more recently a Hollywood agent under the name of Lew Sherrell, died recently at his home in Boston. Also surviving are his widow, Bessie, and two daughters.

Father, 70, of Nate Manheim, Universal studio; Het, of the William Morris office, N. Y., and Manny, radio writer, died April 20, in Syracuse.

Joseph Newman, father of Ruby Newman, orchestra leader, died April 15 in Boston.

Father, 76, of Jack O'Connell, Toledo film theatre operator, died April 17 in Jersey City.

Fred Harrington, 58, Coast radio actor, died in Louisiana, April 19.

Mich. Carnies Get Clean Legal Bill

Detroit, April 22.

Carnivals have just as legal a standing as other amusement enterprises, State's attorneys have ruled in Michigan despite heavy pressure, backed by major church groups, that such entertainment was 'detrimental to the communities in which they play.' Several organizations of business men also had joined in move to have playing of carnivals in many Michigan counties abolished.

Ruling of the legal minds was that each carnival could be investigated, but as long as it came up to ordinance requirements of the various communities, it could play. In fact, could not legally be denied the right.

MARRIAGES

Deanna Durbin to Vaughn Paul, in Los Angeles April 18. Bride is the film star; he's an associate producer at Universal.

Marian Schissel, in continuity and production departments, KSO-KRNT Des Moines, to Herbert Pike, in Des Moines, April 19.

Bob Harter, traffic manager, WHO, Des Moines, to Mary Donegan in Davenport, Ia., April 13. Bride is daughter of the U. S. district attorney for southern Iowa.

Denny Wilson, radio singer, to William Markas, musician, April 19, in Glendale, Cal.

Frances Alda to Ray Vir Den, in Charleston, S. C., April 15. Bride is former Met opera star; he's a New York advertising man and former pro singer.

Zita Johann to Bernard E. Shedd, in Nyack, N. Y., April 18. Bride is film and stage actress; he's a publisher and economist.

Constance Bryan to Paul Keefe, in Boston, April 17. She is singer on WCOP, Boston, and he is announcer on same station.

Constance Bennett to Gilbert Roland, in Yuma, Ariz., April 20. Both are picture players.

BIRTHS

Mr. and Mrs. Freddy Fisher, daughter, in Milwaukee, April 14. Father is director of the Schnickelfritz band.

Mr. and Mrs. Leon Benson, son, in Hollywood, April 19. Mother is songwriter.

Mr. and Mrs. Harold V. Smith son, in Hollywood, April 16. Father is chairman of IATSE business representatives committee.

Mr. and Mrs. Paul O'Brien, son, in New York, April 14. Father is attorney with law firm of O'Brien, Driscoll & Raftery; mother, Katherine, is former manager and sister of musicomedy player Mary Jane Walsh.

Mr. and Mrs. Billy Ambrose, daughter, in Youngstown, O., April 6. Parents are dance team of Ruth and Billy.

Mr. and Mrs. Russell Kelley, son, in Hollywood, April 12. Father is set dresser at Columbia.

Mr. and Mrs. Reed Tanner, son, in Salt Lake City. Father is orchestra leader for KSL, Salt Lake City.

Mr. and Mrs. J. M. Baldwin, daughter, in Salt Lake City. Father is KDYL chief engineer, Salt Lake City.

Mr. and Mrs. Paul Edwards, daughter, April 19, in Columbus, O. Mother is Lucille Linwood, formerly of NBC's 'Lucile and Lannie;' father is with Henry Cincione's orch on Mutual.

Mr. and Mrs. Bill Griffiths, daughter, in Akron. Father is sports broadcaster at WJW, Akron.

Mr. and Mrs. Richard Roll, daughter, April 15, in Toledo. Father is announcer at WTOL, Toledo.

'No Fairbanks Feud'

Continued from page 2

on Monday (21) after 'shopping and seeing shows,' Ex-Lady Ashley enlarged upon her 'it's up, it's down' statement by saying she didn't know how the feud rumors started and that, although she had no appointments with any lawyers 'as yet,' it seemed that 'some legal complications always crop up in connection with estates.'

Flagstad's Plans

Kirsten Flagstad, Wagnerian soprano of the Met, was eastbound Saturday (19) on the Pan-American Airways' Dixie Clipper for Lisbon, enroute to her home at Oslo, capital city of Nazi-occupied Norway, for a visit with her lumber merchant-husband, Henry Johansen. Reluctant to discuss any phase of her voyage, Madame Flagstad flatly declined to reveal just how she would run up the mileage between Lisbon and Norway. She appeared confident, however, that she would encounter little difficulty in crossing the mad-dog area but added that "whether plans go through is in the lap of the gods." The Opryhouse star returned from Norway, which she calls 'home,' on Oct. 7, 1939, when it was possible to travel from Oslo to England and thence to Yankeeland, or to Denmark, the Low Countries and France on the way to these democratic acres without giving an insurance company the horrors.

Also out of Dixie's frontyard on the Dixie went Mrs. Emlyn Williams, wife of the British author of the play 'The Corn Is Green,' to join her husband in London where he is giving his all to the Ministry of Information. She left their two sons, Alan, five, and Brook, three, parked on a farm, near Brewster, N. Y., owned by Robert Montgomery, of the Hollywood Montgomerys. Another ticket-holder on the flying boat was Richard de Rosemont, managing editor of 'Time.' March of Time,' who was bound for Vichy to march some time. The film sniper wasn't too talkative about it all, apparently not wanting to make paragraphs that would land on the German Consul-General's bulletin board.

McClelland Barclay took his palette to Greensboro, N. C., on a Friday (18) Eastern Airliner and the same set of hours saw Philip Merivale off to Los Angeles on one of United Airline's metallic flying carpets. Adrienne Ames was Beantown-bound on an American Airliner plane, and Walter O'Keefe used the same sort of horse-and-four to get to Providence.

Mrs. Lawrence Tibbett Thursdayed (17) to Cleveland and Isobel Jewell took American to Detroit.

Sheean's Trip

Wednesday's looker-on-ers saw the Yankee Clipper carry off Vincent Sheean, on his way to Mr. Churchill's embattled island to do a piece for the Saturday Evening Post on the war situation, and Mrs. Sheean who drives a typewriter under the tag of Diane Forbes-Robertson. Mrs. Sheean will while away the hours that Vince spends getting factual data by penning a book on family life in G.B. as affected by the drama of warplanes, the thunder of artillery and the lightless nights. Michael Terry's wife, Ursula, w. also aboard, bound to visit kinfolk in London while her freelance writer-husband continued to bat out tales in Sydney, Australia.

Wednesday (16) also saw trim, neat and terrific Vera Zee Eastern Airline in from Miami.

Yvonne Vallee, ex-frau of Maurice Chevalier, came into the airport south of the Bronx, on the Di Clipper, from her home in France. She declined to tell about Parisian goings-on since the aroma of sauerkraut got into the air but revealed that she was westbound to chat with Mary Pickford.

Other airline movements of the week brought the info that Patsy Kelly had TWAed in from St. Lou; Gene Autry used the same rapid transit line to get to Harrisburg, Pa., and 'Fats' Waller and his band of musicmakers came the Super Sky Chief from Chicago. Autry almost missed his ship because of a bunch of schoolkids who ganged him up for 'just one more autograph, please,' and Waller had an interesting sentence to tell of the movements of his group of noise ordinance violators. It seems they were playing in Blatt's Palm Garden in Milwaukee until the small hours of the morning when they rushed by automobile down to Chicago and bought some TWA tickets for N. Y. where they arrived in time for lunch and before their instruments had cooled off.

Ciro Alegria, citizen of Peru, resident of Chile, transient of Ecuador, flew in from the land of Good Neighbors to attend the banquet of Farrar & Rinehart, book turner-outers, at which he was handed $2,500 for winning No. 1 prize in a contest sponsored by the publishing house and Red Book mag. His wordage was entitled 'Broad and Alien Is the World' and Red Book threw in an extra grand for the first serial rights. Ciro no kick around the English, but anyone who could put a bridle on his Spanish got the idea that he was either glad to be here because he liked the U. S. or glad to be here because it gave him a chance to go back to S. A.'

No Camp Sked

Continued from page 2

be divided i.to areas, each to be known as an operating district. Figured that it will be more feasible to send shows from one camp to another within the areas to be determined than to attempt touring from coast to coast.

2 Shows Nightly Probable

Although Equity nixed a proposal made by Alex Yokel, on behalf of reputed representatives of industrialists said to be ready to back legiters, the general idea of two performances nightly will probably be adopted. It is figured that one legit performance would not supply the audience demand and it is likely that two shows, with the running time clipped to one hour and 30 minutes, would be more practical than the average performance, which runs two hours or slightly more. This will mean condensed scripts, if necessary, or brief intermissions.

In rejecting the application for a two-performance nightly concession, Equity explained that it had the right to say under what working conditions its members shall operate. It was also intimated that commercial presentations are to be frowned upon and in that category the Yokel proposal was placed. There seems to be a difference of opinion whether two showings nightly would be a hardship on the actors, some Equity people insisting that it would be too tough an assignment for the leads. Others pointed out that acts in vaude go on four and five times daily without complaint. However, those who question the plan of two performances say that in vaude the turns, which vary from 10 to 25 minutes, have an opportunity to rest between appearances, while legit actors' presence on stage or nearby is almost always required.

As there are differences in working regulations between Equity and the other talent unions, it is believed that special rules will be arrived at for the purpose of uniformity. That more or less so at the World's Fair last summer.

RCA Theatre Visio

Continued from page 2

ment will be dismantled and taken back to the factory for further refinement and polishing.

The screen at the New Yorker will be 15 by 20 feet and the demonstration will include a news broadcast, a dramatic playlet and a roundtable parley among radio and film personalities. The television imaged, after being picked up from the Garden by mobile unit, will be short-waved to NBC's Radio City plant and then transmitted by a special-balanced telephone wire to the New Yorker theatre. The steel-barreled projector will be pointed over the theatre's balcony, about 60 feet away from the screen. The power unit will be a conventional high-voltage rectifier rated at 70,000 volts.

RCA officials have no exact idea of what the installations will cost, but the estimate put between $25,000 and $30,000.

Martin Lowell, KYW Philadelphia staff accompanist and composer, has signed with Southern Music, BMI affiliate, to publish four of his compositions. Those due for publication are '50,000 on the Red,' composed in celebration of KYW's jump in power to 50,000 watts; 'Transcontinental,' 'Gavotte for Debutante' and 'Satan in Satin.'

HEAD OVER HEELS

(Continued from page 52)

and a good 'girl' dancing chorus. Not exactly as good perhaps as it is funny inasmuch as it's been years since any college show ever managed to corral such a collection of bow-legs, knock-knees and pigeon toes.

Book by George H. Hyde, who graduated last year, is typically Cap and Gownish, which means it's laden with puns. Dialog is pretty dreary and direction of libretto amateurish, with more entrances and exits than there are in the men's room of Grand Central Station during the rush hour.

'Head Over Heels' deals with a ballet troupe that is on the rocks when somebody conceives the idea of giving it a hypo of swing. Scores a big hit, puts its impoverished owner in the coin and permits him to marry the ballerina, who is the daughter of the newspaper publisher who fired the guy before he inherited the ballet.

Standouts in the score are 'Resting on Clouds,' by Eugene Feldman, 'What's Wrong with Me?' by Roy Baldwin, and 'I Second the Emotion,' by Roy Baldwin. Doubtful, however, if any of them will be very commercial, but for a campus frolic, they're excellent. In each case, music is better than lyrics and new sets of words may be the answer. Even talent isn't so hot, although Allen Gould is pretty good as the bearded Gregory Ratoff who directs the ballet; William Rial is a satisfactory femme lead and Robert Soles, as a male lovelorn columnist, is nearest thing to a pro in the cast. Sets are attractive and orchestrations and music direction by Max Adkins are first-rate. But 'Head Over Heels' won't do for other than classmates, girl-friends, alumni and relatives.

Cohen.

Bills Next Week

Continued from page 48

John Conte
Joe Consolo
Orchard
Jimmy Gamble Orc
Jay Lorraine
Chuck Miller
Pines
Art Farrar Ore
Tony Romance
Ray Englert
Redd's Cafe
Curly Stewart Ore
Eddie Myers
Gerry Perry
Billy Viller
Yacht Club
Archie Turshis Ore
Belle Baker

Jerry Bergen
Jackie Heller
Jhe & Betty Lee
Shirley Heller
Sky-Vue
Mickey Ross Ore
Sky Pilots
Tulon Grill
Art Yagello
Frank Natals
Mike Sandretto
Vanity Manor
Eizi Covato Ore
Mark Lane
Baby Rose Marie
3 Sharps & Flats
Francis & Gray
Hernan's Birds
4 Jerks

BOSTON

Beachcomber
Nye Mayhew Ore
Gil Phelps
Dave Forman
Paulena
Eleanor Tieman
Dolores del Carmen
Ramon Talavera D
Blipstrok's
Karl Reiids Ore
Boyd Heathen
4 Joshas
Ruthania & Mccoln
Casa Manana
Lou Carter Ore
David Ballentine
Johnny McAteer
Bob Nelson
Yoxi Duo
Patsy Moran
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
Dennis Sis
Dale 6
Archie Robbins
Club Vanity Fair
Kat Nira Ore
Stella Bay
Laura Lee
Jesse Miller
Marianne Gould
Coconut Grove
Mickey Alpert Ore
Don Rico Ore
George Rand Rev
Bernie Fazioli
Jilly Paiano
Nancy Gay
Martha Burke
Phyllis Colt
Towne & Knott
John Tig
Starnes & Anaven
(Melody Lounge)
Rita Coughlin
Caswell & Steger
Crawford House
Ray Collins Ore
Sally Keith
Ann Troupe
Amelia Gilmore
Law York
Wee Willie Doe
Fox & Hounds
Milton George Ore
Hi
Pete Herman
Lucille Grey
Frank Petty
Hotel Bradford
(Circus Room)
Muriel Welch
Runkle & Lambert
Hotel Brunswick
(Bermuda Terrace)
Dick Stabile
Hotel Copley Plaza
(Siberian Room)
Stuart Frosier Ore
Hotel Essex
Ernest Murra)
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Le Roys
Helen Wald

Hotel Gardner
Burt Shaw
Evelyn Harvey
Hotel Lafayette
Noblemen
Jerry Sudbury
Hotel Lenox
(Blue Train)
Johnny Field Ore
Deone Parrish
Hotel Somerset
(Ballenese Room)
Harry Marshard O
Johnny Turnbull
Hotel Statler
(Terrace Room)
Vaughn Monroe O
Marilu Dale
Ziggy Talent
Joe Carney
Bobby Nichols
(Cafe Rouge)
Salvy Cavicchio Ore
Hotel Westminster
(Blue Room)
Jimmy Melia Ore
Trop'i Serenaders O
Harry Drake Rev
Judith Lawton
DeSylvan
Estelle Sherlin
Ken
Billy Mack Ore
Russ Howard
John & J. Curtis
Alex Arnold
Edith Gibson
Latin Quarter
Tony Martucci Ore
Don Dudley Ore
Harry Spear
Jones Sisters
3 Chords
Andrea Palmer
Latin Ballet
Hadlo Herb L.
Steuben's
(Victorian Room)
Lew Conrad Ore
Doris Abbott
Arthur & Consuell
Allen Ott
Togo Co
Nick & V Collins
Dorothy Herring
The Cave
Ralph Perras Ore
Jack Chapin
Tamara Doriva
Doris Abbott
Jacqueline Hurley
Howards
Marie & Gloria
Tic Toc
Ernie Hall Ore
Ben Ford Rev
Danny Goodman
Donovans
Deguchi
Jackie Ryan
Dixie Faye
Tremont Plaza
Tony Ore
Versailles
Bobby Hacket Ore
Kay Doyle
Johnny Andrews
Leslies
Paul Duke
Lew Saxon
Connie Gay
Ted Adair

Flying Circus a Thriller

Continued from page 1

fore next Sabbath, so that it may be viewed under the best possible circumstances. Ward produced the St. Louis Pageant, starring Tom Mix, for the Morris office last summer. He had previously achieved favorable notice for his WPA productions of 'The Living Newspaper,' 'Marching Song' and '. . . One-third of a Nation.'

War's Hypo

Number of showmen beside Morris are hot for flying show of some kind, feeling that the war, with its constant emphasis on planes, has made the public ripe to unpocket coin for an aerial thriller. Difficulty for shows of this type—which was quickly discovered when the first ones started out in what were accepted for airplanes 25 years ago—is that it's too tempting for the crowd to gather on roads and in nearby cornfields and watch from there, instead of paying admish. You can't fence off the sky.

Howard Dutton, 26-year-old chief stunt-man and owner of the show, and Henry Rogers, its manager, have overcome the see-it-from-outside aspect in some respects. They have invented as many acts as possible for the ground or near the ground inside the stadium. Low admish of 30c for adults and 15c for kids also helps to bring 'em in.

Morris has some other ideas on this. For one thing, unless Rose should decide to adopt the flying circus, all of its dates will be in conjunction with American Legion Posts and the like, who will handle the ticket sales in advance. In other words, it's hoped to have a profitable number of ducats sold before the yokels learn that they can see a lot for nothing. There's also an idea for an exhibit of antique planes to help drag 'em in, and promotional gags like model airplane contests for kids and local glider club meets immediately preceding the main bout.

Sundry Hurdles

Aside from the see-it-for-free angle, there are other difficulties. For one, in stadiums like that at the Fair Grounds here, which is roofed over, the spectators at the rear cannot see all of the . In addition to that, it is necessary to get tremendous crowds to make it pay off the way the Morris office experts figure it. That means most of the seats, except in unusual locations, must stand. And the Civil Aeronautics Authority's inspectors limit the places the crowd can be, according to the direction of the wind. That means a tremendous police force is needed to hold 'em back in the interests of safety.

Show started out last summer and barnstormed through New England and Florida on a catch-as-catch-can basis. Total weekly nut—figuring a performance a week—for the squad of six men (including a mechanic and announcer) and the operation of the four planes used was $700. Should it come under the Rose aegis it'll probably run nearer 100 times that.

It was in strictly unhewn style that Sunday's audition was given. Result is a thrill show but not a big-time spec. Helmetless and goggleless pilots in ordinary business suits tugging their own planes around the field after their turns and generally acting as their own production crews do not comprise showmanship. That's Ward's job to alter. Also the corny commentary by the announcer, Walter Hicken, who attempts to build up the stunts by play-by-play description of how tough they are.

Air Never Empty

With three pilots to tear their stomachs out for the edification of the spectators, Circus' by-word is, 'The air is never empty.' Fliers are Dutton, Lloyd Fisk and Lt. Donald Fyfe, the latter two serving as instructors the Civil Aeronautic Authority's student training program when not spending their time doing everything they teach the fledglings not to.

In addition there's a femme, Florence Rogers, who's still learning the stunt game; a parachutist, Lawrence Baird; and a 'bat man,' Thomas Boyd. Baird's umbrellaing-to-earth work includes a delayed jump—he drops from the plane at 6,000 feet and plummets down to 1,500 feet before unleashing his 'chute.

Boyd, with canvas stretched between legs and from his sides to his outstretched arms, leaves the plane at 7,000 feet and soars like a giant bat through the air. When he approaches the ground he lets out a parachute for the landing.

Planes, a Piper Cub, a Waco special stunter, a Laird with a wing spread of only 18 feet and a Boeing Navy bomber (circa 1932) are not the expected old-orange crates tied together with chewing. Each is a small, but sturdy topnotcher, as evidenced by the fact that there have been no accidents in months of touring. They represent a $12,000 investment at their present age.

To say that most of the stunts are heart-stinkingly spectacular would be like saying Joe Louis can fight. Wide-eyed silence that falls over little Joey and Uncle Johnney alike when Dutton sweeps over the field upside down to cut with his wheels a ribbon just 20 feet from the ground is all the evidence that needed of how the audience laps it up.

Out-Thrills the Stukas

Another fave, with all the recent publicity about dive-bomber, is diving the Navy bomber almost straight down to earth from 10,000 feet at a speed that makes the struts whine like a saxaphone. This mugg has seen Nazi propaganda films in Manhattan's Yorkville showing German dive bombings—and Dutton appears to come down straighter and faster.

Yet another topper is the stalling of the motor of the Piper Cub on purpose in mid-air. Then, as the plane hovers, Baird climbs out on the side of the engine (it's a high-wing monoplane, so there's not even a wing to stand on) and spins the propeller until he gets the motor started. Trick worked once on Sunday, but the engine refused to start the second time. That provided an extra added thrill, because, with virtually no altitude, the pilot was unable to bring the plane back to the field and had to land 'dead stick' in a tiny adjoining cow pasture.

More Showmanship

Planes in the circus are virtually never landed in the approved three-point fashion, but always with variations. It's always on one wheel, in a series of 20-foot bounces into the air after touching the ground or some such neck-breaker. If an auto or hedge gets in the way of the landing, the pilots jump over it like a greyhound.

Other tricks include standard ones such as Immelmans, slow rolls, falling leaf landings and the breaking in the air, by diving at them, of balloons and streamers of toilet tissue dropped from the plane. One of Dutton' specialties is the square loop, which involves, in forming one side of the square, pointing the nose of the plane straight up until the machine falls over on its back.

Virtually every takoff, many of them at amazingly sharp tilts, is a thrill at the field here, which is actually in infield of the race track. It is 1,280 feet long, while the minimum CAA requirements for the smallest scale ordinary landing place is 1,500 feet. Important commercial fields have almost mile-long runways.

Dressed in an adequate production with preferably a lot more planes for atmosphere and ensemble work, an air circus properly worked out at this time to get maximum b.o. returns, should be sock for Rose or any other showman who's willing to believe the sky's the limit.

R.-B. & B. CIRCUS NEAR CAPACITY EASTER WEEK

Ringling-Barnum & Bailey circus at Madison Square Garden, N. Y., played to seven turnaway matinees last week, school holidays accounting for the attendance. Through Easter week. The nights also were close to capacity and the engagement, which has another week to go, is expected to be among the most successful Garden dates. Top prices for the season apply in N. Y., night ceiling being $3.85.

Art Concello is passing up his aerial triple somersault this season, but is more active than ever around the show. He is interested or owns seven acts in the outfit.

Mlle. Erica is now in the show with an equestrian novelty, five-team hitch in the center ring, she riding Roman tandem.

Pat Valdo is sporting a white suit which has been to the cleaner's three times already—but it's on the house.

The jumps are back, with the show now running less than three hours.

A new liberty horse turn, with prop riders strapped on is attracting great

THE BIGGEST AND FASTEST SELLING RECORD IN AMERICA TODAY IS

"AMAPOLA"

DECCA #3629 Backed by "DONNA MARIA"



BY

JIMMY DORSEY AND HIS ORCHESTRA

FEATURING

BOB EBERLY • HELEN O'CONNELL

★ The nation's most popular recording orchestra, with these other Decca hits: "I Understand" (a Jimmy Dorsey creation), backed by "High on a Windy Hill"...."My Sister and I" and "In the Hush of the Night"...."Maria Elena" and "Green Eyes"

Second Week of Four Now!

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NEW YORK, CHICAGO, HOLLYWOOD

SCREEN RADIO MUSIC STAGE

VARIETY

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VOL. 142 NO. 8 NEW YORK, WEDNESDAY, APRIL 30, 1941 PRICE 25 CENTS

MBS-ASCAP TERMS: 3½%

Important U.S. Supreme Court Ruling Would Affect Agcy. % in All States

Earnings of theatrical agents over the entire country were placed in jeopardy Monday (27) by the unanimous decision of the U. S. Supreme Court in Washington upholding the limitation of employment agency fees by state law. This was a complete reversal of the 12-year-old Ribkin vs. McBride decision, when the nation's highest court ruled that there can be no limitation on commissions a licensed agent can collect for getting somebody a job.

State laws limiting employment agency commissions vary. The Nebraska labor agency case, which resulted in the decision on Monday, upheld a statute fixing a registration fee of $2 from an employee to an agency, plus 10% of the first month's wages. In New York, as another instance, the State law limits commissions to 5%.

License Commissioner Paul Moss of New York took immediate cognizance of the decision's importance

(Continued on page 68)

Collins of Crazy Crystals Says 'If Urged I Will Run for Senatorship'

Mineral Wells, Texas, April 29.

Taking a leaf from the note book of Gov. W. Lee O'Daniel, who was elected through his radio appeals, Hal Collins, prez of the Crazy Water Crystal Co., has asked listeners to his daily program aired over the Texas Quality Network whether they would like to have him run for Senator to fill the vacancy caused by the recent death of Senator Morris Sheppard.

Collins tells the listeners that if enough listeners write in he will toss in his hat in the ring.

Depressing War News Hypoing Nitery Biz

The joints are jumpin' all over New York town, and points west. Cafe biz is surprising the managements and talent alike, and the common answer is ascribed to European war jitters.

Vets remark that it parallels the pre-World War I days, plus a suggestion of the prohibition prosperity period, but it's all laid at the door of a common desire for escapology and a yen to laugh and forget the ill fortunes in the Balkans and other war zones.

John Bullish Optimism

London, April 29.

The optimism of Francis Laidler, British legit producer, seems to be consistent with the dogmatic spirit of John Bull in the defense of Britain.

Laidler already has an advance booking, at the Coliseum here, for his 'Jack and the Beanstalk' pantomime show, next Christmas.

Pa. Censor Irked At Nazi 'Newsreel' Showings by Bund

Philadelphia, April 29.

Two officials of the Kyffhauser Bund, an organization of German War Veterans, were haled on the carpet last week by Mrs. Edna Carroll, chairman of the State Board of Motion Picture Censors, after the bund was accused of showing uncensored films of the Nazi conquest of Norway. The officials, Peter Kreckmann, manager of the North

(Continued on page 60)

PM's Pro-British Drive Gives Staffers a Choice Should They Disagree

Leaves of absence or switches to other work of the daily are alternatives allowed those staff members of PM, New York tab daily, who, during the period that the paper is conducting an all-out campaign for aid to Britain, feel their personal convictions don't coincide with the policy of the paper.

Ralph Ingersoll, PM's publisher, issued that statement last week in a talk to the staff, during which he emphasized the tab's all-out-aid-to-Britain campaign for a limited period.

The campaign calls for six pages of current news, plus the usual departments, with the rest of the paper turned over to the emphasis on the present emergency and the United States need to aid Britain.

DITTO UNLIKELY FOR NBC, CBS

Negotiations See-Saw — Acceptance of Disputed Clauses Will Clear Way for Prompt Settlement with Mutual Network

RUNS 9 YEARS

Despite the wrangling going on between Mutual Broadcasting System spokesmen and the board of directors of the American Society of Composers, Authors and Publishers, over minor clauses, at press time late yesterday (Tuesday) there was still hope in both camps that a completed licensing agreement would be in the hands of the network's affiliates for study and approval by the end of this week. At a late hour yesterday Mutual lawyers were engaged in reducing to contract-form the terms, as they understood them, which were

(Continued on page 58)

WAR SONGS A JUKEBOX FLOP

Boston, April 29.

War songs are definitely not nickel-grabbers, according to Charles T. Foote, prominent local jukebox operator. In one day he had over 500 such recordings returned from locations with the explanation that the customers want to forget the war as much as possible when they hie themselves to a tavern or restaurant.

'In my survey of over 1,000 spots where we have machines, I have found that patrons prefer happier and livelier tunes,' Foote explained.

Marquess of Queensberry Coming to America

The Marquess of Queensberry, son of the originator of modern prize-ring rules, and John E. Harding, who operates the National Sporting Club in London, are due in the U. S. from England sometime in May or early June.

Charles Allen, New York agent, is trying to line up radio broadcasts for the duo, but whether they'll talk on boxing or the blitz is not clear.

Church Protests Anew on 'Sweater Gals' and Other Cinematic 'Laxity'

Guaranteed B. O.

Boston, April 29.

Every time a book or magazine is banned here its circulation jumps skywards, explained Police Commissioner Joseph Timilty at the annual meeting of the Massachusetts Society for Social Hygiene.

'Banned in Boston is the best label for selling anything here,' he observed.

Legion of Decency shortly is expected to seek a revision of the morals code for motion pictures, with consideration already reported under way by the Rev. John J. McClafferty, executive secretary of the Legion. Proposed revisions likely will be prepared for presentation to a Conference of Bishops in Washington soon, with that body in turn mapping out suggestions for presentation to the Hays office. Legion likely will seek to have the changes or tightening of portions of the code incorporated into the Haysian Production Code on films.

Present national defense and belief of the Legion of Decency members and other Catholic churchmen that the morals of men in the service should be protected is the basis for requesting a stricter film Production Code.

Legion has reflected its growing alarm over morals in screen subjects by hopping on several pictures and originally spotting them in the 'objectionable' classification. Although in all cases, the films have been placed in the 'approved' lists later after suggested cuts were made, the Catholic organizations have been

(Continued on page 22)

Schenck Resigns Chairmanship Of 20th-Fox Board

Joseph M. Schenck tendered his resignation yesterday (Tuesday) afternoon as chairman of the board of directors of 20th Century-Fox Corp. He has been off the company's payroll, at his own request, since soon before the start of his trial in the N. Y. federal court for U. S. income tax evasions. Joseph M. Moskowitz, eastern representative of the company's studio and convicted with Schenck of the evasion charge, also has been off the payroll voluntarily.

Formalities of resignation were completed when a letter was de-

(Continued on page 4)

Tailor Who Named Guy Lombardo 'Best Dressed' Owes the Maestro $7,000

Mal Rutt, New York tailor, recently named Guy Lombardo as one of America's 25 best dressed men, but this failed to soothe the orchestra leader about a $7,000 item which Rutt and James Balletta borrowed from Mrs. Lombardo in January, 1939. Lombardo filed suit against both tailors in N. Y. supreme court Friday (25), seeking that amount.

Loan was originally made by Lillebell (Mrs. Guy) Lombardo, who subsequently assigned it to her husband. He has applied for summary judgment and claims only $701, the interest, has been paid.

Bob Feller to Get Extra 1G If He Pitches No-Hitter By Time of Cantor Air Date

Something different in salary conditions is the contract which Eddie Cantor has given Bob Feller, Cleveland pitcher, for his appearance on the Bristol-Myers show (NBC-red) May 14.

The young hurler is due to collect $1,000 anyway, and there is a clause in the agreement which assures him of a bonus of $1,000 if in the meantime he pitches a no-hit game.

Don Flamm Defers To Farley on Yanks Buy

Donald Flamm, former owner of WMCA, N. Y., last week declined to join a syndicate, headed by Lee Shubert, for the purpose of negotiating the purchase of the N. Y. Yankees baseball team when he (Flamm) learned that James A. Farley was still interested in making a deal for himself.

Flamm further advised Shubert that he would reconsider the offer if the former postmaster general should at any time drop his plans about the Yankees property.

JACK BENNY—TENTH YEAR IN RADIO

Starts on Page 23

RCA Charged Up Over Large-Screen Theatre Television; Thinks It's Ready

Much skepticism on the economic practicability of large-screen television in theatres has followed RCA's announcement at a trade press conference last Friday (25) that apparatus is now technically ready and for sale. Lack of enthusiasm is tempered somewhat, however, by the realization that many another invention has appeared equally impractical and 10 years later was accepted as standard.

Envisaged by Thomas F. Joyce, RCA v.p., who made the announcement, is a chain of theatres to which will be piped by wire sporting and other events. Exhibs will show regular pictures most of the time, but push up their admish for the special visio programs to $1, $2 or what the traffic will bear.

Joyce foresees a producer buying up the television rights to fights, tennis matches, etc., and selling service on these to theatres with receiving apparatus. RCA exec has been talking with Mike Jacobs and Col. John Reed Kilpatrick of Madison Square Garden, hoping to interest them in turning television producers for the sporting events they promote.

Apparatus per theatre will cost $30,000, Joyce said, although this might come down to one-half if there were sufficient demand. Equipment is bought, not leased, by the house. Line charges, Joyce estimated, would be another $200 a week. What the

(Continued on page 52)

Horse Theatres

'Make every theatre a parimutuel outpost,' was suggested Friday (25) by Thomas F. Joyce, v.p. of RCA. Houses, he declared, could be connected with racetracks by television so that patrons could see better than in the grandstand.

Every theatre so hooked up, he said, then could open a parimutuel window at the back to accept bets on the races, just as is done at the track. Scheme would serve not only better than bingo to fill houses in the afternoon, Joyce predicted, but would provide the Government with added sources of taxes for defense.

Saga of Anthony Ross And His 3 Backstage Pianos at Fulton, N. Y.

Anthony Ross, who plays the would-be playwright-cop in 'Arsenic and Old Lace,' at the Fulton, N. Y., is would-be concert pianist whose ambition recently almost crowded him out of his dressing room backstage. It happened this way:

As he doesn't come on until about half-way through the second act, Ross figured he might get in some piano practice during the first act. He couldn't play the piano which was in a back corner of the stage because it would be audible out front. So he arranged with the property man to have the piano moved

(Continued on page 71)

Franklin's Son Will Run Chain of Mexican Nabes

Los Angeles, April 29.

Elbert Franklin, son of Harold B. Franklin, who died a week ago in Mexico City, is selling the family home in Beverly Hills and moving across the border to carry on operation of the neighborhood chain planned by his father and Theodore Gilred in the Mexican capital.

Deal calls for 10 nabe houses, designed by the Los Angeles architect, S. Charles Lee.

Burley Maestro Again Named Peace Justice

St. Louis, April 29.

Frank Reidelsberger, leader of the house band at the Grand theatre, local burlesque, has been re-elected Justice of the Peace in nearby Venice, Ill.

It's his fifth consecutive term as J. of P.

Mono's Musical

Hollywood, April 29.

Sam Katzman bought 'Sis, Boom, Bah,' a stage musical, to be presented on the road in Southern California before its production as a picture for Monogram release.

Play opens May 2 at San Bernardino, with tentative dates in Ventura, Bakersfield and Santa Barbara.

Aherne With MacDonald

Hollywood, April 29.

Metro signed Brian Aherne as the male topper in the Jeanette MacDonald singing play, 'Smilin' Through.'

Filming starts this week with Victor Saville producing and Frank Borzage directing the remake.

TOM MITCHELL MAY BE LAID UP THREE MONTHS

Hollywood, April 29.

Thomas Mitchell, wounded in a horse-and-buggy accident on location with 'The Devil and Daniel Webster' picture at RKO, is still in the hospital, suffering from skull contusions. He may be laid up for three months.

Injury has caused a stoppage of 'The Devil' and is causing a change in preparations for 'Unexpected Uncle,' in which Mitchell was slated for an important role, starting May 1.

RKO is trying to borrow Edward Arnold for his role in 'Devil and Daniel Webster,' after Alfred Lunt rejected it because of an attack of neuritis. About 16 days' work was done over because of Mitchell's injuries.

Plenty of Ice But Few Skaters for H'wood Pix

Hollywood, April 29.

Shortage of skaters is slowing up production in Hollywood where ice performers are listed as chorus men or chorus girls, according to their gender.

Twentieth-Fox casters demanded 48 boy and girl blade artists for sequences in 'Sun Valley,' the Sonja Henie starrer, and wound up with 17, although 180 are registered as skaters at Central Casting. Screen Actors Guild is working out a plan to issue waivers on skaters who are not registered as actors. Currently 190 are skidding on the rinks at Metro and Warners.

Lubitsch Seeks Air Serial

Ernst Lubitsch is dickering with the A. & S. Lyons office for the film rights to 'The Amazing Mr. Smith,' mystery comedy series now on Mutual Monday nights for the American Can Co.

Lubitsch would use it to cover the one picture commitment that he has with United Artists by way of Sol Lesser.

Jack Benny's WB Pic

Hollywood, April 29.

Jack Benny and Warners are set on a one-picture deal, with probability that the star will report at the Burbank lot before checking in for his next commitment at Paramount.

Meanwhile, the Benny starrer, 'Charley's Aunt,' at 20th-Fox, has been moved ahead to start May 14.

Benny and Bob Hope will be paired by Paramount in 'We Want a Girl Friend.' Robert Kent is screenplaying his original.

Fritz Kreisler Still Critical; Violinist Had No Immediate Bookings

Fritz Kreisler, who received a fractured skull Saturday (26) when he was run down by a truck while crossing the street New York, has no concert engagements scheduled until July. He is booked for an appearance then at Lewishon Stadium, N.Y., but a few engagements later in the summer are merely tentative. His fall tour is also in only a preliminary booking stage.

Austrian-born violinist is in Roosevelt hospital, N. Y., where his physicians said late yesterday (Tuesday) that he had not fully regained consciousness, although he was gradually responding to treatment. His condition was admittedly still serious. Besides the skull fracture, Kreisler's injuries were said to be

(Continued on page 70)

Texas State Fair Maps 6,000-Seat Dallas Nitery

Dallas, April 29.

Because of the big turnout for the Kay Kyser dance at Fair Park Automobile Building, April 20, officials of the Texas State Fair have begun plans for operating the spot 'as the largest night club in the Southwest' next October during the Fair.

Left as it has been since the Kyser event, the big structure will seat 6,000 persons. Another building is planned for the auto show.

McCarey's Term Pact As 20th-Fox Director

Hollywood, April 29.

Ray McCarey was signed to a long term contract as director at 20th-Fox.

Signing followed McCarey's direction of three pictures as a freelancer on the Westwood lot.

Pasternak's O.O. in N.Y.

Universal producer Joseph Pasternak arrived in New York yesterday (Tuesday) for a visit of several days. He'll see a number of shows and look over talent lined up by U's eastern talent chief, Larney Goodkind.

Pasternak came to New York from New Orleans, where he attended preem of his latest, 'Lady From New Orleans.' He stopped over in Philly for a few days on his way north to visit his sister.

C. M. Pathe Clippers Into N.Y.; Recalls 1906 Pessmism on U.S. Film Vision

By GEORGE FROST

Take the word of a 78-year-old, grey-haired, bespectacled Frenchman, the modern newsreel has 'surpassed by far the fondest dreams of its founder.' The sage was Charles M. Pathe, who gave we Yankees our initial peek at screened news records back in 1906. Flying into LaGuardia Field, New York, aboard Pan-American Airways' Dixie Clipper with his wife, Antoinette, on Thursday (24), the founder of Pathe News asserted that he 'will most surely go to Hollywood while here.'

Mouthing his native lingo in a machine-gun staccato that belied his years, Pathe, naturally enough, was most interested in observing the work of the newsreel men who meet all the trans-Atlantic Clippers. Never had they a subject so willing to pose nor, as many of the veteran newsmen realized, one who knew so much more about their business than they did.

Pathe related that he came to a Jersey City studio in 1906 much to the disgust of the directorate of his Paris company, founded 18 months before, who were certain that Americans lacked the 'artistic appreciation' necessary for the success of the organization. With four cameramen and 'a great deal of faith and hard-work' the first news celluloid made its appearance, he said. As shipments of European reels began to arrive the American unit soon was sending out bi-weekly releases, the elderly gentleman recalled.

Perhaps the clearest picture of Charles Pathe, pioneer and venturer,

(Continued on page 63)

THE BERLE-ING POINT

By Milton Berle

Hollywood, April 29.

Gave my first Hollywood get-together at the Beverly Hills Hotel pool Sunday aft (27). A 'Mack Sennett Bathing Party.' It was such a success Billy Rose wanted to send it out on tour.

All the stars in Hollywood showed up. One of the glamour girls, who is known for being ritzy, showed us all up—she brought along her own swimming pool.

Mickey Rooney arrived with a bathing suit that had a photograph of himself and his picture credits on it.

Everybody brought a girl. Richard Himber came with a bag—full of tricks.

We ended the party with a successful treasure hunt—my brother found a job.

Broadway Department

George Jessel will surely be deferred in the draft—he has a child to support.

It's been so chilly out here I think I'll come back to New York for some California weather.

Since that plug on Fred Allen's radio show, Lindy's is getting very exclusive. Instead of serving herring with tails, Leo Lindy now serves them with cutaway coats.

Understand that business was so bad at the Roseland on Broadway that they hung out a sign saying, 'The Army Needs Men—and So Do We.'

Maxie Rosenbloom is taking no chances of being sued. He has his cauliflower ear in his wife's name.

Al Norman—the dancingoon—wishes the Regent and Franklin would open again. He says: 'Those are the only theatres where I've ever stopped the show.'

Hollywoodiana

In 'Sun Valley' I play a scene where I kiss Sonja Henie for 30 seconds. I got so excited, even the hands on my watch wanted to hold her.

Orson Welles is making a sequel to 'Citizen Kane' called 'Citizen-News' and will be released at 3c a copy.

Saw Jack Benny bump into John Barrymore at Ciro's the other night. John tipped his bottle and Jack tipped his toupee.

Crosby and Hope have been in so many road pictures that they are now getting fan mail from Burma Shave signs.

Music Department

Do you think BMI songs will bring back the horses?

Glenn Miller knows a musician whose body is so full of alcohol he even gets 'High on a Windy Hill.'

Just written a new tune, 'The Pencil and Paper Song'—'I Dot My 'I' You.'

Radio Department

Fred Allen wires that he knows a certain radio comedian who hasn't been feeling so well lately—he was hit by a dropped option.

Know a certain gag writer who always listens to the radio for his material. He just had his ears insured for $20,000.

Radio is a great educator. Nowadays, children don't ask their parents questions. Instead they send into quiz shows and get $5 for them.

Hangnail Descriptions

Bing Crosby: From Nags to Riches. *Joe Frisco:* Utter-Mutter-Stutter... *Oakie-Carradine:* Jack and the Beanstalk... *Maxie Rosenbloom:* Left at the Emily Post... *Vic Mature-Tommy Manville:* Men of Girls' Town.

Observations

Oranges are plenty cheap out here. They don't charge you for the juice—just for the electricity used to squeeze them.

Just found out what an F.H.A. home is: Front room—hall—and alcove.

I don't mind my laundry man having charge accounts, but he doesn't have to use my cuffs for a memo pad.

Eavesdropped on Stage 8: 'Who, him? He's a Super-ham.'

Eavesdropped at Mocambo: 'In that show he made an illegitimate name for himself.'

Eavesdropped at Rhum-Boogie: 'Am I glad I'm two-faced—now people can talk behind my back.'

I don't have to act in pictures for a living—I could sell handkerchiefs to Bette Davis.

Whatever Became of ——?

Pisano and Landauer	Joe's Blue Front
Jim and Betty Page	Rising Generation
Gilbert and Brody	Pat Henning's Juggleland

Afterpiece

This is a funny world. When you're rich, people hate you. When you're poor, they dislike you. I'm glad I have a dog for a friend.

Andrews Sis on Long Tour Between Pictures

Hollywood, April 29.

Andrews Sisters, currently in the Universal picture, 'In the Navy,' are stepping out on a tour which takes them as far as Cuba and fetches them back to the same studio for their next picture about Oct. 1.

Trip opens with five one-nighters in northern California, then back to Hollywood for three weeks at the Palladium. Other stops include Atlanta, Havana, Washington, Atlantic City and Philadelphia, with a stopover in New York for Decca recordings.

L. A. to N. Y.

Harry Ackerman.
Carol Bruce.
Vic Connors.
Dan Dailey, Jr.
B. G. De Sylva.
Johnny Hyde.
Bob Lee.
Fred LeRoy.
Diana Lewis.
Myke Lewis.
Kenneth MacKenna.
Norman McLeod.
Harry Mines.
Oscar Morgan.
Art Moss.
William Powell.
Addison Randall.
George J. Schaefer.
Herman Sims.
George Skouras.
Glenhall Taylor.
Spencer Tracy.
Mrs. Ollie Traggardh.
Frank Whitbeck.

FILM CLIPS TO AID SALE OF U.S. BONDS

Hollywood, April 29.

Film industry goes into the National Defense campaign in a new way this week, making clips to be inserted into newsreels, shorts and features plugging the sale of the Government's new defense savings stamps and bonds. Robert Taplinger, in Hollywood, is cooperating with Howard Dietz, in New York, to start the first film-raising drive, to be ready for general release early next month.

Stars from all the major studios will take part in the drive and radio transcriptions will also be sent to Washington for distribution by the networks around the country.

N. Y. to L. A.

Zoe Akin.
Leon Ames.
Madeleine Carroll.
William Gehring.
Nedda Harrigan.
Lois January.
Gordon Jones.
Arthur W. Kelly.
Sidney R. Kent.
William Kupper.
Charles E. McCarthy.
Roger Pryor.
Fay Pulsifer.
William Sussman.
Herman Wobber.

SAILINGS

April 26 (West Indies Cruise). Robert Taylor, Barbara Stanwyck (America).

ROSE'S 'MED SHOWS' IRK 4-A'S

Many Show People Now Engaged In Hemispheric Defense Work in D. C.

Washington, April 29.

Branching out of Federal publicity and morale agencies in connection with expansion of the military and naval forces and organization of national resources for defense purposes has brought many film industry people to Washington as part of the big parade from civilian life to public service, either in uniform or mufti. The numerous Government agencies involved in preparedness and defense activities are summoning experts and advisors from all branches of the picture business.

With Government payrolls mushrooming, anything like a complete check of the individuals with industry connections or acquaintances now working for Uncle Sam is patently impossible. There are scores, anyway, now taking or giving orders who were drafted from film ranks or volunteered to do their bit as executive, hired hand, or advisor.

The Army naturally has caught a large number of picture people, since so many persons in one branch or another belonged to the Reserves or were veterans of the 1917-18 push. Just how many are scattered over the map cannot even be guessed, but every arm of the military service has some. Big names are mingled with semi-anonymous studio workers, newsreel legmen, and distribu-

(Continued on page 22)

DANNY KAYE SLATED FOR N.Y. PAR DATE

Danny Kaye, following the temporary closing of 'Lady in the Dark' at the Alvin, N.Y., when Gertrude Lawrence follows through in June on her plans to visit London, will play the Paramount, N.Y., on an old contract. Date is not definite, but it will probably start the last week in June. Even if Miss Lawrence does not go to London, she will take a vacation that will darken 'Lady' for the summer.

The Par has booked Beatrice Kay (of Joe E. Howard's 'Gay Nineties' radio show) as complement to the first appearance in a Broadway theatre of Vaughn Monroe's orch, dated to start June 4.

Lionel Atwill's Son, 21, Killed in RAF Combat

Hollywood, April 29.

Lionel Atwill, screen player, has received word from the British Air Ministry that his son, John Arthur Atwill, an officer in the Royal Air Force, was reported killed in action April 26.

Atwill's son was 21 years old.

Fechit's Fancy Raiment Jams Him With the U.S.

Stepin Fechit must pay the Government $498 for smuggling three suits valued at $95 each across the Canadian border. Judge Murray Hulbert in N.Y. federal court entered judgment for the U. S. Monday (28).

On January 28, 1940, while crossing the border at Port Huron, Michigan, Fechit declared one suit and had three friends bring in the others. The damages secured in the judgment include the value of the suits plus penalties.

Canada Lee's Band Yen

Canada Lee, featured in 'Native Son,' Broadway legit, is planning to organize a band of his own. He is a violinist and was for a time a jockey and prize-fighter, among other things. In the latter profession he lost the sight of one eye.

Colored actor owns a small eatery in Harlem, the Chicken Coop.

LaGuardia's Quip

Mayor Fiorello H. LaGuardia, participating in the special 'Young America Wants to Help' broadcast Sunday (27) morning, brought his eight-year-old son Eric to the studio with him. Also appearing on the show was Ezra Stone, who plays Henry Aldrich on the 'Aldrich Family' series.

After the program, the Mayor told Stone that the LaGuardia household always listens to the 'Aldrich Family.' Explaining to Stone that Eric wanted to meet him, the Mayor looked around for his son, but the youngster wasn't to be seen. 'I can never find him,' Hizzoner remarked, 'he's a regular Henry Aldrich.'

Lee Shubert, Sax On Verge of a Purge, But No Blows Are Struck

During a recent gathering of managers in the offices of the League of New York Theatres, personalities were indulged in but threatened fisticuffs were averted. Carol Sax, intermittent producer, made various remarks about the Shuberts. Lee Shubert walked over to Sax and threatened to punch him in the nose if he did not desist. Latter then said he'd hesitate to sock a man of Shubert's age, which if heard by that showman might have really started combat.

Aftermath of the incident is the likely revamping of membership requirements. Ordinarily, managers of theatres pay $10 weekly while open, same assessment going for producers each week the show is lighted. Some time ago inactive members were required to pay $50 per year, same to be applied against the weekly payments when such members become active. Understood the annual minimum will again become effective, in that way keeping down 'dead wood' from admittance to meetings.

Sax was concerned in one or two Broadway shows which flopped. Previously he teamed with the late Clarke Silvernail in presenting English language shows in Paris. League people say he has been a headache at previous meetings.

AMOS 'N ANDY SUED FOR $50,000 DAMAGES

Los Angeles, April 29.

Damage suit for $50,000 was filed in Superior Court against Amos and Andy (Freeman Gosden and Charles Correll) by Boris Travnikoff, charging the unauthorized use of a blackface dialog based on the 'stop and swap' idea. National Broadcasting Co. is named as co-defendant.

Travnikoff, who is also known as William Crow, charges that he wrote a series of dialogs, broadcast in 1934 and 1935 over KMTR and KHJ, with the 'stop and swap' idea predominant. Complaint calls for $25,000 in damages and another $25,000 for interference in the production of a picture based on the 'stop and swap' motif.

'Mr. Zero' as Pic Hero

Death recently of the New York Bowery character known as 'Mr. Zero,' who fed, clothed and otherwise helped thousands of down-and-outers, has given two film companies inspiration for pictures.

Larney Goodkind, Universal's story editor, was first with the idea, the company registering the labels, 'Alias Mr. Zero' and 'Mr. Zero of the Bowery.' RKO later laid claim to 'Mr. Zero' and the same two titles staked out by U.

ACTORS' BODY NOT CONSULTED

Billy Rose Worked Directly with Robert E. Sherwood —Emily Holt (AAAA) and Bert Lytell (Equity) First Read of It in a Press Release

NAMES LINED UP

Billy Rose, in detouring the performer unions to arrange big-name 'medicine shows' to play the Army camp circuit for free, has brought the wrath of the Associated Actors and Artistes of America down on his head.

Rose worked directly with Robert E. Sherwood, a member of the Government's Joint Army & Navy Committee on Recreation, and through him with Washington. Result was that publicity in yesterday's (Tuesday) papers was the first the Four A's committee on camp shows knew of Rose's activities.

Emily Holt, chairman of the Four A's camp entertainment committee and national exec secretary of the American Federation of Radio Actors, admitted yesterday that the Rose plans had broken so suddenly she had no idea what action would be taken on them by the Four A's. Similar reaction was obtained from Bert Lytell, chairman of Equity's committee on camp shows.

Mrs. Holt, asked if there were any possibility that the Four A's might attempt to stop the shows, said it was more likely it would take them over, or take over their supervision.

'In the interests of cooperation,'

(Continued on page 21)

TOURS DIXIE POOLROOMS

After a 16-month buildup on CBS sustaining, CBS is sending the Golden Gate Quartet on tour opening May 30 at the Earle, Washington. Oddest part of the itinerary already set by Jack Bertell of CBS Artists Bureau are those conglomerated one-nights, including poolrooms, taverns, as well as churches and auditoriums.

For some reason the colored harmonists are in demand in the Dixie 'amusement clubs' (as the poolroom-billiard parlors are called) as well as in Baptist churches — which are willing to pay a fancy fee.

ECCLESIASTICAL SCARE

Stage Minister Disturbs Gaiety Burleycue Peeler

Casts of 'Arsenic and Old Lace,' at the Fulton, N. Y., and the burlesque show at the Gaiety have become rather chummy, since the stagedoors of the two houses are in the same alley off West 46th street. When various members of either company are offstage they frequently go across to the other house to watch the show from the wings.

Several nights ago Wyrley Birch, who plays the minister in 'Arsenic,' was making his first visit backstage at the Gaiety when one of the strippers spotted him. Startled by the ministerial outfit, she nudged another peeler and muttered, 'My Gawd, the place is raided.'

Kathryn Grayson's Discs

Kathryn Grayson, youthful singer (who took Mickey Rooney's dictation in 'Andy Hardy's Private Secretary') will record for Victor Records on both Red Seal classical and Black Seal popular labels.

She does her initial recordings on the Coast within next couple weeks.

$35,000 Cost for Mexico City Trek Causes Pix Biz to Re-Appraise Worth of 'Hemispheric Solidarity'

Blockhead Mayor

Hollywood, April 29.

Juiciest plum that can fall in the lap of a kid is to be chosen honorary mayor of Los Angeles during Boys Week, which began yesterday (Mon.). So who gets it? A stick of wood by the name of Charlie McCarthy.

Hal Block, Coast head of NBC's press department, engineered the stunt in spite of the fact that Mayor Fletcher Bowron is in the heat of a campaign for reelection and it may cost him a few votes from fathers of doting sons who went on a terrific pitch to land their offspring in the City Hall.

Journal Publishes the Welles Script Hearst Calls 'Propaganda'

Milwaukee, April 29.

Subtle refutation by the Milwaukee Journal of the attacks made by William Randolph Hearst's local newspaper, The Sentinel, upon Orson Welles for alleged communistic leanings in the CBS broadcast of the Free Company's production of 'His Honor, The Mayor' is attracting wide attention in this area and adding fuel to the controversy that will make RKO's production of 'Citizen Kane' historically memorable.

While The Journal would not deign to make an out-and-out open attack upon Hearst or his local paper, it obtained the complete script of the Orson Welles broadcast and published it in its entirety over three successive days. The Journal while reserving direct editorial comment, indicated its attitude in the headlines given the Welles' script.

Hearst campaign, which had come to a virtual standstill, took on life today (Tuesday) with a new load of ammunition—disclosure that Welles is one of organizers of a 'Citizens' Committee for Harry Bridges.' Hearst papers have long been assailing the Coast labor leader as an alien Communist and linked Welles' name with his in page one stories throughout the country.

BOB HOPE TO EMCEE FOR LEGION IN MILWAUKEE

Milwaukee, April 29.

Although the date is five months away, Bob Hope has officially accepted an invitation to be master of ceremonies for the American Legion convention here, starting Sept. 15. Pat O'Brien and Spencer Tracy, a coupla local boys who made good, have also promised to be here for the festive days.

City generally is having its face lifted for the big event. Some of the tavern keepers are all het up because Great Lakes passenger steamships will be in port to augment local hotel facilities, and the liquor men are worried about competition from the floating bars.

Buster Keaton Featured

Hollywood, April 29.

Buster Keaton, once a star in his own right, checked in at Republic, for a featured role in 'Puddin' Head.' Judy Canova plays the star part in the hillbilly picture which went into work yesterday (Mon.).

Misunderstanding, which delayed the picture about a week, was smoothed out after a huddle between actress and M. J. Seigel, studio head. They had been fussing about who picks the cast.

Picture company executives attempting to re-appraise the recent Mexico City goodwill junket, originally framed for ballyhoo on 'Pot o' Gold,' in the light of its cost ($35,000), and are trying to figure out if the wholesale treks to the Latin-Americas, outlined as vital to the cementing of 'hemisphere solidiarity,' justify such large outlays of cash.

They are sizing up the situation by asking these questions: (1) Will the good-neighbor policy trips by an average of two film personalities per major company justify what now promises to be $500,000 annual expenditure even if done on a modest scale? (2) Are such visits and a surplus of them welcomed by Latin-American residents? (3) Does the danger of offending native residents by, some picture celebs who may not fit into the new surroundings warrant these wholesale treks?

It is generally known that there have been repercussions from the Mexico City junket. The $35,000 laid out by the Hays organization is being reapportioned among eight major companies, the larger firms paying more. Because the matter of

(Continued on page 71)

U.S. ARMY BOOKS PAIR AFTER N.Y. PAR DATE

Two performers will virtually march out of the New York Paramount, following their two-week dates beginning May 7, into the U. S. army. They are Jack Leonard, singer, and Chick (and Lee) Simmons.

Both have been placed in 1-A classifications, subject to immediate call, which means some time in May. Leonard had been deferred by his draft board until the Par date was completed.

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Shurlock May Succeed Joe Breen; Hays Purity Coder Adamant on Resigning

With Will Hays officially reported by his N. Y. office as being in the middlewest for a vacation and rest, selection of a successor to Joseph I. Breen, who resigned last week as head of the Motion Picture Producers & Distributors Assn. Production Code Administration, may be delayed for some time.

Although under pressure from important studio heads to stay on as head of the Hays office Production Code Administration, Joe Breen, in Hollywood, reiterated Monday (28) that he is 'definitely' quitting as as Will Hays names his successor. Breen is taking a vacation with his wife and is not interested in an offer by Jock Whitney to make a goodwill tour to South America, all expenses paid. He doesn't want to be bound by any itinerary. He also scoffed at RKO production rumors. [As mentioned in the RKO revamp story, page 5, trade reports persist Breen and Schaefer have been 'talking.']

Because Hays is not expected back at his desk in New York for another two weeks, speculation has developed as to Breen's possible successor. While Hollywood observers believe Francis Harmon, already assistant director of the PCA in charge of the eastern branch, will be shifted to Breen's vacated post, N. Y. executives considered Geoffrey Shurlock, veteran first assistant to Breen, as the logical successor as PCA head. Also mentioned for the job are Jock Lawrence, now with the Hays organization on the Coast, and Harold Smith, formerly Hays foreign representative in Europe, now assistant in the Hays foreign department in N. Y.

Harmon Held East

Because Harmon is executive assistant to Hays, spot he was elevated to when Maurice McKenzie resigned because of ill health, and is serving as Coordinator of National Defense activity for the film business, it appears dubious he would head PCA activity permanently. What is more likely is that he might go to the Coast temporarily and assist or help break in any Breen successor because Hays has no desire to let him leave his work in the east. Probably would take three to six months for any newcomer to break in as PCA head with a Coast veteran in this

(Continued on page 22)

Daily Warns H'wood Not to Backslide Now That Breen's Quitting

Detroit, April 29.

Taking the retirement of Joe Breen from the Hays office for its peg, the Detroit News editorially warned Hollywood to stick to the norm of prevailing taste and the conceptions of decency. All newspapers here gave Breen's retirement a heavy play and placed the emphasis on the fact that his much-feared censorship had resulted in a general improvement and wider range of entertainment value in the movies.

The News followed up with the editorial point that, from the time a picture script starts going on paper, it is subject to censorship of some kind, not done until it is passed by the last parent worrying about the leisure activities of his offspring.

The News concluded that producers had started to chafe under their present restraints and made Breen's position too uncomfortable to be bearable. It added that if this was an indication that the pictures were returning to the era which first brought in the Hays office self regulation there now have grown up plenty of other censoring bodies adjusted to the current type of fare, which will xercise their power after the studios have made their investments and produced the pictures.

While not mentioning the Legion of Decency, still functioning, the News called attention to the police in many cities empowered to edit or bar pictures, the Parent groups which have grown up and 'the individual right of veto.' What's more, the News declared, Hollywood had made plenty of its greatest pictures under the so-called restraints.

Laurel, Hardy Signed By 20th for Army Film

Hollywood, April 29.

Twentieth-Fox signed Stan Laurel and Oliver Hardy to co-star in a military comedy, 'Forward March.' Deal carries an option on the comics for a term pact.

Studio is working up a heavy sales campaign in Mexico, where the team recently appeared in connection with the motion picture festival. They have been making stage appearances for the past 18 months.

Fitzgibbon Vice N. L. Nathanson In F. P.-Canada?

Doubted that N. L. Nathanson, president of Famous Players-Canadian Corp., Paramount subsidiary operating around 170 theatres, will remain with the company at the expiration of his contract this coming July. Matter of continuance was reported discussed at an annual meeting of the board last Thursday (24) and may come up again this Friday (2) when Barney Balaban, Neil F. Agnew and Austin C. Keough go up to Toronto for the annual stockholders session.

Aside from accounts that Nathanson might prefer to step out of FP-C due to increased activity in connection with British-Canadian defense and other interests outside of Par which he has, it is reported that there has been some friction between Nathanson and Par of late. Not only this, but a demand for different terms under a new contract to apply from July, may result in a failure to get together on renewal.

The matter has been discussed prior to last week's meeting of the FP-C board which was attended by Balaban and Keough. Latter was previously in Toronto about three weeks back but not known whether he discussed a new contract with Nathanson or other matters on that occasion.

In the event Nathanson left Famous Players, it is probable that J. J. Fitzgibbon, vice president and general manager of the circuit, would succeed him. If leaving the company it is expected Nathanson would continue his stock interest. Par has control through the common, bought in 1929, but a minority of this stock as well as $5,500,000 in bonds are held in Canada by Nathanson and others.

In addition to controlling a string of exchanges in Canada and 75 theatres that are not in the FP-C chain but linked under various partnerships outside, Nathanson is also vice chairman of the Canadian Broadcasting Corp.

Now Sing Your Way Back

Hollywood, April 29.

Alice Faye, returned from a New York vacation, goes back there dramatically 'The Bowery Nightingale' as her next starrer at 20th-Fox.

Picture is Mark Hellinger's first production on the Westwood lot. It starts early in June, with John Meehan scripting a story by Oliver H. P. Garrett.

Other News Pertaining to Pictures

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Maxwell's takeover.....Page 13
Rosita Moreno sails.....Page 13
Jack Benny.....Page 23
CBS scripters on Ned Sparks show.....Page 50
Equity council nominees.....Page 65
Dramatists-managers confab.....Page 66

Thrown for a Cut

Hollywood, April 29.

Too much bull stuff, not connected with the bullring, caused the Hays office to order deletion of certain scenes in the 20th-Fox picture, 'Blood and Sand.'

Objection is to a dance number in which Rita Hayworth impersonates a bull and Tyrone Power simulates a matador.

NYU's Pix Course; Already Has Film Writing Classes

New York University, which has been offering screen writing courses for the past two years, will establish a motion picture department, said to be the first in the east, next September. New curriculum will offer courses in writing and production and will consist of a four-year combo of liberal arts and specialized film subjects leading to Bachelor of Arts degree.

Robert Gessner, a member of the English department, who has been teaching the screenwriting courses, will head the new department. He wrote the screenplay, 'Massacre,' for First National and has long been interested in furthering the film department at NYU.

Resembling the journalism department in its setup, new curriculum will be composed of approximately 75% liberal arts and science subjects to give students a general educational background, and 25% of courses in motion picture technique. Film courses will include motion picture literature, screen writing, production, photography and lighting, documentary films and artistic, educational and social aspects of films.

Gessner has been in contact with execs in various aspects of the industry in preparing plans for the department.

Spyros Skouras in L. A. More After Sept. 1

Los Angeles, April 29.

Due to the new buying setup, as result of the Government's consent decree, Spyros Skouras, president of National Theatres, parent organization of Fox-West Coast Theatres, is going to spend much of his time on the coast after Sept. 1.

While continuing his chores as chief of theatre operation in New York, Skouras considers his presence in Hollywood will be more necessary than in past years. His quarters will be in the new Fox-West Coast Bldg., being constructed at a cost of $135,000.

Schenck Resigns

Continued from page 1

livered to S. R. Kent, president of the company. Next regular meeting of the board will be held May 15, which is also the date of the adjourned annual stockholders' meeting.

Schenck has told friends that if the Court of Appeals acts favorably upon his application of appeal, which was filed on Monday (28), that he probably will return to California and give attention to personal business matters.

Length of his voluntary leave of absence from company duties is dependent wholly upon the outcome of the appeal motions. His personal contract with the corporation at a salary of $2,500 weekly was entered into in 1937 for a period of five years. Moskowitz draws $1,000 weekly.

Judge Proskauer May Step Into Schenck-Moskowitz Case on Appeal

Prison sentences and heavy fines were given in the N.Y. federal court to Joseph M. Schenck, chairman of the board of directors of 20th Century-Fox Film Corp., and Joseph M. Moskowitz, the company's eastern representative, following their conviction by a jury on U. S. income tax evasions. Schenck was sentenced to serve concurrently two three-year terms and to pay a fine of $20,000 for his conviction on two counts, and Moskowitz was given one year and a day and fined $10,000, having been found guilty on one count in the indictment.

Steps were taken Monday (28) by counsel for Schenck and Moskowitz to appeal from the verdict. In succeeding moves it is likely that former Judge Joseph M. Proskauer will act with Harold H. Corbin, defense counsel. He was in court when the latter made his final plea for leniency. Execution of the sentences has been deferred until May 12, and the nominal bail of $2,500 each was continued until that date.

In passing decision Judge Grover M. Moscowitz declared that he was sorry for the position that the defendants found themselves in, adding, 'In imposing sentence I am considering the public reaction, and the effect that the sentence will have in deterring others from the same crime.' Court action took place last Thursday (24), one week after the termination of the trial.

10 Appeal Points

In the appeal there are 10 points listed in which it is charged that Judge Moscowitz erred in the conduct of the trial. Prominence is given to the court ruling in sustaining the objections of Government counsel in refusing to allow agents of the Internal Revenue Dept. to testify. This is charged as having been 'unauthorized and a violation of defendants' constitutional rights to obtain testimony from any available source.' The court also is attacked for its charge to the jury to take into consideration the failure of either side to call available witnesses. At the trial Mathias F. Correa, the prosecutor, emphasized the failure of the defense to call Roland West, a principal in the Agua Caliente stock transaction.

It is likely that the appeal proceedings will extend over some months as the argument may not be heard until late October or November, with decision six or eight weeks later. Even in the event of the appeal court sustaining the verdict there remains the probability of further appeal to the U. S. Supreme Court.

Basis of appeal was laid throughout the trial in numerous objections by Corbin both to testimony permitted and court rulings. The Gov-

(Continued on page 15)

'Belle Starr' Shoots Up Tradition at 20th-Fox

Hollywood, April 29.

20th-Fox is following the historical order in the filming of 'Belle Starr,' which costs more money but helps the emotional scenes, according to Irving Cummins, director.

Under the procedure, seldom followed in pictures, all players, from stars to bit actors, will be on call from the beginning to the end of the picture, and all sets will be maintained until the last sequences is shot. Idea is to keep up the tensity of the story in the many interlocking scenes.

Bioff Tax Evasion Trial Set Despite Schenck Appeal

Hollywood, April 29.

Willie Bioff will go to trial in U. S. District Court here on his income tax evasion indictment June 24. Charge is he failed to account for $185,000.

William Hall, assistant U. S. District Attorney, who is handling the case, said that Joe Schenck's tax appeal case in New York would not interfere with the plans of the Government going ahead in the Bioff case.

Hall said prior to the Schenck trial there was some talk of subpoenaing Schenck as a Government witness in the Bioff trial. However, as result of the outcome of the Schenck case, it will be up to the Attorney General's office in Washington whether or not the U. S. will call Schenck as a witness.

Hollywood All-Out to Save Joe Schenck

Hollywood, April 29.

Hollywood is taking the Joe Schenck-Joe Moskowitz convictions very much to heart. Schenck has been an industry leader in Hollywood for more than 20 years. He has been a legend. He has been the first aid station to all those seeking help, advice and comfort in times of distress, or when they wanted counsel on how to make any moves toward progress.

Plenty of Southern California developments saw Schenck as a guiding figure or potent leader. He developed real estate in Los Angeles, San Diego and other adjacent areas to Hollywood. He built apartment houses, hotels and studios.

He was head of the Producers Association for many years. He was appointed to various commissions by governors of the state as well as head of the infantile paralysis aid drive for President Roosevelt's Hot Springs (Ga.) clinic every year. No matter what the drive for charity was, whether personal, or for local and national organizations, Schenck always was an outstanding worker and a liberal contributor.

There are many people from show biz of yesterday who have been on the personal payroll of Schenck. Many of them found work in picture studios on the strength of his influence. A number of former vaudevillians and New York legiters, whom Schenck knew during the past 40 years today receive coin from him. He has kept many away from the federal and state relief agencies through such generosities. A former vaude headliner, now in Hollywood, who was a top moneymaker, whose own act got from $1,000 to $2,000 a week in former years, has for the past five years been on Schenck's private list for $50 a week—and is still getting it. A former Ziegfeld principal, now out of show biz, receives $35 week, regularly There are plenty of former pals of Schenck's early days out here now who get from $25 to $50 a week.

U. S. Still Curious About A. C. Blumenthal's Lapse

Application by the Government to fine A. C. Blumenthal, promotor, for failure to respond to subpoena directing his appearance as a witness at the trial of Joseph M. Schenck was postponed to May 5 by Judge Edward A. Conger in the N.Y. federal court. Blumenthal had applied to quash the subpoena, the maximum fine on which could be $100,000.

Mathias F. Correa, U.S. attorney, had stated during the trial that Schneck and Blumenthal had shared an apartment in New York in 1935, and that Blumenthal had received a number of payments from Schenck which the Government claimed had been deducted as business expenses on Schenck's 1935 return. Blumenthal had been sought to testify concerning the nature of these payments. It had been charged by Correa that Blumenthal had personal knowledge of other relevent transactions.

Eugene L. Carey, attorney for Blumenthal, who is in Mexico City, submitted affidavits to show that Blumenthal was too ill to leave the country. It was also stated that Blumenhal had not received the $300 necessary for traveling expenses on March 19 when the subpoena was served on him. The physician's affidavits stated Blumenthal was suffering from a kidney ailment, lung trouble, and a general nervous breakdown. The subpoena had been served under order of trial Judge Grover Moskowitz.

RKO'S REVAMP, EAST-WEST

Eddie Cantor's and Other Indie Units Again Stall UA Sales Plans

New dates for the twice-postponed regional United Artists sales convention wait on word from v.p. Arthur Kelly on the Coast that pending deals for new producers for next season have been closed. Kelly flew west Sunday (27), after negotiating with Eddie Cantor on an actor-producer pact the previous week, to assist UA-topper Murray Silverstone in lining up the remainder of the 1941-42 product.

Sales meets were originally slated to begin April 14 with a conclave in New York. They were postponed for two weeks while Kelly made a last-minute effort to obtain agreements by producers to a new sales plan he was advocating. In the meantime, Silverstone had the Cantor deal under way and was negotiating with John M. Stahl, Frank Ross and other producers new to UA.

Silverstone and Kelly hoped to have these deals in a state of readiness to announce at the opening of the postponed confab on Monday (28). When these hopes were battered they determined on the second postponement, with the new dates hinging on the producer deals.

Following the New York divisional get-together, others were slated at intervals of a few days in New Orleans, Cincinnati, Chicago and San Francisco.

Eddie Cantor will become a producer-actor for United Artists un-

(Continued on page 71)

GRAHAM BAKER INTO SISK'S RKO SPOT

Hollywood, April 29.

Graham Baker moves into Robert Sisk's production berth at RKO. He still retains an interest in The Play's the Thing Corp., his production unit with Gene Towne. Baker was a producer at Warner Bros. before he teamed up with Towne as a writing team.

The Play's the Thing Corp. contract with RKO has been extended six months so the unit can produce 'How to Meet a Man.' Casting trouble held up the picture's start after Martha Scott had been set for the lead. Orson Welles evidenced a desire to appear with her, with Edmund Goulding directing, but deal never got to the inking stage.

RKO's extension to release and finance calls for Towne to pick the male lead and director. If it doesn't jell, Towne holds the right to make picture for another company with RKO to be paid $92,000 for story rights and studio overhead.

George Marshall has signed a director pact at RKO and leads off with 'Valley of the Sun,' under the supervision of Baker. Two others assigned Baker are 'Sister Carrie' and 'Through the Thin Wall' originally on Sisk's slate.

Sisk to Paramount As Assoc. Producer

Hollywood, April 29.

Robert Sisk moves over to Paramount as an associate producer as soon as he winds up his current job at RKO, the Ginger Rogers starrer, 'Tom, Dick and Harry.' Deal calls for a one-year contract with options. He starts May 19.

Three years with VARIETY and six years as publicity representative for the Theatre Guild in New York, Sisk served one year as assistant to J. R. McDonough, former president of RKO, and became an associate producer in 1935. Since that time he has produced some of RKO's top pictures. He started on the Baltimore Sun, and as VARIETY's Balto mugg, he was subsequently brought into the New York office.

Ralph Cohn Col. Producer

Hollywood, April 29.

Ralph Cohn, nephew of Harry Cohn, was upped to the status of producer at Columbia after two years with the Irving Briskin unit.

First picture under the new alignment is 'Most Likely to Love,' based on a story by Murray Boltinoff and Martin Rackin.

$9,675,000 From Britain to Film Biz 1st 6 Mos.

American major film companies will have received approximately $9,675,000 from distribution of pictures in Great Britain by today (Wednesday) which marks the end of the first six months of the British frozen coin pact.

While theatre grosses have fallen off in some spots in the last 30 days in England, because of the increase in heavy Nazi bombings, revenue was reported up or in most places, running even with the previous year. Also the fact that less income funds are now allowed remittance to U.S. has enabled American distributors to be almost certain of this amount.

The $9,675,000 represents 75% of the $12,900,000 which the eight American major companies are being permitted to remit to U.S. under the frozen money agreement ending next Nov. 1. The remaining 25% or $3,225,000 is remittable in the next six months. In the previous 12-month period, seven majors (Universal then had a separate deal) were allowed to withdraw $17,500,000.

Now estimated that more than $8,000,000 in rental income is frozen in Great Britain. It is in an effort to dislodge this money that the American film companies are working through the lease-lend law to obtain a working fromula looking towards an early remittance to N.Y.

DISNEY'S CARTOONS FOR OPM OK IN D. C.

First films made by Walt Disney for the Government's Office of Production Management were taken to Washington this week for the approval of William S. Knudsen, OPM's production division head. Cartoons were made to teach workers detail of Lockheed Airplane Corp. in certain points of construction.

If OPM okays this trial film, Disney is prepared to set up a special defense department and make many others, principally on plan and ship construction. Vern Caldwell, personnel coordinator at the studio, brought the film east and is in charge of the demonstrations in the capital.

O'Driscoll as Ivy

Hollywood, April 29.

Cecil B. De Mille has selected Martha O'Driscoll for the role of Ivy in the Paramount picture, 'Reap the Wild Wind.'

Youngster shares a romantic triangle with Ray Milland and Paulette Goddard.

CAROL BRUCE WEST

Hollywood, April 29.

Carol Bruce made a quickie trip here for a screen test at Universal where she is under contract.

Although signatured a year ago, Miss Bruce has been held by her engagement in 'Louisiana Purchase.'

THEATRE AND PROD. SHAKEUP

Breen Denies Any RKO Studio Connection as Sisk, Marcus Leave—O'Connor and Meyers Resign—Goldwyn, Others Joining

NEW FINANCING

Rumblings of impending upheavals in the RKO production, theatre operating and financial empires, heard for months past, broke out in full eruption on both coasts during the last week. With much of the situation still in a state of flux, here is the picture at the moment:

1. Almost a 100% change in the operating and production personnel of the studio is certain, with the reported appointment of Joseph I. Breen as production head being followed by announcement of an 'extended leave' for Lee Marcus, chief of B film-making, and resignation of producer Bob Sisk (who moved over

(Continued on page 22)

CAPRA-RISKIN COOK RKO DEAL

Hollywood, April 29.

Deal is cooking between RKO and the Frank Capra-Robert Riskin combo. Negotiations are still progressing with George J. Schaefer to discuss it in New York while there this week.

Capra-Riskin also are considering a proposition to continue with Warner Bros.

THORNTON WITH ROACH TO WATCH OVER COIN

Hollywood, April 29.

C. W. Thornton, former treasurer for Edward Small, joins Hal Roach Productions May 5 as executive v.p. and general manager.

Understood he represents the backers who are financing the new Roach program for United Artists release.

RKO Directorate Tomorrow (Thurs.) Likely to OK $8,500,000 Bank Loan; Odlum Picking Up K-A-O Shares

De Sylva's B'way O. O.

Hollywood, April 29.

'Lady in the Dark' and 'Out of the Frying Pan,' legit plays bought by Paramount, are due for a once-over this week by B. G. de Sylva.

He trained east on a tour of dramatic inspection.

Lee Marcus Quits RKO, After 8 Yrs., Before Pact Ends

Hollywood, April 29.

Lee Marcus resigned at RKO, four months before the expiration of his contract, and announced that he would take a vacation before making a new contact. He had been with the company eight years, six of them in charge of the studio's high-budget films.

Back in 1931 Marcus joined the Robertson & Cole organization as a member of the contract department and remained as sales manager when the company was absorbed by F.B.O. When RKO took over control of the outfit, Marcus became president of RKO-Pathe.

He celebrated his 20th year in the film business last week.

PAR EXECS BACK IN N.Y. AFTER FIELD SURVEY

After a coast-to-coast schedule of meetings with various partners in Paramount theatres, plus a check into Nebraska, Colorado and Oklahoma houses in the Joe Cooper setup, Leonard Goldenson and Sam Dembow, Jr., h.o. executives, return to New York tomorrow (Thurs.).

They come on directly from Oklahoma City where Cooper and Paramount are pooled with Warner Bros. For a long time a permanent partnership between Cooper and Par has been on the fire and it may be getting closer to a finalization now after many delays.

Simplification of RKO's corporate setup will be nearly completed in the next few weeks, with the bank loan deal involving nearly $8,500,000 expected to receive parent company approval when the RKO directorate meets tomorrow (Thursday). Another wrinkle will be ironed out today (Wednesday) when Atlas Corp. (Floyd B. Odlum) undoubtedly will pick up 17,000 additional Mike Meehan shares of Keith-Albee-Orpheum preferred as provided in the option made with Meehan interests last December.

Atlas originally obtained around 9,000 K-A-O preferred and the 17,000 additional shares would cover the full 26,000 preferred held by the Meehan group originally. They would be bought for $120 per share, bringing total outlay for swinging the deal to slightly over $3,000,000.

With the Meehan shares obtained by Atlas, understanding is that the whole Meehan block would be

(Continued on page 20)

GOLDWYN'S RKO DEAL FOR TWO PIX ONLY

Hollywood, April 29.

Leo Spitz has gone to New York for the RKO board meeting at which time the Sam Goldwyn deal will be ratified.

Signaturing by Samuel Goldwyn of a distribution pact with RKO over the weekend came as a surprise to the industry. Producer, represented by Leo Spitz, had been in lengthy negotiations with Warner Bros. Latter had offered extremely favorable terms, said to be 15% distribution fee, and all financing and access to players, but Goldwyn was holding out for more, which he apparently got from RKO.

It was said by an insider to the WB deal that after the studio had offered about everything, Goldwyn wanted to be president of Warner Bros. and chairman of the board of directors, too.' Terms of the RKO deal were not disclosed.

Goldwyn committed himself to deliver two films in the pact signed with George J. Schaefer, RKO prez. They are 'The Little Foxes' with Bette Davis, which went into production Monday (28), and a Gary Cooper film which has been variously titled, most lately 'The Professor and the Burlesque Queen.'

Goldwyn, who had been with United Artists since 1926, was bought out by other owners of the company in February, following a two-year battle.

PINANSKI'S HUDDLE WITH FREEMAN (PAR)

Hollywood, April 29.

Sam (Mullin and) Pinanski, partner with Paramount in operation of New England theatres from Boston, is here to confer with Y. Frank Freeman on costs of operations of the new season.

Pinanski is a vital power in Paramount financing matters.

Eddie Albert, Ex-WB

Hollywood, April 29.

Eddie Albert has been released from his Warners contract. He leaves the studio after finishing a freelance job there.

Likely he'll shift to Metro.

S. R. Kent Heads 20th-Fox Execs West on 1941-42 Product Powwow

$5,000,000 Goal Set For Chinese Relief

Hollywood, April 29.

Henry R. Luce and Clare Boothe, his wife, left for China after a Chinese Relief meeting here, attended by about 250. They announced that their goal was $5,000,000, to be raised in the U.S.A.

Walt Disney was drafted as head of the money raising committee. David O. Selznick presided at the meeting and introduced the speakers.

Susanna Foster Gets Tri-Star Role at Par

Hollywood, April 29.

Susanna Foster goes into a tri-starring combination with Jackie Cooper and June Preisser in 'Glamour Boy' at Paramount.

Picture deals with the younger set in Hollywood.

Party of 20th-Fox home office executives, headed by Sidney R. Kent, president, heads for the Coast this weekend for huddles on production line up for 1941-42 selling under the consent decree. Herman Webber, sales chief, left last Friday (25) in advance of the others leaving this week which include Chas. E. McCarthy, William Sussman, William Gehring and William Kupper.

Besides lining up production details for next season, decision likely will be made on the annual sales convention as well as the date and place where it is to be held. Kent previously indicated that there would be only one convention, likely Chicago.

Present intention of 20th-Fox in lining up product in blocks-of-five under the consent decree to have at least 15 features ready at the outset of 1941-42 selling.

New York executives also will set up and give final approval to the ad-publicity campaign on 'Blood and Sand,' now regarded by the company as its top picture of the current season.

O'Connor, Meyers Not Reconsidering RKO Resignations; No Successors

Refusing to repudiate his resignation, John J. O'Connor, general manager of the RKO circuit, left Monday (28), and reported that Fred Meyers, in charge of film buying, is also preparing to check out rather than succumb to offers he remain, circumstances being that they are. Meyers was in his office yesterday (Tues.) as usual, but late Monday night (28) O'Connor packed up his personal effects and walked out. He is planning a vacation before considering future plans.

Internal strife and division of authority resulted in the sudden resignations of O'Connor and Meyers Thursday afternoon (24). They resigned in person to Malcolm Kingsberg, v.p. of Keith-Albee-Orpheum, theatre subsidiary of RKO, at the h.o. and also wired George J. Schaefer on the Coast that they were quitting. While walking papers for both were to be effective within 24 hours, both of the RKO execs were urged to defer the date of their departure and consider remaining with the company.

Apparently efforts in this direction have failed, and with O'Connor having made it plain that he demanded complete authority on film deals, it was not expected that either he or Meyers would reconsider unless there was full understanding on this point with past interference removed. Both execs were said to have been pretty determined from the start that they wouldn't change their minds.

Since it is apparent both of the RKO posts will have to be filled, there being only a scant chance that Meyers might be talked into staying, RKO might have to go outside to fill them or at least one of them. If Kingsberg should take over active operation of the theatres—a possibility from accounts—then one of the division managers may be moved up a notch as an operating associate.

Possibilities

Among possible candidates are Charles McDonald, who's over the N. Y. division; Tom Gorman, Chicago operator; and Nat Holt, who has the Ohio zone.

Outsiders mentioned as possibilities are Leon Netter and George Walsh. Both are theatre executives-operators of wide experience who are also veterans in buying. Netter is with Paramount in charge of half of the country under Leonard H. Goldenson and for years he was in charge of film buying for Par, including when the old Publix company handled all deals out of New York. He is a close personal friend of Schaefer's. Walsh, until a few months ago operator for Par of all its upstate N. Y. theatres and formerly in other high theatre posts, including with Comerford and Saenger, recently took over the Yorktown, N. Y., from RKO and is personally interested in the Yonkers (N. Y.) RKO-Paramount pool. Netter might be considered also for Meyers' spot in RKO if not to be filled from within. Max Fellerman, assistant to Meyers, it not likely to be moved up, it is said.

What Started It

O'Connor and Meyers' resignations resulted from a miscellaney of difficulties but what brought things to head was a dispute from within over a film deal made by the O'Connor-Meyers team for 'John Doe.' They bought the picture from Warners assertedly without consulting others, including Kingsberg, and a controversy over policy and authority resulted, with resignations as the climax. Picture was not included in this season's (1940-41) contract, RKO thus having bought it separately. It goes into RKO houses starting May 8.

Deal with WB is at 30% of the gross up to the figure attained in each house by the same company's "Fighting 69th," a strong business-getter, after which a split is called for. WB is asking similar deals with indies but with the percentage starting at 40%. No flat deals are now being taken.

Reported O'Connor has an offer from Warners to go in as an associate to Joe Bernhard and that WB is also interested in Meyers. Latter also said to have a proposition from National Screen Service, while, on the other hand, O'Connor and Meyers may head a new group of independent houses around New York that want to band together on operation and buying.

Though at first denied, report that O'Connor would go to Universal, possibly also Meyers, was revived yesterday (Tues.). Understood so far as O'Connor is concerned that Matty Fox, assistant to the president (Nate Blumberg), may be called in the draft and that the former RKO exec may go into that post.

O'Connor has been with RKO 20 years, Meyers 12.

Rodgers (M-G) States Local Exchanges Can Settle All Squawks

St. Louis, April 29.

If any film exchange manager says he cannot adjust differences with exhibitors but must refer the matter to his New York office he's stalling, stated William F. Rodgers, Metro general sales manager, to a group of exhibs in St. Louis and adjoining territory at a luncheon meeting held Friday (25) in the Park Plaza hotel. Rodgers, accompanied by Ted O'Shea, western division manager, and Alan Cummings, chief of operations, is making his annual trek to branch exchanges throughout the country. He said that the Metro New York office has given authority to its men in the field to make adjudication of differences arising between the exhibitors and distributors.

Touching on the consent decree, Rodgers, the only speaker at the meeting, said he possesses a letter in which an exhib said that if he had only MGM to deal with there would have been no necessity for a decree. Rodgers urged the exhibs to take advantage of the Arbitration tribunals when they are unable to iron out their justified complaints with the branch managers.

Garnett's Double Duty

Hollywood, April 29.

Tay Garnett, signed to direct 'Unexpected Father' at RKO, is doubling as producer, owing to the illness of Erich Pommer.

When he returns to the lot, Pommer will resume preparations on a future commitment, 'Weekend for Three.'

FILM TRADING STATIC

Harry Cohn Wipes Out 'Joan Perry Account' in Columbia

Washington, April 29.

Relatively little in the way of film stock transactions reported today in the monthly summary of the Securities & Exchange Commission. All submitted belatedly.

Prexy Harry Cohn disposed of 100 shares of Columbia Pictures Corp. common no par value stock last December, it was disclosed, retaining 73,949 shares of the same type papers. Same month 2,160 shares of the stock were sold by Cohn, listed under the name of the 'Joan Perry Account.'

Latter holds no equity securities and the transaction wiped out Joan Perry interests in the stock.

Purchase of 200 shares of Pathe Film Corp. $1 per common in June, 1939, were disclosed by Louis Phillips, New York director, plus an earlier acquisition of the same number of shares in November, 1938. Both purchases were entered in the name of Phillips' wife, whose total holdings now amount to 400 shares.

.00305% DIVVY ON $2,972,868 CLAIMS

A final report of the Seattle Orpheum Co., former operators of the Orpheum theatre, Seattle, was filed Wednesday (23) in N. Y. Federal court and approved the same day by Judge Murray Hulbert. Creditors, whose claims total $2,972,868, will receive a first and final dividend of .00305%.

All that is left of the estate once valued at several million dollars is $10,447 of which Irving Trust, trustee, will receive $245, and Donovan, Leisure, Newton & Lombard, attorney for Irving Trust, will get $1,000. The two largest creditors in the microscopic dividend will be the Bank of California, which held a first mortgage of $1,000,000 on the property, and the RKO Orpheum Corp., $998,095. The company filed its bankruptcy petition Nov. 16, 1937.

Only 55 Arbitration Complaints In First 3 Months of the Decree

In the first three months of Arbitration the unexpectedly low number of 55 cases have been filed by exhibitors but progress in disposing of them has been extremely slow due, principally, to postponements of hearings. Added to this has been lengthier hearings before arbitrators, than anticipated, a lot of time being consumed to explain clearance and other trade intricacies.

As result, with a view to speeding cases, future policy may be to have both parties get together in advance of hearing to prepare papers relating to clearance other matters under dispute to be placed in writing and submitted, as briefs would be, to the arbiter. This has been done in a Washington case in order to save time, as well as costs, and the same may develop as a practice to be followed in the near future. In one case in New York a whole day was taken up by attorneys to explain to the arbitrator what clearance was all about.

Another factor that has caused slowness in arbitration of cases has been request for postponements by lawyers because they have not been able to be on two cases at once in different cities. Moreover attorneys have asked postponements due to the need for them on trials or other legal matters of a pressing nature.

If complaints pile up to any considerable extent later on when the selling under consent decree begins as expected they will, it very probably will be necessary for distributors to hire additional lawyers Where practicable they may retain law firms in various exchange centers where cases are to be heard.

Though surprising, of the 55 complaints already brought ha been filed in Atlanta, Charlotte, Des Moines, Indianapolis, Kansas City Memphis, Salt Lake City, San Francisco or Seattle. In all others of the 31 exchange keys, cases range in number from one to a high of 10 latter New York. They are mostly for clearance, others declaring for some run while a singleton so far is a complaint against withholding of prints.

Only five decisions have been handed down where hearings have been completed, while those scheduled for hearing that have been settled prior to placing the complaint in the hands of the arbitrator have numbered six. Numerous briefs have been settled before they have gone as far as getting a hearing date. There was one dismissal of a Chicago case which demanded a specific some run and in that one, brought by the Ken theatre, an appeal has been taken to the Appeals Board, the only one on its schedule

On the decisons so far handed down, distributors have emerged victorious in two cases, exhibs have won in two and under a fifth there was a split victory where the exhit was granted relief under some counts of the complaint and the distrib under others. Decisons recorded to date are in Boston, Chicago, New Orleans, Philadelphia and Washington.

The 55 cases filed during the first quarter of arbitration from Feb. 1 to the present are 10, New York four in Philadelphia and Buffalo: three in Boston, Dallas, Los Angeles Minneapolis, New Orleans and Washington; two each in Albany, Chicago, Denver, Detroit, Milwaukee, Pittsburgh and St. Louis; one each in Boston, Cincinnati, Cleveland, New Haven, Oklahoma City and Portland, Ore.

Lefty Books a 'Turkey Girlie' Show But the Soldier Boys Turn Out Big

By Joe Laurie, Jr.

Coolacres, Cal., April 29.

Dear Joe:

Well, I just finished playing one of those 'turkey girlie' shows. A few boys get together, put in a dollar and a half apiece, go to the old ladies' home for the chorus, take a coupla old burlesque comics, drape 'em all up in a cyclorama and book the towns that have soldier camps. Well, brother, if those shows don't make the boys wanna go to war I don't know what will.

The advance man who was a fast-talkin' guy who knew his business made me believe I was getting a Ziegfeld Follies. I figgered a 'girlie show' with all these soldiers in town would do well, and I figgered right. Well they send in two brokendown comics, a half-bent straight man, 12 chorus dames that they took off a Totem Pole and gave me a Minsky Special. They did everything from 'Water-in-the-Pants' to 'Smelling the Rose' bits. They did stuff on the first show that could put us all in jail for 100 years.

I rushed back after the show and made 'em all stand on the stage, that is those that could stand and told 'em off plenty about our town being a decent community, etc., and I wouldn't stand for smut or 'double entendre.' Well, they put on a clean show on the second show but still plenty lousy.

'A New Degeneration'

Anyway you know how things travel in these small towns. The boys heard that the show was plenty 'hot' and the two night shows were terrific. Even the ushers were standing. The soldiers yelled their heads off at the hoke comedy, it seemed all new to the young folks. Like Aggie sez, 'there's a new degeneration coming up that don't remember the old jokes.' I thought maybe the last show wouldn't be good on accounta guys tipping each other off, But nobody would say nothin, they gave me sort of a funny look when they came out. Of course they couldn't say 'I came to see a doity show.'

The soldiers like it on account of the 'leg show,' although this show was plenty weak on its legs. The gals could have improved their looks by being hit with a hammer or somethin. It's one of them shows that reminds you of an attack of rheumatism, you can't tell how long it will last.

Thanksgiving Specials

Me and Aggie got to talkin' about how the word 'Turkey Show' ever got started. I remember a long time ago an old legit told me that it started with a few actors getting together around Thanksgiving time and puttin' on a show for 'Turkey money,' naturally it wasn't much of a show, just a catch-as-catch-can affair, and the show would disband after a week or so. And so they got to be known as 'Turkeys.' Aggie sez by the looks of this show we played it should be called 'A Sparrow.' It's even worse than a C picture. At least after you show a C picture you put it in the can and send it back. As for the 'Red, White and Blue Girls' (that's the name of the troupe) it's the first time I ever saw the D. T.'s with dresses.

I was thinkin m'aybe a musical stock company would do good here for the summer. I can dig up some good people in the Canyons at Hollywood where the Okie actors live. They should be dried out in another month or so. We've had plenty of rain—they were thinking of putting the traffic lights on buoys.

The only thing I'm afraid of with a musical stock are the gals. If I get a line of gals I want them pretty and if they're pretty I may run into trouble with Aggie because she is plenty suspicious, and if they ain't pretty I may as well run an alligator show. Believe me I saw an Alligator farm that looked better and younger than the 'Red, White and Blue Girls.' Anyway, I made a few dollars on the show, so that's something.

Best to the gang back there and take a hunk for yourself. Sez,

Your pal,

Lefty.

P. S.—William Janny sez, 'Another great trouble with the world is that too many foreigners live in it.'

Marcella Napp Joins William Morris Agcy.

Marcella Napp, in charge of casting and talent negotiations for Metro, has joined the William Morris agency in New York. Will handle the development of new film talent Johnny Hyde, agency v.p., is east for further huddles with Bill Morris, Jr., on this and other agency moves.

Natalie Napp, her sister, is already with Morris on radio and television matters.

EDDY'S ARIZ. VACASH

Nelson Eddy, who last week completed an extensive concert tour, has gone to Tucson, Ariz., with Mrs. Eddy for a three weeks' vacation.

He then reports at Metro for the lead in 'Chocolate Soldier,' with Rise Stevens.

Studio Contracts

Hollywood, April 29.

Charles Linton Tedford inked a writer pact at Warners.

Carolyn Lee's minor contract with Paramount approved by Superior Court.

Katharine Booth drew player ticket at Paramount.

Eugene Conrad signed to scripter contract by Hal Roach.

Devid Bruce's player option lifted by Warners.

Lucien Andriot, cameraman, inked new contract at 20th-Fox.

Nancy Kelly's option picked up at 20th-Fox.

Mack Gordon inked new one-year songwriting ticket at 20th-Fox.

Mel Blane signed as cartoon voice by Leon Schlesinger.

Danny Mummert's actor option lifted at Columbia.

Basil Walker's player option renewed by 20th-Fox.

Florence Rice had an option lift at RKO.

STOCKHOLDER JOINS IN SUIT AGAINST U

Rene B. Meyer, holder of 100 shares of Universal common, was permitted to intervene in Samuel I. Posen's stockholder suit against Universal, its subsidiaries, officers and directors, Monday (28), by Justice Carroll G. Walter in N.Y. supreme court. The application for intervention pointed out that many minority stockholder suits are settled out of court and the applicant, while having faith in Posen, did not wish to relinquish rights which might be secured by being a party to the action.

Suit by Posen, former director of the company, charges waste and mismanagement, and seeks an accounting on approximately $2,000,000 in damages and the discharge of responsible officers and directors.

2d Lum and Abner Film Budgeted at $200,000

Voco Production's second 'Lum and Abner' film starts shooting at RKO Pathe next month. Jack Votion, president of Voco, has it budgeted at $200,000, financing arranged by H. William Fitelson (& Mayers), N. Y. attorney.

Previous picture by the comedians was 'Dreaming Out Loud' which cost $200,000 also and has grossed over $400,000. Standard Capital financed this one, receiving a share in the profits. RKO released. Standard is out of this deal and RKO will release and receive a percentage of the profits. 'Lum and Abner' (Chester Lauck and Morris Goff) also receive a percentage of the profits on the deal.

John Hill will be associated with Votion in the production of the picture.

U.S. HAS 'OUT' IN MINN. LAW

'Fantasia' in Its 11 Engagements Has Grossed $1,300,000 to Date

Walt Disney's 'Fantasia' in the 11 engagements it has played to date, all of them roadshow-booked and operated by the Disney organization itself, has grossed $1,300,000. Of that about one-third, or $475,000, has been derived from the 25 weeks played at the Broadway theatre, N. Y.

Although RKO will handle general release of the film with the new single sound track reproduction system, Disney office will continue to operate the 10 dates now playing, plus the engagement at the National, Washington, opening May 12, and the Maryland, Baltimore, opening May 15. These two will have a modification of the original 'Fantasound' system, simpler than the earlier reproduction apparatus, but still requiring a shutdown of the houses for installation.

First RKO booking, which will employ a different kind of print that requires only the ordinary house equipment, is in Louisville May 19. Hartford and Memphis open shortly after that, and then many other dates. All will be roadshows, two-a-day with reserved seats at $1.50 evenings and Saturdays and $1 and 50c mats during the week. About 5,000 roadshow engagements will be sought.

New sound system is recorded on a single track instead of the three plus a volume control track on the original 'Fantasound.' None of the speakers at the sides and back of the house and the tremendous baffles behind the screen to give parallel motion to the sound are used.

What's to become of the 11 sets of 'Fantasound' equipment owned by Disney is uncertain. A 12th set, which was ordered from RCA, was never delivered because of national defense demands. With the 12 units of equipment, Disney office figured it would take seven years to play the film out. Simplifying sound and giving 'Fantasia' to RKO for distribution will cut this period to less than one-third for getting maximum coin in.

First 'Fantasia' engagement to close was Pittsburgh, on Saturday (26) after eight weeks. Others now playing are New York, Boston, Los Angeles, Philly, Detroit, Chicago, San Francisco, Cleveland, Buffalo and Minneapolis.

ROOSEVELT'S GLOBE JUST DISTRIB NOW

James Roosevelt's Globe Productions will continue to exist for distribution of 'Pastor Hall' and 'Pot 'o Gold,' it was said this week, but production will remain suspended and no plans will be made until Capt. Roosevelt come out of the Marine Corps.

David Griesdorf, eastern rep of Globe, returned on Monday (28) to New York after 10 days on the Coast huddling with Henry Henigson, Globe production chief.

Jukebox Billing

Boston, April 29.

James Roosevelt receives top billing in a newspaper advertising campaign to exploit Panoram Soundies in this section. Offices are open here.

Roosevelt's name is most prominent in advertisements, which point out that machines have already been installed at the following spots: Casa Manana, night club; Howard Johnson's restaurant; Hotel Lenox Blue Train bar, Boulevard Cafe, Esplanade Cafe, Halfway House in Roslindale and Tilly's Shrewsbury.

Kraike Aides Siegel

Hollywood, April 29.

Paramount handed contract to Michael Kraike as executive assistant to Sol C. Siegel, in charge of B production.

Three weeks ago Kraike checked out as associate story editor at Columbia.

Maureen on a Bicycle

Hollywood, April 29.

RKO tore up Maureen O'Hara's old contract and handed her a new one, to be shared equally by 20th-Fox.

Player's first role under the dual pact is in 'How Green Was My Valley' on the Westwood lot.

PINBALLS SAVE THIS EXHIB, HE SAYS

Toledo, April 29.

Letter from a small town motion picture owner of Ohio to Pete Wood, secretary of the Independent Theatre Owners of Ohio, in Columbus:

'I am enclosing a check for $16.30 to pay my organization dues. You will notice that I now only have 163 seats instead of 205, because I cut some of them out. Where I had them is now a room where I have six pinball machines and this is the reason why I am able to pay you my dues.

Business has been very lousy and the only reason I keep running the show is because of my wife, Martha, and the grandchildren like the movies, and I figure, if I can break even, I am saving money, because otherwise the family would have to spend money for gasoline and admissions to see the shows in Gatesburg.

'I have recently started to run double bills, because the film salesman told me all of the first-class houses were doing it and that it was the thing to do, but Martha is complaining because it has put her behind in her knitting.

'The other day I read of a new organization in New York that is to coordinate the film business with the Government. I don't know just what this means but it must be important because the fellow at the head of it is to get 25,000 smackers a year.

'I like to receive your organization bulletins because they tell me everything except how to make money out of running my theatre. Can't you do this some time, although I don't care much now since putting in the pinball machines.

'I wish you would also find out who the $25,000 coordinator and his $7,800 secretary are going to co-ordinate.'

Par's Earnings in 1940, $7,633,130, Doubles '39

Consolidated earnings of Paramount for the year ending last Jan. 4 totalled $7,633,130 as against $3,874,000 in 1939, including the share of undistributed earnings from non-consolidated subsids in both instances, according to the company's annual report issued last week by Barney Balaban, president.

Paramount's consolidated balance sheet shows cash and marketable securities amounted to $12,593,455. Of this amount, $1,629,604 is represented by balances in Canada, $1,453,371 by balances in Great Britain and British dominions, and $45,121 in other foreign countries, mostly South American. Total—inventory amounted to $18,344,063 with net working capital placed at $27,329,855. Current assets were placed at $35,304,371.

CONSENT DECREE PROVIDES RELIEF

Section 23 Permits Distributing Films in States Kayoing the Blocks-of-5 Provisos — Minnesota Gov. Signatures Northwest Allied's Anti-Consent Statute

MICH. BILL GETS LIFT

Despite the Minnesota anti-consent decree law pictures, which officially became a law this week with signaturing of measure by the governor, major film companies anticipate no difficulty in distributing films in that state because of an 'out' clause in the Government's consent decree. This is part of Section 23, and it plainly states that defendants under the decree may ask court for relief when state laws conflict and that it shall grant the sought relief.

Clause in Sec. 23 reads: 'Whenever obligations or prohibitions are imposed upon the defendants by laws of any state or by rules or regulations pursuant thereto, with which the defendants by law must comply, the Court, upon application of the defendants, or any of them, shall from time to time enter orders relieving the defendants from compliance with any requirement of this decree in conflict with such laws, rules or regulations, and the right of the defendants to make such applications and to obtain such relief is expressly granted.'

That this allows the five majors operating under the decree to sell as the Minnesota law provides appears obvious to trade leaders. Thus, these majors will offer for sale whatever films they have completed since there is nothing in the Minnesota statute which requires them to name the product being offered.

$10,000,000 Annual Gross

Such relief clause apparently dispels any doubt over what action distributors will take in Minnesota. They will seek relief from consent decree provisions so that they will be able to operate under requirements of the state law. Talk of any of the five distributors abandoning distribution in that state have been discounted generally in the trade because films rentals from Minnesota run around $10,000,000 annually.

Whether the constitutionality of

(Continued on page 20)

Vet Film Man Chides Lawyers For 'Dragging' Consent Complaint

Milwaukee, April 29.

First actual hearing to get under way before the local Arbitration is resulting in a prolonged legal battle, in which the members of three of the city's leading law firms are using all the tactics usually employed in bitterly fought court actions. Although the announced slogan of the tribunal is 'Speed, Economy and Justice,' the proceedings seem to indicate a lack of at least the first two elements, and inspired a frank outburst from one of the witnesses, Charles W. Trampe, distributor of Monogram pictures, a veteran exhibitor and one of the planners of the Wisconsi ing setup, who declared:

'You lawyers are dragging this case out like it was a murder trial. You all must be getting paid by the hour.'

Case at bar is that of Evansville Theatre, Inc., operators of the Rex, Evansville, Wis., against Paramount with Jeffris Theatre Co., Janesville Wis., (Warner-Saxe) intervenor. Alleged unreasonable clearance given the Janesville house is main point at issue. Argument originally was slated for Circuit court, then switched to the arbitration tribunal when the mediator was set up here. Prof. Thomas P. Whelan of Marquette university is the arbiter in the case, with all theatre organizations and exchanges represented in the audience watching proceedings.

Most of the hearing so far has been devoted to delving into the mysteries of zoning, going back into history as far as 1930. Harry Perlewitz, business manager of the Independent Theatre Protective Association of Wisconsin and Upper Michigan, was required to produce the musty records of the old Motion Picture Theatre Owners' association for examination, to determine how early moves in the zoning setup were planned.

Hearing was resumed today (Tuesday) with all participants expressing the hope that now the way had been cleared to bring the proceedings to a conclusion, although candid announcement by the scrappy lawyers that they would soon be able to file briefs for the arbiter's further study aroused some doubt as to how soon a final decision might be expected.

Hold Onto Your Hats Boys, Uncle Sam's Ogling Show Biz Again (And How!) For Some More Taxes

Hope Goes Homicidal

Hollywood, April 29.

'The Murder Farm' is the next team job for Bob Hope and Dorothy Lamour at Paramount. It is the fourth time they have been bracketed.

Producer is Arthur Hornblow, Jr.

SOME THINK 5c UP SHOULD BE TAXED

Minneapolis, April 29.

Sentiment among Twin City independent exhibitors, voiced at a meeting called by Northwest Allied to consider proposed higher Federal admission taxes, was that all theatre admission, from 5c up, and every form of entertainment, including bowling games, should carry a tax.

A considerable widening of the entertainment tax base might obviate the necessity for a rate boost, it was pointed out. At any rate, the higher admission tax should be imposed only in case of extreme necessity so as not to up admissions too much and thus curtail theatre attendance to an extent that the Government's purpose of raising more revenue would be defeated, independents felt.

SMALL'S BALCOM PIC (ENGLISH) VIA UA

Hollywood, April 29.

Edward Small has acquired U. S. distribution rights to Michael Balcom's English-made comedy, Three Cockeyed Sailors,' for release through United Artists. Deal was maneuvered by thawing out American coin frozen in England, and the pic will be tacked on as an extra on Small's UA slate.

Release date is to be set when the negatives arrive here. Currently Small has one print which he will utilize in previews.

Washington, April 29.

The whole of show business looks like a major casualty of the drive by the Federal Treasury and Congress to put Government finances more nearly a pay-as-you-go basis. The film industry is destined to suffer more than other branches through stiff levies on its earnings besides even tougher admissions taxes.

Not for six or more weeks will it be possible to say with even slight degree of certainty what Uncle Sam will take from show business' gross and net to help pay the cost of aiding England and getting set to take on the Nazis. Capitol Hill wind sock, however, shows the breezes are distinctly unfavorable, with both the Treasury statistical experts and the legislators ogling the boxoffices lustfully and thinking how much the yield from a 'painless' 10% tap jumped last year after the starting point was dropped to 2c. There may have been some bleak years, but Congress still thinks of the motion picture industry as wallowing in wealth and considers all types of commercial entertainment are luxuries which derive their revenues from people who won't mind paying a little more toward balancing the Federal budget.

Can't Estimate Yield

Already several alarming ideas have been thrown out. Nobody has come forward with estimates of the amounts which might be collected, but glib statements have been heard that this or that levy on amusements would produce a substantial sum, involve little administrative (meaning clerical) difficulty, and be hardly felt by the ticket-buyers. On top of that, the Treasury wants Congress to prevent possible 'profiteering' on war expenditures by soaking everybody who might take in materially larger amounts as a result of increased employment, higher prices, and bigger Federal outlays.

Most direct move to get more money from amusements is the Treasury recommendation for an admissions tax on every ducat costing more than 9c. Additional yield would be $55,000,000, the figure jugglers predicted, which compares with a take of around $20,000,000 on the old scale (41c up) and an indicated $85,000,000 this year (with everything above 21c hit).

The other types of diversion would have to carry a heavier load, although motion pictures, theatres, circuses and carnivals, and sports would be the biggest source of the extra revenue foreseen by the experts. Cabaret patrons would be socked 4½ of their checks, totaling $1,000,000 per annum; the present bite on radio and parts would go up from 5½% to 10%, yielding another $6,300 000; 10% would be added to price of phonographs and records, bringing in $4,500,000; and there would be new or stiffer imposts on bowling alleys, musical instruments, clubs, etc.

Radio, Jukers, Etc.

Special taxes on radio stations and networks and on jukeboxes and pinball games were suggested by individual members of the House Ways and Means committee, though not included in the Treasury Department catalog of ways to get an additional $3,500,000,000 from the people.

Along with all other types of business, amusements face the inevitable burden of more corporate taxes just as individuals in all walks of life must ante up a whole lot more next March 15. The Treasury wants to up the levy on corporate earnings—and probably will come close to getting its way—with much stiffer levies on 'excess profits' and a novel surtax. Assistant Secretary John L. Sullivan advised Congress another $400,000,000 can be raked in from lowering exemptions and credits and hiking the rates on all earnings above what the

(Continued on page 20)

Drafting of Younger Theatre Men Being Felt More and More Now

Milwaukee, April 29.

With the continued drafting of more and more young men for the army, the effect is being felt increasingly in the theatres. At first noticeable only in the service departments, the early situation was remedied by replacing the boys with usherettes and doorettes, but the sustained withdrawal of manpower is now beginning to be felt in managerial, executive and other departments.

Result is that older men who had been shelved because of advancing years or had retired for other reasons are being called back into active service in theatre organizations, and executives who have been standing the strain of the last few years are being given increased salaries to keep them contented where they are. Many men above draft age are deserting the seven day grind of the show shops for places in defense industries where a 40-hour week seems like a continual vacation.

That the situation is not a local one is evident from correspondence being exchanged between theatre men in various parts of the country, although it is more pronounced in and about the larger industrial centres at the present time.

Although the draftee problem is noticeable to some extent in the theatrical unions, it is not yet acute as there are many older men in the various organizations and due to conditions of the past decade there has been no great influx of apprentices.

Picture exchanges are losing some of their younger men via the draft route, but here, too, probably the majority are above age.

Feeling here is that as time goes the oldsters will be more and more in demand, with salaries gauged accordingly, so the national emergency is really giving them a break.

$100,000 AD CAMPAIGN ON 'BLOOD AND SAND'

Campaign for 'Blood and Sand' is being lined up by 20th-Fox as one of the biggest and most costly drives put on by the company in the last few years. Picture, which is set for release May 30, probably will be backed by a campaign costing considerably in excess of $100,000.

One of the initial guns in the campaign is an elaborate brochure, prepared by Chas. E. McCarthy's advertising staff, which is going out to 1,000 first-run exhibitors this week. It details the history of the poster work for 'Blood and Sand,' which was taken from original color art done by Carlos Ruano Ilopis, noted Mexican artist. Louis Shanfield, company's art director, planed to Mexico City to contract for this art work.

Christy Wilbert and Eddie Solomon, of 20th-Fox publicity-exploitation staff, already have started out on the road on the advance campaign on the picture.

Bolton Ad-Publicity Director for Selznick

Hollywood, April 29.

David O. Selznick signed Whitney Bolton as his director of publicity and advertising, beginning May 1. Victor Shapiro, former incumbent, remains with the outfit as manager of a new department of pre-production exploitation.

Bolton's first chore under the new alignment is to hop to Guadalahara, Mexico, to fetch back a musical act signed by Selznick during the recent Film Festival.

UA's 'Feeling' Contest

United Artists has set a limerick contest with the New York Journal-American as a tieup on Ernst Lubitsch's 'That Uncertain Feeling,' set to open shortly at the Music Hall, N. Y. J-A readers are asked to complete four-line limerick published each day, with total cash prizes of $700.

Contest runs 14 days, beginning a week before opening and running a week into the two-week engagement.

Stars' Testimonials For 'Penny Serenade'

Ad campaign to pre-sell 'Penny Serenade' in 45 key cities has been instituted by Columbia. It is using a series of four three-column ads in the news pages of all papers in each city for several days prior to opening engagements.

In keeping with fact that ads are not for amusement pages, they vary from usual film copy. No cuts are used, but only type. Copy is of a testimonial nature with Claudette Colbert, Rosalind Russell, Irene Dunne, Cary Grant and Loretta Young paying tributes. Miss Dunne and Grant are starred in the film.

Old Story of Classy Nabes vs. Less Modern Downtown Is Up Again

Minneapolis, April 29.

Because of lower admissions, free parking facilities, convenience, newness and greater beauty, uptown theatres are continuing to grab off a larger percentage of total film patronage, with loop first-run houses the sufferers, local branch managers declare.

These managers claim that the vast bulk of the business now goes to these suburban and neighborhood theatres and that, in consequence, it has become necessary to obtain from them a larger part of the revenue to offset losses downtown and to enable producers to function properly.

Resisting demands for higher film rentals, however, neighborhood and suburban exhibitors declare they're able to show figures revealing a steady and substantial downtrend in grosses and profits over the past several years. Without cash and merchandise giveaways, they claim, they'd be unable to operate at all and, as a matter of fact, comparatively few now are showing a profit. Although boxoffice returns have been continuously dwindling, operating costs keep on mounting and now are at a new peak.

Instead of being able to pay more for film, they must have reductions if they're going in business, according to the neighborhood exhibitors. But the branch managers are blind to these contentions, assert trade is much less off in the neighborhoods than downtown.

TENN. WANTS 'SERGT. YORK' PREEM, OR ELSE

Memphis, April 29.

State is up in arms over reports that Warners may preem 'Sergt. Alvin C. York' at the American Legion convention in Milwaukee Sept. 15.

Several cities, notably Memphis and Nashville, have been licking anticipatory chops for some time over prospect of a world unveiling in this sector of the film based on the state's No. 1 World War hero.

Governor Cooper has given official cooperation on the picture's manufacture, even to attending banquet in Hollywood in connection therewith, and it was presumed there would be big doings in Dixie when the time came to unveil.

If Milwaukee plans materialize, Volunteer State may squawk officially. The mutterings can already be heard in Hollywood.

Dizzy Bally

Wacky midtown ballyhoo attracted Times Sq. attention this week. For 'Crazy With the Heat,' unit at Loew's State, a screwy, pantsless street parader heralded the show.

'A Girl, a Guy and a Gob' at the Criterion, also on Broadway, was ballyhooed by a rickshaw trio, the gal and the gob being pulled by the 'guy.'

Aqua Preem-O

Hollywood, April 29.

Pacific Ocean, scene of the first sea-going film premiere, has nothing on Lake Michigan, which is hosting the preem of 'Scattergood Pulls the Strings,' first picture to be launched on an inland lake. Picture will be unveiled on the new steamer, Milwaukee Clipper, May 29, with simultaneous screenings in Milwaukee, Chicago and Muskegon, Mich.

Guy Kibbee stars in the Pyramid feature for RKO release.

'Flame of New Orleans' Preem Gives La. City Big Taste of Hollywood

By TED R. LIUZZA

New Orleans, April 29.

With all the fanfare of a traditional Hollywood opening, Universal's 'The Flame of New Orleans' was given its world premiere here Thursday (24) at the Orpheum. A delegation of picture players took the city by storm and were themselves nearly taken by storm when the crowd in front of the theatre balked for awhile the efforts of police and studio officials to get the show underway.

Present for the opening were Joseph Pasternak, producer, who accompanied Mrs. Sam Jones, wife of the governor of Louisiana; director Rene Clair and Mrs. Clair; Hugh Herbert and Mrs. Herbert; Andy Devine and Mrs. Devine; Mischa Auer; Helen Parrish; Roland Young; Rudy Mate, cinematographer; Bruce Cabot, who co-stars in the film with Marlene Dietrich; Muriel Stafford of New Orleans, 'Premiere Girl,' and Evelyn Ankers.

The crowd waiting the arrival of the film people in front of the theatre packed University Place and an extra detail of 30 police was added to the original squad of 25 to keep lanes open. The celebrities were presented to the mob from a platform on the sidewalk.

The film contingent arrived Wednesday (23) and were feted at a round of doings which started with an official reception at city hall, where Pasternak was given the keys to the city and made mayor for the day. Later there was a cocktail party at Broussard's restaurant, and at night the same group again were guests of the local Universal exchange at dinner at the famous Antoine's. Mayor Maestri proclaimed the day of the premiere a legal holiday.

AMPA's Platform for Next Season; Trotta New Prez

At a closed meeting of retiring officers and directors of the Associated Motion Picture Advertisers, held Thursday (24), a final report was submitted, making the following recommendations among others:

1. That membership be limited to people working in the advertising and publicity branch of the picture industry as a means of reestablishing the AMPA as an organization set up for such workers.

2. Further and establish some form of relief for the eastern branch of the industry.

3. That a social affair be arranged for 1941-42 in line with development of a relief fund, with this to be tied in with celebration of the 20th anniversary of Will H. Hays in the industry, proceeds to the relief fund.

Last-mentioned recommendation was made by Leon Bamberger, RKO sales promotion manager, outgoing president of the AMPA. Report made at the Thursday meeting also urged that more new members be obtained. Under Bamberger's regime more were brought in than for any prior year, total now being 148. It was also reported that the AMPA has continued weeding out 'dead wood.'

According to final figures, more than $2,000 was netted on the Silver Jubilee dinner-dance of the AMPA held April 4.

In the election for the coming year, also held Thursday (24), Vincent Trotta, for many years head of the art department of Paramount and now with National Screen, was elected president, while Ed Schreiber, of Warners' publicity department, was chosen v.p. Bamberger remains a director.

More UA Sales Revamping by Kelly; Briefies About Theatres-Exchanges

Continuing his efforts to reorganize United Artists sales organization for maximum efficiency, Arthur W. Kelly, recently-named v.p. in charge of domestic distribution, ordered a large-scale switch last week involving reshuffling of districts.

John J. Dervin, previously announced as southern district manager, was the object of a bit of mind-changing and was sent to New England instead. Change followed the splitting of the New York, New Haven, Boston, Philadelphia and Washington territories, formerly under Charles Stern, into two districts instead of one. Dervin will headquarter in Boston and cover Boston, Buffalo and New Haven, while Arthur Silverstone, formerly handling Philly and Washington, now will be in charge of New York as well. He'll headquarter in New York.

Stern has been shifted to district manager for Chicago, Milwaukee, Minneapolis and Denver, with office in Chicago. He succeeds Irving Schlank, whose territory did not include Denver. Latter was switched from the West Coast district remaining under Ben Bain in Los Angeles. Schlank has not yet been reassigned.

C. E. Peppiatt has been promoted from branch manager of the New Orleans exchange to southern district manager, latter post was recently vacated by Hugh Owen, who went to Paramount. Bert Stearn is district manager of Cincinnati, Cleveland, Pittsburgh and Indianapolis, with Buffalo taken out of his group to be switched to New England.

No change has been made in Jack Goldhar's territory, embracing Detroit, St. Louis, Kansas City and Omaha. In the Canadian district, A. Iscove has replaced Abe Feinstein as exchange manager in Calgary. Feinstein resigned.

Ia.-Neb. MPTOA Meets Mid-May

Lincoln, Neb., April 29.

The meeting for the organization of MPTOA in Iowa-Nebraska, with election of a president to replace deceased Charlie Williams, will come off in mid-May, Joe Kinsky, Tri-States district manager in Omaha, and Bob Livingston, Capitol here, are making the arrangements.

Still no indication that the 1,100-seat Variety, operated on second run basis by T. B. Nolte, Jr., and Howard Federer here, will be torn down. It's understood the city which started and got condemnation in the interests of a street widening program will let the house operate until Noble and Federer decide whether or not they'll build a new house.

The Best, Topeka, closed for remodeling.

C. D. Brilles has bought the Newks, Burlington, Kan., from Al Newcomb, sick for some time.

New Charlotte, N. C., Nabe

Charlotte, N. C., April 29.

Charlotte's third community theatre will be erected in the Plaza section. Will seat 600.

Construction of picture theatre building at Rockwell is now under way and J. W. Mitchell, Spencer theatre owner, said today he had leased it for 10 years and would begin operation there in August. Capacity 400.

W. G. Enle, Raleigh manager for N. C. Theatres, since 1926, promoted to district manager in charge of eastern North Carolina.

Luther Yandle named manager of the Colonial, North Kannapolis, only theatre in Rowan County now showing Sundays, it has been announced by Sam Taincher, for Kannapolis Theatres, Inc., operators of the Colonial. Yendle succeeds Kenneth Kornahrens, who expects to be drafted in the near future.

DeLodder Heads Co-Op

Detroit, April 29.

Fred DeLodder, owner of Your theatre here, was elected president of the Co-Operative Theatres of Michigan at the annual stockholders' meeting. Other officers, Ben J. Cohn, of the Senate, vice-president; James C. Ritter, secretary, and Bernard R. Kilbride, treasurer. The directorate will consist of Lew Wisper, Ben Cohen, Wade Allen, Charles Komer and Gustave W. Funk.

Four houses, either newly opened or still under construction, lined up with Co-Op being George Smith's Pix at Lapeer; Irving Belinsky's Clawson, at Clawson; Sol and Mac Krim's Krim in Highland Park, and Louis Schussel's Bel at Melvindale. New membership was issued to Anthony Dubiel, of the Graystone, Detroit.

A committee from 40 business organizations in Detroit have petitioned Mayor Edward J. Jeffries to appoint Hazen L. Funk, manager of a large nabe, the Great Lakes, to the soon to be vacated post of City Controller.

Mayor Jeffries welcomed the suggestion and said the he would confer with Funk upon his return here in another week from a Florida vacation. Another former theatre man, George W. Trendle, former head of United Detroit, recently was reappointed to the Fire Commission to make it 20 years of civic service for him.

Fred Larkin's Post

Minneapolis, April 29.

Minnesota Amus. Co. (Par) has appointed Fred Larkin city manager at Sioux Falls, S. D. Ralph Phillips goes from Sioux Falls to the Paramount, St. Cloud, Minn., to replace him.

More Camp Theatres

Boston, April 29.

Camp Edwards, on Cape Cod, and Fort Devens, in Ayer, Mass., will get new film theatres. Edwards will get two and Devens one.

Ioka theatre, in Exeter, N. H., is undergoing renovations, inside and out. Fred Markey manager. Other remodeling in this sector perks up the Strand, Newport, R. I.; Rivoli, Salisbury, Mass.; Keith's, Fairhaven, Mass., and Empire, New Bedford, Mass.

E. M. Loew open-air theatres in Lynn, Saugus, Providence and Milford, Conn., have opened. Riverside Park drive-in at Springfield, operated by Ed Carroll, opens May 1.

Variety Club, here, honored Jack Dervin in recognition of his recent promotion with United Artists. Dervin, after several years as New England division manager, is shifting to the southern sector as division manager for UA.

Schines' Latest

Canandaigua, N. Y., April 29.

Schine officials attended opening of their Lake, located on the Main Stem. It had been under construction for a year. William J. MacFarlane, manager of the Playhouse, is in charge of the Lake as city manager, and Ernest Crouch, former assistant, is house manager. Both Louis and Meyer Schine were at the opening with C. C. Young of Geneva, district manager. The Lake will play B pictures and second-run from the Playhouse.

Nat Fellman to Cleve.

In further setting up buying power in the field Joe Bernhard, general manager of the Warner chain, is transferring Nat Fellman of the h.o. staff to Cleveland to take charge of buying-booking for the WB theatres in that territory. He goes to Cleveland May 8.

Initial move made by Warner Bros. so far as preparing to meet new buying conditions for the 1941-42 product is in the transfer to Philadelphia of Ed Hinchy, who takes charge of all film deals in that sector. Hinchy has been an associate to Joe Bernhard and Clayton Bond on buying at the h.o. for some time. When he goes into the Philly post May 1, Lester Krieger, who has been handling booking in that territory, will join Ted Schlanger's theatre operating forces in that key.

Alvin J. Hoare's Move

Denver, April 29.

Alvin J. Hoare, assistant at the Longmont theatre, Longmont, Colo., moves to Denver as manager of the Lincoln.

Stanley Thomatos succeeds C. A. Mulock as manager of the Palace.

James Patty, RKO, moved to front office as student manager.

Leach Retires

Regina, Sask., April 29.

Pekin, Castor, Alta., operated by R. Leach for the past 25 years, bought by H. and E. Jackson. Leach has retired and will make his home in one of the Southern States.

20th, Pitt, Facelifting H.O.

Pittsburgh, April 29.

Complete remodeling job scheduled for 20th-Fox exchange here. Work will get under way in next few weeks. All metal and glass partitions to be removed, only dividing wall being between offices and booking departments. Three new booking booths will be installed in addition to number of other modern improvements.

Park, Blair Station, which folded some time ago, acquired by Mr. and Mrs. I. A. Abrams, who will operate it.

Charles Silveus, veteran Waynesburg, Pa., exhibitor who withdrew from the business more than a decade ago, planning to reenter the field shortly. Has several locations in view and expects to pick one of them shortly. Since retiring Silveus has been in restaurant business.

Russ Brown's Shift

Seattle, April 29.

Russell Brown, manager of Orpheum, Spokane, goes May 1 to Aberdeen and Hoquaim as Evergreen Theatres' manager for those towns, in the heart of the lumber and logging belt. He succeeds O. T. Taylor, who has resigned to go into business on his own.

Subsequent-Runs Ruin Chi B. O.; 'Wolf'-Vaude $34,000, 'Penalty' and 'Army' Unit 18G, 'Ziegfeld' 3d Fine

Chicago, April 29.

Not too much excitement around the loop boxoffices currently. New pictures indicate little boxoffice wallop, while some of the others are in their second, or third, or fourth appearance in the downtown area.

'Vivacious Lady,' for instance, is playing its fourth showing in the loop. It's at the Oriental after having been part of a double feature in the Palace a few weeks ago. And prior to that it played as a first-run several years ago.

'Road to Zanzibar' is in the Garrick after two previous weeks in the Chicago. Palace holds over the combination of 'Devil and Miss Jones' and 'Girl, Guy, Gob,' while the United Artists continues into its third week with 'Ziegfeld Girl.' Apollo is in its 10th week with 'Fantasia,' which has been exhibiting good staying strength on its reserved seat grind.

Of the new pictures about the best bet is 'Sea Wolf,' but this one is having considerable difficulty in arousing femme interest, which is going to react against any possible longevity. Femmes are having a better time in the Roosevelt where 'Adam Had Four Sons' is giving them some problem drama to cry over.

Estimates for This Week

Apollo (Disney) (1,200; 40-50-75-$1.10-$1.65) — 'Fantasia' (Disney) (10th wk). Has started some cutrating via special tickets to schools, selling orchestra seats for 60c. Going to $8,500 currently after good $9,500 last week.

Chicago (B&K) (4,000; 35-55-75)—'Sea Wolf' (WB) and stage show. Morton Downey headlining on the stage and accounting for a big share of what coin is coming in currently. Take points to $34,000, satisfactory. Last week, 'Zanzibar' (Par) finished a fortnight along with Eddy Howard on the stage to $33,300.

Garrick (B&K) (900; 35-55-65-75) —'Zanzibar' (Par). Moved here from the Chicago and looks for $5,000, okay. Last week, 'Gone' (M-G) finally wound up what should be its last appearance in the loop at first-run prices for a long, long time, taking $4,300.

Oriental (Todd) (3,200; 28-44)—'Vivacious Lady' (RKO) and vaude. Eddie Peabody and Frank Todd orchestra on stage. Vocalist Todd is about the only real b.o. item on the list. Gross looks like $12,000, so-so. Last week, 'Queen's Penthouse' (Col) and 'Red, Hot and Beautiful' unit on stage managed $13,700, all right.

Palace (RKO) (2,500; 33-44-66)—'Miss Jones' (RKO) and 'Girl, Guy' (RKO) (2d wk). Great comedy and money combination as sold here, sticking to excellent $10,000 currently after snatching brilliant $15,500 last week. 'Citizen Kane' (RKO) follows on May 6 with afternoon grind and night-time reserved policy, day-and-date with two-a-day showing in the Essaness Woods.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Adam' (Col). Femmes are liking this one, and it should build to satisfactory $9,000 for initial week. Last week, 'Footsteps' (WB) slipped sharply after good start, and was yanked after poor seven days at $8,100.

State-Lake (B&K) (2,700; 28-44)—'Penalty' (M-G) and 'You're in Army Now' unit on stage. Fine coin in the offing this week and it's entirely up to the vaude end for the money. Timely tagged unit is whirling the register to nifty $18,000. Last week, 'Caravan' (Par) aided by the Shep Fields orchestra, went to clean-cut $17,500.

United Artists (B&K-M-G) (1,700; 35-55-85-75)—'Ziegfeld Girl' (M-G) (3d wk). Holding up better than expected, going to $8,500 currently after taking good $10,400 last week. Started late in the week, but should be able to muster $3,500, good, for the seven days. Last week, 'Great Lie' (WB), got $3,200 in eight days, fair.

Nebraska (J. H. Cooper-Par) (1,236; 10-20-25)—'Shayne, Detective' (20th) and 'Las Vegas Nights' (Par). Kids are hitting house strongly for T. Dorsey and the gross looks like $1,500, good. Last week 'Rangers Ride' (Par) and 'Free, Easy' (M-G), light $1,500.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Sea Wolf' (WB). Disappointment of the week, $2,000. Last week 'Kildare's Crisis' (M-G), stayed only five days to $2,500, fair.

Varsity (Noble-Federer) (1,100; 10-25-40)—'Penny Serenade' (Col). Town's leader, $3,600. Last week 'Pot Gold' (UA), got $3,200, which is a nice black margin for the ledger.

'LIE' GOOD $15,000, 'GIRL' SAME, BUFF.

Buffalo, April 29.

Turnstile activity at Main street cinema emporiums seems to have subsided somewhat for the current semester, due probably to the prevalence of benefits, balls and bands, combined with the advent of daylight saving and spring weather.

While indications are that 'Great Lie' will ring up another pleasant session at the Buffalo, 'Ziegfeld Girl' appears none too sturdy at the Lakes, and the clicking of the choppers at other spots seems to be under wraps.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Great Lie' (WB) and 'Roundup' (Par). Showing consistent pulling power. Probably around satisfactory $15,000. Last week, 'Zanzibar' (Par) and 'Free Easy' (M-G), ditto.

Erlanger (Shea) (1,400; 50-$1.50)—'Fantasia' (Disney) (3d wk). Still slowing up, probably about $5,000. Last week, $5,500.

Great Lakes (Shea) (3,000; 35-55) —'Ziegfeld Girl' (M-G) and 'Strange Alibi' (WB). Should get $15,000, very good. Last week, 'Men Boys Town' (M-G) and 'Dead Men Tell' (20th) (2d wk), dipped suddenly, coming in with under $10,000, but not bad.

Hipp (Shea) (2,100; 30-45)—'Zanzibar' (Par) and 'Free Easy' (M-G) (2d run). Repeat session will probably see good $6,500. Last week, 'Night Rio' (20th) and 'Penalty' (M-G) (2d run), fair enough, just over $6,000.

Lafayette (Hayman) (3,300; 30-40) —'Devil Commands' (Col) and 'Face Behind Mask' (Col). Not very impressive $5,500. Last week, 'Nice Girl' (U) (2d wk) and 'Lucky Devils' (U), clicked with solid $8,500.

20th Century (Dipson) (3,000; 30-44)—'Bringing Up Baby' (RKO) (2d run) and 'Rookies Parade' (Rep). Mild, probably under $6,000. Last week, 'Miss Jones' (RKO) and 'Shadow Stairs' (WB), lagged but kept in black at $7,000.

First Runs on Broadway

(Subject to Change)

Week of May 1

Astor—'I Wanted Wings' (Par) (6th wk).

Broadway—'Fantasia' (Disney) (25th wk).

Capitol—'Ziegfeld Girl' (M-G) (2d wk).

Criterion—'Sis Hopkins' (Rep). *(Reviewed in VARIETY April 9)*

Globe—'Girl in the News' (20th) (3).

Music Hall—'That Uncertain Feeling' (UA). *(Reviewed in VARIETY March 19)*

Palace—'Citizen Kane' (RKO). *(Reviewed in VARIETY April 16)*

Paramount—'Road to Zanzibar' (Par) (4th wk).

Rialto—'Mutiny in the Arctic' (U) (2).

Rivoli—'Flame of New Orleans' (U) (2d wk).

Roxy—'Great American Broadcast' (20th). *(Reviewed in Current Issue)*

Strand—'Great Lie' (WB) (4th wk).

Week of May 8

Astor—'I Wanted Wings' (Par) (7th wk).

Broadway—'Fantasia' (Disney) (26th wk).

Capitol—'A Woman's Face' (M-G).

Criterion—'People vs. Dr. Kildare' (M-G).

Globe—'Girl in the News' (20th) (2d wk).

Music Hall—'That Uncertain Feeling' (UA) (2d wk).

Palace—'Citizen Kane' (RKO) (2d wk).

Paramount—'Reaching for the Sun' (Par) (7). *(Reviewed in VARIETY April 9)*

Rivoli—'Flame of New Orleans' (U) (3d wk).

Roxy—'Great American Broadcast' (20th) (2d wk).

Strand—'Wagons Roll at Night' (WB) (9). *(Reviewed in Current Issue)*

'Penny Serenade,' 'Ziegfeld Girl' Current B.O. Honies; 'Zanzibar,' 'Great Lie' Hold Up Big

Survey of key city first runs currently reveals an abundance of holdovers, with two new entries in the exhibition hopper, both of which, based on early returns, are destined to strong boxoffice figures. They are 'Penny Serenade' (Col), starring Irene Dunne and Cary Grant, and 'Ziegfeld Girl' (M-G), with James Stewart, Judy Garland, Lana Turner and Hedy Lamarr.

Of the more successful holdovers, 'Zanzibar' (Par), co-starring Bing Crosby and Bob Hope, is standing up in a manner to indicate that as a grosser it may run second on the entire Paramount releases of the year (exceeded only by 'North West Mounted') and Bette Davis in 'The Great Lie' (WB), on which insufficient extended bookings have yet been reported to base an accurate estimate of strength. In its first stanza, 'Lie' has been strong everywhere.

'Serenade' is off to a tremendous start in 10 important keys, scattered from coast to coast, although both New York and Chicago bookings are in abeyance. Film is a radical departure in theme from the hilarious farce, 'The Awful Truth,' in which the same stars appeared two years ago. 'Serenade' is a tear-appealing comedy-drama, highly spiced with sentiment and domesticity. First run spots which are cashing in on its apparent popular qualities are Memphis, Louisville, Baltimore, Providence, Frisco, Omaha, Lincoln, Seattle, Los Angeles (two houses, and held over) and Washington, D. C.

'Ziegfeld Girl' is Metro's contribution to audiences who like their big-flash, ornate, tuneful type of production. Except in Buffalo, initial runs have been above average in support, and in Detroit and Boston extended engagements have been satisfactory. Marquee zip for the most part has been potent enough to overcome whatever panning the reviewers plastered on the film.

Bob Hope-Bing-Sarong, Wotta Parlay

It is 'Zanzibar,' however, which is setting the boxoffice pace. After nearly a month in general release, it continues strong in its third week holdover in six cities. They are: New York; Denver; Minneapolis; Detroit; Philadelphia and San Francisco. When protection periods lapse and the film gets into general big city nabe-exhibition it is unquestionably due for heavy take.

Meanwhile, first returns from the new Ernst Lubitsch production, 'That Uncertain Feeling' (UA) are distinctly disappointing. Too much weight, however, should not be given to the mild returns in Memphis and Baltimore. Film is inked at the Radio City Music Hall for opening tomorrow following four smash weeks of 'That Hamilton Woman' (UA). UA's product has a habit of registering big at the M. H., and then cashing in over the country on subsequent datings. Even 'Rebecca' failed to hit its full stride until after its record-breaking initial engagement at the Rockefeller palace of pleasure. 'Hamilton Woman' starts general release with plenty of prestige.

Ups and Downs All Over

From other first-runs come various conflicting reports of how the new films are faring. 'Devil and Miss Jones' (RKO) is doing highly satisfactory business in Pittsburgh, but only fair in Detroit and Louisville. 'Night in Rio' (20th) has pushed along to some encouraging second runs, after excellent first showings, with holdovers in many spots. 'Pot o' Gold' (UA) opens well without a show of any great strength; 'Sea Wolf' (WB) is spotty, reflecting some lack of femme draw, and 'Men of Boy's Town' (M-G) is satisfactory, but far from its distinguished predecessor as a draw.

Frank Lloyd's 'Lady From Cheyenne' (U) is an in-and-outer in the larger spots, but a good coin-getter in the wide, open spaces, showing there never is any drop of public interest in frontier drama. Marlene Dietrich in 'Flame of New Orleans' (U) is penciled at many houses for early showings. First reported engagement is in Baltimore where the attendance was well way above normal; in New York it's light on its debut week.

In the subsequents everywhere 'Buck Privates' (U), starring Abbott and Costello, is the choicest entertainment on any marquee. Some first-runs are kicking —themselves for having passed up this offering when it was released six weeks ago. Just goes to show how tough it is to pick 'em in projection rooms, and how weird will be the exhibition period after the consent decree starts operating.

Holdovers Dominate B'way; 'Ziegfeld Girl' Glamorous $35,000 but Marlene Not-So, 20G; 'Hardy'-'Heat' a Big 32G

Though down in a couple of spots, business on New York's first-run front is generally good. Total is not fancy, however, due to existence of a flock of holdovers. One picture is in its fourth week, another starts a fourth today (Wed.), while still another show is currently thirding it.

New ones of major importance are 'Ziegfeld Girl' at the Capitol and 'Flame of New Orleans,' Rivoli's tenant. Latter is quite disappointing at less than $20,000, but 'Ziegfeld' is bringing new life to the Cap, where it will pull a virile $35,000 or better. Both hold over.

The Roxy shares lower brackets with the Riv. 'Lady from Cheyenne,' forced into a holdover at the theatre in spite of slow going on its first week, is getting nowhere and gives way tomorrow to 'Great American Broadcast.' Current second week for 'Cheyenne' will be less than $20,000, while the initial seven days was only $31,000.

'Lady Hamilton' bows out of the Music Hall tonight (Wed.) after a highly successful four-week run. On the finale it will get about $75,000, while the other strong weeks were $96,500 (3d), $108,500 (Easter week) and $96,500 (1st). A fifth week was under consideration, but decided instead to bring in 'Uncertain Feeling' tomorrow morning (Thurs.).

Another holdover that is getting the coin is the Par show of 'Road to Zanzibar' and Benny Goodman. Beginning its final (4th) week today (Wed.), with Harry James replacing Goodman, the house finished the third stanza last night (Tues.) at a sturdy $37,000. Goodman was unable to continue due to prior one-nighter commitments.

'Great Lie' and Jimmy Dorsey, in their third week at the Strand, are strong enough at an indicated $28,000 to also get a fourth lap starting Friday (2). The second week for the show was $38,000.

Things are humming at the second-run State with 'Andy Hardy's Private Secretary' and condensed version of 'Crazy with the Heat,' former legit. All signs point to $32,000 or close, very swanky takings.

The smaller Criterion also has been showing new life with 'Girl, Guy and Gob' drawing a good $8,000 on the week ended last night (Tues.). House opens 'Sis Hopkins' today (Wed.).

Much interest surrounds the opening tomorrow night (Thurs.) of 'Citizen Kane' at the Palace on a twice-daily $2 basis. The distributing branch of RKO, which has taken the entire lower floor for opening night, has the house under lease from KAO for eight weeks with options. Seats are on sale four weeks in advance. Up to yesterday (Tues.) advance sale was $2,500. All seats are gone for the preem.

Good exploitation break and ad campaigns were put on this week for the street's two films, 'Lady from New Orleans' and 'Ziegfeld Girl.'

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'I Wanted Wings' (Par) (5th week). Off considerably last week (4th) to $7,000 as against $9,100 the prior stanza.

Broadway (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (Disney) (24th week). Still making good profit and probably will remain for a while, although Walt Disney is turning the picture over to RKO; last week (23d), $15,000. Disney continues to control the roadshow run here and in various other keys.

Capitol (4,520; 35-55-85-$1.10-$1.25) —'Ziegfeld Girl' (M-G). Very steady business-getter from the opening gun and looks $35,000 or better, highest grossed here in some time. Last week, second for 'Men of Boys Town' (M-G), under $12,000, exceedingly disappointing.

Criterion (1,662; 28-44-55-65)—'Sis Hopkins' (Rep) moves in today (Wed.) following seven days with 'Girl, Guy and Gob' (RKO), which did well, $8,000. Behind that 'Mr. District Attorney' (Rep), $5,500, light.

Globe (1,800; 28-35-55)—'Girl in News' (20th). Not so good at only $5,000, same as scored last week by 'Missing 10 Days' (GB).

Palace (1,700; 20-35-55)—'Sea Wolf' (WB) (2d run) and 'Model Wife' (U) (1st run), doubled. In for eight days and will finish at around $8,500, fair. Last week, 'Nice Girl' (U) (2d run) and 'Dead Men Tell' (WB) (1st run), $8,000. 'Citizen Kane' (RKO) opens tomorrow night (Thurs.) at $2 top.

Paramount (3,664; 35-55-85-99)—'Zanzibar' (Par) (4th-final week) and Harry James (1st week). Starts concluding week today (Wed.) with James band replacing Benny Goodman following third week with latter ending last night (Tues.), when $37,000 was grossed. The second lap was rollicking $57,500.

Radio City Music Hall (5,960; 44-55-85-99-$1.65)—'Hamilton Woman' (UA) and stage show (4th-final week). About $75,000, good for this far down on the run, will be added to three sock weeks up ahead. Last week (3d) was $96,500, extra swell.

Rialto (750; 28-44-55)—'Road to Cat' (U). Probably no more than $6,000, fair. Last week 'Vaquero' (20th), $5,500.

Rivoli (2,092; 35-55-77-99)—'Flame of New Orleans' (U). New Dietrich film isn't doing so forte, less than $20,000 being seen for the first week. Starts the second Friday (2). The final sixth week for 'Doe' (WB) was $12,000, while the two additional days an extra $1,500 was gotten.

Roxy (5,835; 35 - 55 - 65 - 75 -85)—'Cheyenne' (U) and stage show (2d-final week). Nice on the hold-over at under $20,000 and also slow on the first seven days at $31,000. 'Great American Broadcast' (20th) opens tomorrow morning (Thurs.).

State (1,200; 28-44-55-90-$1.10)—'Hardy's Private Secretary' (M-G) (2d run) and tab version of legiter, 'Crazy with Heat.' Very big week of $32,000 or thereabouts is in store; unit stays a second week. Last week, 'Lady Eve' (Par) (2d run) and Clyde McCoy orchestra, $17,000, lean takings.

Strand (2,767; 35-55-75-85-99)—'Great Lie' (WB) and Jimmy Dorsey (3d week). Still going good, this week appearing $28,000 or above, enough to hold a fourth round. Last week (2d) was $38,000, nice.

INDPLS. BLAH, BUT 'LIE' $8,000

Indianapolis, April 29.

No reasonable offer for business in the downtown sector would be refused this week. B. . is so limp it can't chin itself on a curb. The weather will have to take the rap, no other alibis being handy.

The Indiana is the only robust house in town with 'Great Lie' dualled with 'Man Who Lost Himself.' Loew's is suffering with 'Miss Bishop' and 'Bad Man,' and the Circle is in worse shape pairing 'Adam Had Four Sons' and 'Blondie Goes Latin.' Lyric, with 'Sis Hopkins' on the screen and Ray Herbeck orchestra on the stage is limping along to a break-even, despite low nut of booking.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Adam' (Col) and 'Blondie Latin' (Col). Poor $4,700. Last

(Continued on page 22)

'PENNY' LEADS LINC., $3,600; 'WOLF' PUNY

Lincoln, Neb., April 29.

'Men of Boys Town' and 'Las Vegas Nights' are both doing pretty well for the J. H. Cooper spots this week, and 'Penny Serenade' is packing the banner for the town at the Varsity.

'Sea Wolf' is scaring Stuart patronage away. There's a lot of competition in town, not the least of which is warm weather.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'West Tombstone' (Col) and 'Private Detective' (RKO), split with 'Outlaws Panhandle' (Col) and 'Faces West' (Rep). Not so good $800. Last week 'Robbers Range' (RKO) and 'Melody Moonlight' (Rep), split with 'Gambling High Seas' (WB) and 'Happened Out West' (20th), ditto.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Men Boys Town' (M-G),

4 of 6 Detroit Houses Have H.O.s; 'Smith' Fair $16,000, 'Jones' Ditto

Detroit, April 29.

Despite the fact that four of the six houses here have H.O.s, Detroit still will click off a good week. Both Michigan and Fox, with bills on the light side, have the only new stuff downtown and will make it a race at slightly above-average grosses. Former has for its duo 'Mr. and Mrs. Smith' and 'Girl, Guy, and Gob.' Fox has 'Devil and Miss Jones' coupled with 'Dead Men Tell.'

Both 'Zanzibar' and 'Night in Rio' are catching a third week in the first-runs. Former has stretched its stay at the Palms-State to two weeks after one at the Michigan, bolstered with the move-over of 'Reaching for the Sun,' shown locally as 'F.O.B. Detroit.' Adams has taken over 'Rio' after its two weeks at the Fox, and tacked on 'Ellery Queen's Penthouse Mystery.'

United Artists, big in its first week of 'Ziegfeld Girl' and 'Free Easy,' will still hit average for the second stanza. 'Fantasia,' after 11 weeks at the Wilson, pulls out May 2.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Night Rio' (20th) and 'Queen's Penthouse' (Col). Former taken in after two weeks at Fox, but nice $7,000 in sight. Last week, 'Man-Made Monster' (U) and 'Horror Island' (U), caught okay $7,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Miss Jones' (RKO) and 'Dead Men Tell' (20th). Fair $16,000. Last week, 'Night Rio' (20th) and 'Sleepers West' (20th) (2 wk), pleasant $14,000 after first week's $20,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Mr. and Mrs. Smith' (RKO) and 'Girl, Guy' (RKO). Fair $16,000. Last week, 'Reaching Sun' (Par) with Harry James orchestra, Eddie Bracken and Kitty Carlisle on stage, big $24,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Zanzibar' (Par) (2d wk after one week at Mich.) and 'Reaching Sun' (Par). Expecting a nifty $9,000. Last week, 'Zanzibar' paired with 'Mary Dugan' (M-G), $12,000.

United Artists (United Detroit) (2,000; 30-40-55) — 'Ziegfeld Girl' (M-G) and 'Free Easy' (M-G) (2d wk). Neat $10,000, after sweet $14,000 last week.

Wilson (2,000; 50-75-$1.10-$1.65)—'Fantasia' (Disney) (11th wk). Still slipping with bare $5,000 after last week's dull $6,000.

Baseball Hits Dull Seattle; 'Zanzibar' 10G, 'Penny', $7,500

Seattle, April 29.

Night baseball has returned to Seattle, and is evoking the usual gloom from theatre managers. Team won first pennant last year, which makes the town enthusiastic over the sport. Saturday night gets the biggest draw, with 8,000 to 10,000 customers anticipated in the stadium. Currently there is now talk of shifting the Saturday eve tilt to Saturday afternoon, a maneuver that theatremen would not find hard to take.

Among the films this week 'Zanzibar' and 'Penny Serenade' are the biz leaders in a field otherwise dull.

Vaudfilmer Palmomar has chopped its top from 50c to 40c, a move that seems to go over good with the patrons.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Night Rio' (20th) and 'Sleepers West' (20th) (3d wk), moved over from Paramount. Mild $1,800 in prospect. Last week 'Top per Returns' (U.A.) and 'Free Easy' (M-G) (3d wk), $2,300, good.

Coliseum (Hamrick - Evergreen) (1,900; 21-35)—'Hardy's Secretary' (M-G) and 'Mary Dugan' (T-G) (2d run). Headed for bad $2,300. Last week 'Western Union' (20th) and 'Strawberry Blonde' (WB) (2d run), $2,900, fair.

Colonial (Sterling). This week subsequent run. Last week (800; 30-40-50)—'Sis Hopkins' (Rep) (2d wk), moved over after big week at the Paramount, but didn't keep up pace, settling with $2,100.

Fifth Avenue (Hamrick-Evergreen) (2,349; 30-40-50)—'Dictator' (UA) and 'Dead Men Tell' (20th) (2d wk). Moderate $4,400. Last week $8,700, big.

Liberty (J-vH) (1,650; 30-40-50)—'Penny Serenade' (Col) and 'Break News' (Mono). Plenty of newspaper advertising getting this pair off to a whale of a start. Looks to reach great $7,500. Last week, 'Lone Wolf Chance' (Col) and 'Under Age' (Col), $3,800, fair.

Music Box (Hamrick-Evergreen) (8-9; 30-40-50)—'Men Boys Town' (M-G) and 'Scattergood Bains' (RKO) (3d wk). Fair $2,100, but easing off. Last week big $3,600.

Orpheum (Hamrick - Evergreen) (2,000; 30-40-50)—'Back Street' (U) and 'First Romance' (Mono). All right $4,800. Last week 'Great Lie' (WB) and 'Strange Alibi' (WB) (2d wk), $4,800, okay.

Palomar (Sterling) (1,350; 21-40)—'Sign of Wolf' (Mono) and 'Streets Cairo' (U), plus vaude. Slow $4,200. Last week 'Back in Saddle' (Rep) and 'Shot in Dark' (WB), plus vaude headed by Smiley Burnette, $5,600, big.

Paramount (Hamrick-Evergreen) (3,039; 30-40-50)—'Zanzibar' (Par) and 'Penalty' (M-G). Immense $10,000 in store. Last week, 'Night Rio' (20th) and 'Sleepers West' (20th) (2d wk), $4,300, okay.

Roosevelt (Sterling) (800; 30-40-50)—'Great Lie' (WB) and 'Strange Alibi' (WB) (3d wk), moved over from the Orpheum. Fair $2,500. Last week, 'Sea Wolf' (WB) and 'Double Date' (U) (4th wk), $2,800, good.

Winter Garden (Sterling) (800; 16-30)—'Mr. and Mrs. Smith' (RKO) and 'Second Chorus' (Par) (2d run), okay $2,000. Last week, 'Philadelphia' (M-G) and 'Jennie' (20th) (2d run), $2,400, good.

'PENNY' 7½G IN MEMPHIS

Memphis, April 29.

'Penny Serenade' is clicking an anthem in dollars at the New Malco boxoffice. Dunne-Grant opus has crix and customers in tears, but house management in ecstasy. Looks like spot's best week in months.

Genuine surprise of the biz at Loew's State on Beery's 'Bad Man.' 'That Uncertain Feeling' is lasting only four days at Loew's Palace, despite press raves. 'Washington Melodrama' ends today (Tuesday). Warner is marking time with 'Man-Made Monster.'

Estimates for This Week

Warner (WB) (2,300; 10-33-44)—'Man Made Monster' (U). Special bally may keep this one from dying completely, with maybe $2,500 in prospect. Last week, 'Great Lie' (WB) (2d wk.), $3,400, sockeroo for a h.o.

Palace (Loew) (2,200; 10-33-44)—'Uncertain Feeling' (UA). Reaction good, but little trade. With 'Washington Melodrama' vicing for final three days, might give $3,500 on week. Last week, 'Pot o' Gold' (UA), $4,800, not bad.

New Malco (Lightman) (2,800; 10-33-44)—'Penny Serenade' (Col). Dunnee-Grant tear-jerker rosketing to terrific $7,500. Last week, 'Man Lost' (U), plus two-day h.o. for 'Zanzibar' (Par), $2,500, frail.

State (Loew) (2,600; 10-33-44)—'Bad Man' (M-G). Beery no special pull here in the past, but gettin' 'em this time to like 'em. $5,000 in week. 'Miss Jones' (RKO), $4,200, fair.

Strand (Lightman) (1,000; 10-22-33)—'Monster Girl' (Par) and 'Mad Doctor' (Par), second-run double feature, three days; 'Under Age' (Col), two days; 'Great Swindle' (Col), two days. Looks like so-so $1,400. Last week, 'Back Street' (U), (2d run), three days; 'Border Vigilantes' (Par), two days; 'Ends Night' (UA), (2d run), two days, $1,500, about as expected.

'Trial'-Wayne King $12,500; Mpls. Is Worse Than Usual

Minneapolis, April 29.

Continued abundance of holdovers—for the second consecutive week—there are four of them—probably throws a false light on the local boxoffice picture. As a matter of fact, instead of the prosperity indicated by the retentions, there's deep-dyed depression. Takings are far below normal in practically all instances, and it doesn't require much boxoffice vitality to cause a holdover. Most of them are in the smaller houses, or are due to contract requirements.

A truer reflection of the boxoffice picture is found in the disappointing returns for Wayne King and his stage show at the Orpheum. Orchestra is coupled with 'Trial of Mary Dugan' and returns are all right, but not in the $20,000 class, as in former years.

Both 'Rio' and 'Zanzibar' are holding over for a second and third week, respectively. As for 'Fantasia,' in its third week at the Minnesota, it's doing better than expected—for this town—but the figures are nothing to write home about, considering the fine advertising campaign and the 500,000 population here.

What actually has happened is a general collapse. In nearly every line, business has dropped almost to the vanishing point. And they're blaming the lack of war industries, a trek of workingmen away from here to busier parts of the country, and the draft's inroads.

Estimates for This Week

Aster (Parsons-Singer) (900; 28)—'Buck Privates' (U) (7th wk). Announced as 'positively the last week' for this boxoffice miracle worker which has been a gold mine for all concerned. However, public just won't let it end the engagement's end is by no means a certainty. Already has pulled in nearly $24,000 at the Gopher and here. Should finish with at least good $2,000. Last (6th) week, $2,600, very big.

Century (Par-Singer) (1,600; 28-39-44)—'Zanzibar' (Par) (3d wk). Looks like slow $4,200 for final canto. Last week, good $4,200 after very big $10,100 first week at State.

Gopher (Par-Singer) (998; 28)—'Henry' (Par). Radio prestige helps, but appeal is mainly to juvenile trade. Good $3,000 seen. Last week, 'Maisie Lady' (M-G), $2,400, mild.

Minnesota (Par-Singer) (1,855; 50-$1.10)—'Fantasia' (Disney) (3d wk). Geting class trade from all over territory, with plenty of school and club parties. Most of the business crowded into the weekends, with heavy plays for the lone matinees, Saturdays and Sundays. Mild but profitable $5,000 in prospect. Last week (2d), $7,000, okay, after good $9,000 first week.

Orpheum (Par-Singer) (2,800; 39-44-55)—'Mary Dugan' (M-G) and Wayne King orchestra and revue on stage. Always has done enormous business here, but times are so bad now. Looks like $12,500, good, but far under takes of other seasons. Last week, 'Sea Wolf' (WB), $5,600, pretty good under all of circumstances.

State (Par-Singer) (2,300; 28-39-44)—'Great Lie' (WB). Picture well liked, but only $5,200, light. Last week, 'Night Rio' (20th), $5,400, mild.

Uptown (Par) (1,200; 28-39)—'Western Union' (20th). First neighborhood showing. Satisfactory $2,500 indicated. Last week, 'Mr. and Mrs. Smith' (RKO), first neighborhood showing, $2,800, okay.

World (Par-Steffes) (350; 28-39-44-55)—'Night Rio' (20th) (2d wk). Moved here from State. Mild $900 indicated. Last week, 'Miss Jones' (RKO) (2d wk), $1,000, light.

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State (Loew) (2,600; 10-33-44)—'Bad Man' (M-G). Beery no special pull here in the past, but gettin' 'em this time to like 'em. $5,000 in week. 'Miss Jones' (RKO), $4,200, fair.

Strand (Lightman) (1,000; 10-22-33)—'Monster Girl' (Par) and 'Mad

'Ziegfeld' Heads Hot Pitt., $17,500

'Jones' Fine $13,000—'Cheyenne' Dismal $3,800—'Zanzibar' 2d Good

Pittsburgh, April 29.

Daylight savings could be the alibi this week, but for a change the boys don't need one. Biz has picked up sharply after a sluggish fortnight and paced by 'Ziegfeld Girl' at Penn, trade all along the line is showing a marked increase. Cooler weather has been a big help and quality of current attractions can't be discounted either.

'Devil and Miss Jones' drew unstinted raves from the reviewers and is pushing Stanley several grand ahead of recent average takes while 'Road to Zanzibar' at Warner, on moveover from Penn, is giving that house best stanza in couple of months. 'Men of Boys Town' doing very well in third week at Ritz, with only out-and-out flop being 'Lady From Cheyenne,' which isn't doing much more than holding the franchise for Senator.

Estimates for This Week

Fulton (Shea) (1,700; 25-40)—'Night Rio' (20th). Opens tomorrow (30), in house using shut down for three days while 'Fantasia' equipment is being dismantled. 'Rio' is one of about four films Fulton expects to play before being shut down for summer. 'Fantasia' (Disney) wound up eight-week stay Saturday night (26), getting around $3,600 on closing stanza. Run was generally a disappointment, film getting only two genuinely good weeks, opening and Easter, finishing at about $45,000 for the engagement.

Penn (Loew's-UA) (3,300; 25-35-50)—'Ziegfeld Girl' (M-G). Poohpoohing of critics doesn't mean a thing; that title and the marquee names are enough. Fell off from big opening, but looks like $17,500, plenty good. Although 'Meet John Doe' (WB) is slated to open Friday (2), it's likely that it will be pushed back a week, with 'Girl' staying here. Last week, 'Zanzibar' (Par) fine at $16,000.

Ritz (WB) (800; 25-35-50)—'Men Boys Town' (M-G) (3d wk. downtown, 2d here). Doing very well at this small-seater and h.o. should grab at least $2,600, very good. Last week, 'Town' got $3,500 after being moved from the Stanley.

Senator (Harris) (1,700; 25-35-50)—'Lady Cheyenne' (U). Will be lucky to wind up with $3,800, poorest here in some time. Last week, 'Nice Girl' (U) in five days of h.o. week, not bad at $3,300.

Stanley (WB) (3,300; 25-35-50)—'Miss Jones' (RKO). Everybody likes this one and it's building. Should move either to Warner or Ritz for h.o. week. WB deluxer's last straight film before it returns to presentation policy Friday (2) with Horace Heidt's band. Should better $13,000 at least. Last week, 'Sea Wolf' (WB) fell off sharply in final two days and wound up disappointingly at $11,800.

Warner (WB) (2,000; 25-35-50)—'Zanzibar' (Par). Brought here from Penn and showing a powerful draft. Weekend biz sizzling and with momentum should steam down the stretch with an easy $7,500, perhaps more than that. Last week, 'Great Lie' (WB), also on h.o. from Penn, $6,800.

'Fantasia'-'Dictator' Exit Eases Philly Jam; 'Blondie'-Heidt 20G

Philadelphia, April 29.

Log jam of product, caused by the tieup of two first-run houses by long runs, is about to be broken, with the announcement of the ending of 'Fantasia' after eleven weeks and the closing of 'Great Dictator' after seven sock weeks.

The Disney concert-film has been playing at the Aldine, ordinarily the first-run show caser for United Artist product. 'Dictator' was featured at the Stanton, usual unveiling spot for action-type film and horse operas.

'Fantasia' bowing out with a limping gross, while other deluxers are still looking for the expected boom in their b.o.s in view of all the publicized 'defense spending.' Getting the top gross is Horace Heidt's show plus 'Blondie Goes Latin' at the Earle, but it's below expectations. Only other newcomers are 'Bad Man' at the Stanton and 'Rage in Heaven'—both only in the fairish class.

For the rest it's holdover week, with the best biz being chalked up by 'Road to Zanzibar' and 'Ziegfeld Girl.'

Estimates for This Week

Aldine (WB) (1,303; 50-75-86-$1.14-$1.71) — 'Fantasia' (Disney) (11th wk). Valedictory week getting the benefit of 'last-chance-to-see-it' advertising and raising slightly for a fair $3,000. Last week low $5,000, Disney's experiment winds up Saturday. House will be darkened for three days, reopening Wednesday with 'That Uncertain Feeling' (UA).

Arcadia (Sablosky) (600; 35-46-57)—'Ends Night' (UA) (3d run). Disappointing and being yanked tomorrow (Wed.) after poor $1,800 for four days. Last week 'Nice Girl' (U), okay $5,200 for third run.

Boyd (WB) (2,560; 35-46-57-68)—'Great Lie' (WB) (2d wk). Slipping somewhat on h.o. with mediocre $11,500, after neat $17,00 for opener. Goes over Thursday (1) for opening of 'That Hamilton Woman.'

Earle (WB) (2,350; 35-46-57-68-75)—'Blondie Latin' (Col) with Horace Heidt's stage show. Combo deriving an even $20,000, good for second-big-beater. Last week 'Girl, Guy' (RKO) with Abe Lyman's band, sour $15,700.

Fox (WB) (2,423; 35-46-57-68)—'Zanzibar' (Par) (3d wk). Rollicking along with fat $7,000 for this round. Last week nifty $14,000. 'Devil and Miss Jones' unfolds tomorrow (Wednesday).

Karlton (WB) (1,066; 35-46-57-68)—'Rage Heaven' (M-G). Just getting under wire with $4,500 for first run. Last week 'Buck Privates' (U) showed effects of long stay at Fox, netting a bare $3,500 for second-run try.

Keith's (WB) (1,970; 35-46-57-68)—'Night Rio' (20th) (2d run). N.s.h. $4,000. Last week 'Men Boys Town' (M-G), better with $4,400.

Stanley (WB) (2,918; 35-46-57-68)—'Ziegfeld Girl' (M-G) (2d wk). Marquee names counteracting panning by crix and netting a clicko $16,500 for holdover. Opening week a hefty $21,000.

Stanton (WB) (1,457; 35-46-57)—'Bad Man' (M-G). Looks like satisfactory $4,800. Last week 'Dictator' (UA) bowed out after its long and successful run with fine $4,500 for its seventeenth week.

CINCY SWELL; CHAPLIN $17,000

Cincinnati, April 29.

Grosses are on the rise for second successive week, and exhibs are restoring smiles. Belated release of 'Great Dictator' is the topper currently for Cincy's highest gross in weeks. It's in the biggie Albee and fetching nearly double of the next best take, 'We Great Lie,' which is on the all right side at the Palace. Other fresh release in the straight screen houses in 'Wagons Roll at Night,' at the Grand, but not rolling very well.

Vaudfilm Shubert is in the okay bracket with 'Las Vegas Nights' and 'Gay New Orleans' revue.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Great Dictator' (UA). Rollicking $17,000, town's tallest take for quite a spell. Last week, 'Zanzibar' (Par), big $15,000.

Capitol (RKO) (2,000; 33-40-50)—'Zanzibar' (Par). Moveover from Albee for extended first run. Very good $5,500. Last week, 'Men Boys Town' (M-G), first-run switch (2d wk), okay $4,500.

Family (RKO) (1,000; 15-28)—'Old Colorado' (Par) and 'Dead Man's Shoes' (Mono), split with 'Lone Wolf Chance' (Col) and 'Trail Silver Spurs' (Mono). Seasonal $2,000. Same last week for 'Mr. Dynamite' (U) and 'Ride, Kelly' (20th), divided with 'Mutiny Arctic' (U) and 'Couldn't Say No' (WB).

Grand (RKO) (1,430; 33-40-50)—'Wagons Roll' (WB). Poor $3,000. Ditto last week on 'Sis Hopkins' (Rep).

Keith's (Libson) (1,500; 33-40-50)—'Miss Jones' (RKO). Transferred from Palace for extended first run. Fair $4,000. Last week, 'Night Rio' (20th), first-run, moveover (2d wk), dull $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Men Boys Town' (M-G). Third week of initial run and second moveover. All right $3,000. Last week, 'Model Wife' (U), first-run switch (2d wk), terrible $2,000.

Palace (RKO) (2,600; 33-40-50)—'Great Lie' (WB). Good $10,000. Same last week for 'Miss Jones' (RKO).

Shubert (RKO) (2,150; 33-44-60)—'Las Vegas Nights' (Par) and 'Gay New Orleans' revue. Okay $11,500. Last week, 'Melody Three' (RKO) and 'Red Wagon' band, drooped in last half to $9,500, fair.

'ZIEGFELD' 13G IN K. C., 'SLEEPERS'-DAVIS $7,300

Kansas City, April 29.

Biz along theatre row hasn't been what was expected following Easter. Part of this is charged to film attractions, and part is explained by opening up of spring and outdoor attractions.

Currently the only strong registrant among the boxoffice entries is 'Ziegfeld Girl' at the Midland, which is giving the house its best week since 'Philadelphia Story,' but which isn't reaching up into that class, probably feeling the general trend of biz as are other houses. Newman is still strongly in the swim with 'Road to Zanzibar' in its third week. 'Lady from Cheyenne' in the Fox houses is showing up mildly, as is twin bill of horror films at the Orpheum.

Johnny 'Scat' Davis band is giving

(Continued on page 22)

'STREET' 11G, MONTREAL

Moving Day for 100,000 Families Dents B. O.—'Rio' 2d 5G

Montreal, April 29.

A hundred thousand families moving in the annual Montreal trek this week signified a big hole in grosses, which will last until next Saturday (May 3). Best grosser currently is 'Back Street' at Loew's. Best of the others do not look for over $6,000, which should be the take at the Capitol for 'I See Ice.' Orpheum repeats 'Son Cristo' for third week as a good filler.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Night Rio' (20th) (2d wk). Should be good for nice $5,000, after smash $9,000 last week.

Capitol (CT) (2,700; 25-45-55)—'I See Ice' (Col-Emp) and 'Street Memories' (Rep). Pointing to good $6,000. Last week 'Buck Privates' (U) and 'La Zonga' (U), fair $5,500.

Loew's (CT) (2,800; 30-40-60)—'Back Street' (U). Best in town with handsome $11,000. Last week 'Nice Girl' (U) (2d wk), faded to $5,000.

Princess (CT) (2,300; 25-34-50)—'Bad Man' (M-G) and 'Scotland Yard' (20th). Best hope is $3,000, fair. Last week 'Rage Heaven' (M-G) and 'Blonde Inspiration' (M-G), weak $2,800.

Orpheum (Ind) (1,100; 25-40-50)—'Son Cristo' (UA) (3d wk). Fair $2,700 after good $3,200 last week.

Cinema de Paris (France-Film) (600; 25-50)—'Mayerling et Serajevo' (2d wk). Pacing for nice $1,200 after good $1,700 last week.

St. Denis (Fr. Film) (2,300; 25-34)—'Le Bossu' and 'Messrs les Ronds de Cuir.' Good enough $4,000. Last week 'Testament de Coeur' and 'Le Voleur,' good $5,300.

Frisco So-So; 'Ziegfeld' Smart $17,000, 'Penny' 13G, 'Cat' Weak

San Francisco, April 29.

'Ziegfeld Girl,' at the Warfield, and 'Penny Serenade,' at the Orpheum, have things pretty much to themselves on the main stem this week. Most of the other first-runners have holdovers or weak entries.

Even though competish is nil, neither 'Ziegfeld' nor 'Serenade' will do terrific biz. This is due partly to the long running time, which cuts down the turnover, and partly to mediocre openings. Warfield took in $2,300 and the Orpheum $1,700 on opening days.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Night Rio' (20th) and 'Ride On, Vaquero' (20th) (2d wk). Just fair $10,000 on the holdover. Last week, strong $26,000.

Geary (Curran) (1,286; 55-75-$1.10-$1.65)—'Fantasia' (Disney) (7th wk). For the first time will drop below five figures. Night trade has been heavy, but matinees have been painfully light. Will do around $9,000. Last week, okay $10,500.

Golden Gate (RKO) (2,850; 39-44-55)—'Black Cat' (U) and vaude. Tipoff on weak screen fare is the billing of the vaudeville, which is getting as much space as the 'Black Cat' in the newspaper ads. Public seems to sense this, too. A loser at $10,500. Last week (2d), 'Miss Jones' (RKO) and vaude, poor $9,500.

Orpheum (Blumenfeld) (2,440; 35-40-55)—'Penny Serenade' (Col) and 'Lone Wolf Chance' (Col). 'Penny' is getting raves from the crix. Show is running much too long, so 'Lone Wolf' was dropped over the week-end in order to increase turnover. Will hit fine $13,000. Last week, 'Lady Cheyenne' (U) and 'Man Lost' (U), a dud at $7,500.

Paramount (F-WC) (2,470; 35-40-50)—'Zanzibar' (Par) and 'Mr. District Attorney' (Rep) (3d wk). It-biz continues to hold up, this combo will remain for a fourth stanza, which would establish a precedent here. Have sights on $9,000 this week. Last week, v.g. $12,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Men Boys Town' (M-G) and 'Blonde Inspiration' (M-G) (moveover—3d wk). A disappointer at the Fox, but a good grosser for the St. Francis. Will grab around $5,000. Last week, sizeable $6,500.

United Artists (Cohen) (1,200; 35-40-50)—'Dictator' (UA) (3d wk). Holding up surprisingly well. Will do around $7,500 this week. Last week, sweet $10,500.

Warfield (F-WC) (2,650; 35-40-50)—'Ziegfeld Girl' (M-G) and 'Shadows Stairs' (WB). This house has had a couple of lemons of late, and can stand something like 'Ziegfeld.' Biz very much on the up side at $17,000. Last week, 'Rage Heaven' (M-G) and 'Scotland Yard' (20th), hit below $8,000, disastrous.

'Zanzibar' Pacing OK Balto, $15,000; 'Penny'-Vaude 12G

Baltimore, April 29.

Downtowners here maintaining an even if not exciting pace, getting in some solid grosses on weekends and holding fairish gait thereafter. Best this week is 'Road to Zanzibar' at the Stanley, where liberal capacity is helping build a rosy take. Also steady is 'Penny Serenade,' at the combo Hipp, and 'Flame of New Orleans,' at Keith's. Rest of town just so-so. Doings here have been slightly off since the pre-Easter period.

Estimates for This Week

Century (Loew's UA) (3,000; 15-28-44)—'Uncertain Feeling' (UA). Mild response to possible $7,000. Last week 'Pot Gold' (UA), held up fairly well at $8,100.

Hippodrome (Rappaport) (2,205; 15-28-39-44-55-66)—'Penny Serenade' (Col) plus vaude. Maintaining rather steady pace toward $12,000. Last week, second of 'Miss Jones' (RKO) added all right $9,400 to solid opening round at $14,600.

Keith's (Schanberger) (2,406; 15-28-35-40)—'Flame New Orleans' (U). Nicely spotted here for some steady daytime trade, and reaching for satisfying $9,000. Last week, 'Cheers Bishop' (UA) attracted femme following and okay $8,700.

New (Mechanic) (1,581; 15-28-35-40)—'Night Rio' (20th) (3d wk). Holding modestly at $4,000, after chalking up a total of $11,800 for previous brace.

Stanley (WB) (3,280; 15-28-39-44-55)—'Zanzibar' (Par). Leading current parade and making house's ample capacity count to total a rosy $15,000 and a sure h.o. Last week, second of 'Great Lie' (WB), added consistent $6,300 to strong initial sesh at $12,900.

Key City Grosses

Estimated Total Gross
This Week $1,567,500
(Based on 25 cities, 175 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,525,500
(Based on 25 cities, 170 theatres)

BETTE $19,000; HUB B.O.S STRONG

Boston, April 29.

It's a week of holdovers with encouraging biz all over town. 'Great Lie' is the outstanding new attraction, aiming at a good tally for the Metropolitan. Bette Davis starrer was given special exploitation impetus in advance by the world preem in Littleton, N. H., earlier this month.

'Ziegfeld Girl,' held over for five days at the Orpheum and State is showing superior draw over holdover of 'Nice Girl?' at the Keith Memorial.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55)—'Streets of Cairo' (U) and 'Train Robbery' (Rep), with Edith Fellows topping stage show, four days, and 'Federal Fugitives' (Prod) and 'Break News' (Mono), three days. Heading for okay $8,000. Last week, 'Ride Vaquero' (20th) and Earl Carroll's 'Vanities' on stage, full week, $15,600, good but not sensational.

Fenway (M&P) (1,332; 28-39-44-55)—'Night Rio' (20th) and 'Shadows Stairs' (WB), continued run from Met. Indicating fair $4,500. Last week, 'Zanzibar' (Par and 'Dead Men Tell' (20th) (both continued run from Met), $5,500, good.

Keith Memorial (RKO) (2,907; 28-39-44-55)—'Nice Girl?' (RKO) and 'Man Lost' (U) (2d wk). Sighting $12,000, okay. First week of same combo $19,000, very good.

Majestic (Shubert) (1,014; 55-75-$1.10-$1.65) — 'Fantasia' (Disney) (14th wk). Perking up to around $9,000. Spurted last week, after closing announced for May 3, and tallied $8,500.

Metropolitan (M&P) (4,367; 28-39-44-55) — 'Great Lie' (WB) and 'Knockout' (WB). Luring both male and femme trade to tune of around $19,000, good. Last week, 'Night Rio' (20th) and 'Shadows Stairs' (WB), $18,000.

Orpheum (Loew) (2,900; 28-39-44-55) — 'Ziegfeld Girl' (M-G) and 'Blondie Latin' (Col), holdover (five days). Will ring up about $14,500; dandy. First week (seven days), slicko $21,000.

Paramount (M&P) (1,797; 28-39-44-55) — 'Night Rio' (20th) and 'Shadows Stairs' (WB) (2d wk). Continued run from Met). Aiming at so-so $6,500. Last week, 'Zanzibar' (Par) and 'Dead Men Tell' (20th) (both continued from Met), $7,500.

Scollay (M&P) (2,538; 28-39-44-55) —'Zanzibar' (Par) and 'Dead Men Tell' (20th) (both continued from Par and Fenway). May hit $5,000, excellent. Last week, 'Girl, Guy' (RKO) and 'Adam' (Col) (both 2d run), $4,000.

State (Loew) (3,600; 28-39-44-55)—'Ziegfeld Girl' (M-G) and 'Blondie Latin' (Col) (five day holdover). Ambling along at a $10,000 gait, very good. Initial frame (seven days), $16,000, big.

'PENNY' TUNEFUL $6,500 IN OMAHA; 'POT' 10G

Omaha, April 29.

Off to a good start, 'Penny Serenade' at the Brandeis is earning $6,500. Orpheum's 'Pot o' Gold' won't do badly, probably pulling up at slightly under the $10,000 mark. At the Omaha, 'Road to Zanzibar' is being held over four days after a nice initial week, and will touch $6,000 for four days. Settling weather is looked forward to as favorable to show business.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Penny Serenade' (Col) and 'Strange Alibi' (WB). Nice $6,500. Last week, 'Adam' (Col) and 'Blondie Latin' (Col), very good $6,000.

Orpheum (Tristates) (3,000; 10-30-40)—'Pot o' Gold' (UA) and 'Wild Man Borneo' (M-G). Will wind up a little under $10,000, pretty fair. Last week, 'Topper Returns' (UA) and Wayne King orchestra and revue on stage, a terrific $20,300, close to house record (1935).

Omaha (Tristates) (2,000; 10-30-40)—'Zanzibar' (Par) extra four-days holdover with 'Father's Son' (WB). About $6,000. Last week, very good $10,000.

State (Goldberg) (900; 10-20-25)—'Back Street' (U) and 'Virginia' (Par), split with 'Frisco Docks' (U), 'Get Girl' (U) and 'Night Train' (20th). Fair $900. Last week, 'Mr. and Mrs. Smith' (RKO), 'Come Live' (M-G), split with 'Devil Commands' (Col), 'Victory' (Par) and 'Bank Dick' (U), good $1,100.

Town (Goldberg) (1,500; 10-20-25)—'Prairie Pioneers' (Rep), 'South Suez' (WB), 'Vigilantes' (U), triple, split with 'Slightly Tempted' (U), 'Easy Question' (Col), 'Santa Fe' (WB), 'Virginia' (Par), 'Margie (U), 'Around $1,000. Last week, 'Colorado' (Par), 'Reuters' WB), 'Honeymoon Tree' (WB), triple, split with 'Ghost Patrol' (Cap), 'Spending' (WB), and 'Across Sierras' (Col), 'Favorite Wife' (RKO), 'Bit of Heaven' (U), just fair $900.

Avenue - Military - Dundee (Goldberg) (980; 600; 300; 25)—'Back Street' (U), 'Virginia' (Par), split with 'Night Train' (20th), 'Reuter's' (WB) and 'Suez' (WB). Fair $1,000. Last week, 'Mr. and Mrs. Smith' (RKO), 'Come Live' (M-G), split with 'Get Girl' (U), 'Victory' (Par) and 'Bank Dick' (U), good $1,200.

L'ville Booming; 'Penny' Best At 8½G, 'Lie' $3,700

Louisville, April 29.

With the help of perfect weather, and a spending spree on the part of local patrons which amounts to a boom, downtown houses are holding their own against a rapidly accelerating tempo, leading up to Derby Day (3). Gee-gees started running at Churchill Downs Saturday (26), and drew a tremendous opening day crowd. Naturally, biz at the first-runs at night was good. Leading the field is Loew's State with 'Penny Serenade.' 'Great Lie' at the Mary Anderson is well on the okay side, while 'Sis Hopkins' at the Strand and 'Devil and Miss Jones' at the Rialto are pacing for good returns.

Switch to daylight saving time was made Sunday (27), after newspaper polls, court cases and the like. Change was fought by exhibitors here, but now that the new time has been adopted, opinion generally is that downtown houses won't suffer to any great extent.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Zanzibar' (Par) and March of Time. Returns on second week still plenty okay, and word-of-mouth has been potent. Looks like good $2,000, after last week's excellent $3,800.

Kentucky (Switow) (1,200; 15-25)—'Second Chorus' (Par) and 'High Sierra' (WB), split with 'Henry' (Par) and 'La Zonga' (U). Shaping up for good $1,000. Last week, 'Son Cristo' (UA) and 'Bank Dick' (U), split with 'Escape Glory' (Col) and 'Victory' (Par), allright $1,500.

Loew's State (Loew's) (3,300; 15-30-40)—'Penny Serenade' (Col) and 'Lone Wolf Chance' (Col). Getting the breaks this week and filling 'em up in the evening, although switch to daylight saving time Sunday (27) may bring slackening of pace as the week progresses. Indications pointing to big week in town, probably $8,500. Last week, 'Pot Gold' (UA) and 'Mary Dugan' (M-G), copped hefty trade from teachers' convention to click off fine $8,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Great Lie' (WB). Daylight saving time may be an advantage to this house, which follows single pic policy. Folks here like their night shows to break at about 11 p.m., and maybe the single bills won't hold 'em so late. Doing plenty okay currently, and from indications should h.o. Fine $3,700 in sight. Last week, 'Sea Wolf' (WB) on h.o. stanza managed only $2,800.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Miss Jones' (RKO) and 'Repent at Leisure' (RKO). Critics like top pic, but wicket traffic is not hefty. Early pace was on the light side, and from indications returns will be nothing to rave about, probably fair $7,000. Last week, 'Night Rio' (20th) and 'Scotland Yard' (20th), healthy $9,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Sis Hopkins' (Rep) and 'Romance Rio Grande' (20th). Strong family appeal, with natives going for the Judy Canova brand of tomfoolery and singing. Pacing for allright $3,500. Last week, 'Man Betrayed' (Rep) and 'Devil Bat' (Ind), weak $2,500.

Miranda No Ball o' Fire at $14,000, In L.A. with 'Topper'; 'Penny' Wow 29G, 'Lie' $20,500, 'Zanz' 2d $20,000

Broadway Grosses

Estimated Total Gross
This Week $296,500
(Based on 13 theatres)
Total Gross Same Week
Last Year $322,500
(Based on 12 theatres)

'ZIEGFELD' 21½G, D.C. PATRONS FLUSH

Washington, April 29.

Hordes of visitors still flocking here to augment the already flush 'boom town,' and with milder weather breaking last week's unseasonal heat wave, showshop proprietors are happier. Midweek Government payday expected to aid considerably in holding at high level grosses which started with fine week-end biz.

'Ziegfeld Girl,' at Palace, is out to top the town, winning critical approval for being as lavish and spectacular as a Ziegfeld musical, in spite of shortcomings. It's having a tough battle, too, with Earle's 'Penny Serenade' plus Joe Cook personal. Loew's is competing with itself, also, for filmusical trade, technicolor 'Night in Rio' being ensconced at Capital in same block with Palace.

Healthiest of the holdovers is 'Devil and Miss Jones,' at Keith's, shooting for $9,000 in its third week, only a grand shy of second week's take.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Night Rio' (20th) and vaude. Fighting the competition for good $18,000. Last week, 'Cheers Bishop' (UA), plus no-name vaude, dropped to $15,500.

Columbia (Loew) (1,234; 28-44)—'Men Boys' Town' (M-G) (2d run). Pointing to good $4,500 for third downtown stanza. Last week, 'Tobacco Road' (20th) (2d run), just managed with $4,200.

Earle (WB) (2,216; 28-39-44-66)—'Penny Serenade' (Col) and vaude. Combo of Dunne-Grant, plus Joe Cook personal on stage, both pushed by critics, excellent at $20,000. Last week, 'Great Lie' (WB) (2d wk) plus vaude, better than expected at $13,500.

Keith's (RKO) (1,830; 39-55)—'Miss Jones' (RKO). Still holding up in third week at $9,000 and may stay on. Last week, fine $10,000.

Metropolitan (WB) (1,600; 28-44)—'Man-Made Monster' (U). Not so hot $4,000 if it's lucky. Last week, 'Sea Wolf' (WB) (2d run), good enough $5,000.

Palace (Loew) (2,242; 39-55)—'Ziegfeld Girl' (M-G). Lavish production values and draw of name cast makes it look like a winner at $21,500. Last week, 'Eve' (Par) died much to surprise of house and critics, with mere $14,000.

'LIE' 21G, BROOKLYN

'Zanzibar' $20,000—'Penalty'—'Wife' Dull $14,000

Brooklyn, April 29.

Satisfactory attendance at principal downtown deluxers this week. Fabian Paramount on top due to 'Great Lie' and 'Mr. District Attorney.' Fabian Fox also in the black, thanks to 'Blondie Goes Latin' and 'Road to Zanzibar.' RKO Albee is weak with 'Penalty' and 'Model Wife.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Penalty' (M-G) and 'Model Wife' (U). Dull $14,000. Last week, 'Nice Girl' (U) and 'Scotland Yard' (20th), nice $18,000.

Fox (Fabian) (4,023; 25-35-50)—'Blondie Latin' (Col) and 'Zanzibar' (Par). Strong $20,000. Last week, 'Submarine Zone' (Col) and 'Road Show' (UA), quiet $15,000.

Met (Loew's) (3,618; 25-35-50)—'Men Boys Town' (M-G) and 'Blonde Inspiration' (M-G). Okay $17,000. Last week, 'Ends Night' (U) and 'Maisie Lady' (M-G), good $17,000.

Paramount (Fabian) (4,126; 25-35-50)—'Great Lie' (WB) and 'Mr. District Attorney' (Rep). Fine $21,000. Last week, 'Cheers Bishop' (UA) and 'Great Nobody' (WB), quiet $15,000.

Strand (WB) (2,870; 25-35-40)—'Land Liberty' (M-G) and 'Man Betrayed' (Rep). Quiet $4,000. Last week, 'School for Husbands' (Ind.) and 'Virgin Bride' (Ind), fair $4,500.

Los Angeles, April 29.

Mostly gloom in town this week, although a few of the acers are heading for neat profits. Biggest disappointment of the stanza is the poor showing of Carmen Miranda on the stage of Grauman's Chinese theatre. Temporary revival of stage shows at this boulevard ace house failed to elicit the interest expected, and the South American comedienne will garner a slim $14,000 on her seven-day booking.

Paramount is going strong on holdover of 'Zanzibar' and the Phil Harris orchestra on stage, while 'Penny Serenade' should grind out a big $29,000 at the RKO and Pantages, with a holdover assured.

Bette Davis in 'Great Lie' at the Warner day-daters, Downtown and Hollywood, is bringing in close to $21,000, good. Horror show at the Orpheum should break any records, but similar show at the Hawaii is heading for big $5,000. 'Hamilton Woman' winds up (29) at the Four Star after six profitable weeks. 'Fantasia' continues as a road-show attraction at the Carthay Circle, with Disney cartoon now in its 13th week.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 83-$1.10-$1.65)—'Fantasia' (Disney) (13th wk). Will likely add another fair $7,000 on current stanza after 12th week brought very good $7,900.

Chinese (Grauman-F-WC) (2,034; 44-55-75)—'Topper Returns' (UA) with 'Penalty' (M-G) matinees only and Carmen Miranda on stage. South American film player, after excellent opening, failed to hold up as was expected and a weak $14,000 is best in sight. Early estimates figured the set would draw around $25,000 at least. Last week, 'Night Rio' (20th) and 'Jennie' (20th), neat $10,400.

Downtown (WB) (1,800; 30-44-55)—'Great Lie' (WB) and 'Black Parrot' (WB). Bette Davis opus heading good $10,000 and holds over big week, 'Sea Wolf' (WB) and 'Mr. Nobody' (WB) (2d wk), very good $8,000.

Four Star (UA-F-WC) (900; 30-44-55)—'Hamilton Woman' (UA) (6th wk). Will grab week $2,300 on final stanza, making way for 'Major Barbara' (UA). Last week okay $3,400.

Hawaii (G&S) (1,100; 30-44-55)—'Man-Made Monster' (U) and 'Horror Island' (U). Weird effects both inside and outside the house coupled with Karloff films heading fairish toward probable $5,000. Last week, 'Emperor Jones' (Levinson) and 'Break News' (Tri-Films) (2d wk), slipped to around $1,800.

Hollywood (WB) (2,756; 30-44-55)—'Great Lie' (WB) and 'Black Parrot' (WB). Good $10,000. Last week, 'Sea Wolf' (WB) and 'Mr. Nobody' (WB) (2d wk), so-so $5,600.

Orpheum (B'way) (2,200; 30-44-55)—'Devil Commands' (Col) and 'Face Behind Mask' (Col) plus vaude. Horror show arousing just mild interest and Gaby and Britt Wood on stage are lending any material draw. Best in sight is slim $6,800. Last week, 'Wild Man Borneo' (M-G) and 'Laddie' (RKO) with holdover of Major Bowes Spring Jubilee unit, $7,500 as anticipated.

Pantages (Pan) (2,812; 30-44-55)—'Penny Serenade' (Col) and 'Footlight Fever' (RKO). Big $15,000, and will hold with new second feature. Last week, 'Miss Jones' (RKO) (2d wk) and 'Mr. Dynamite' (U), neat $7,500.

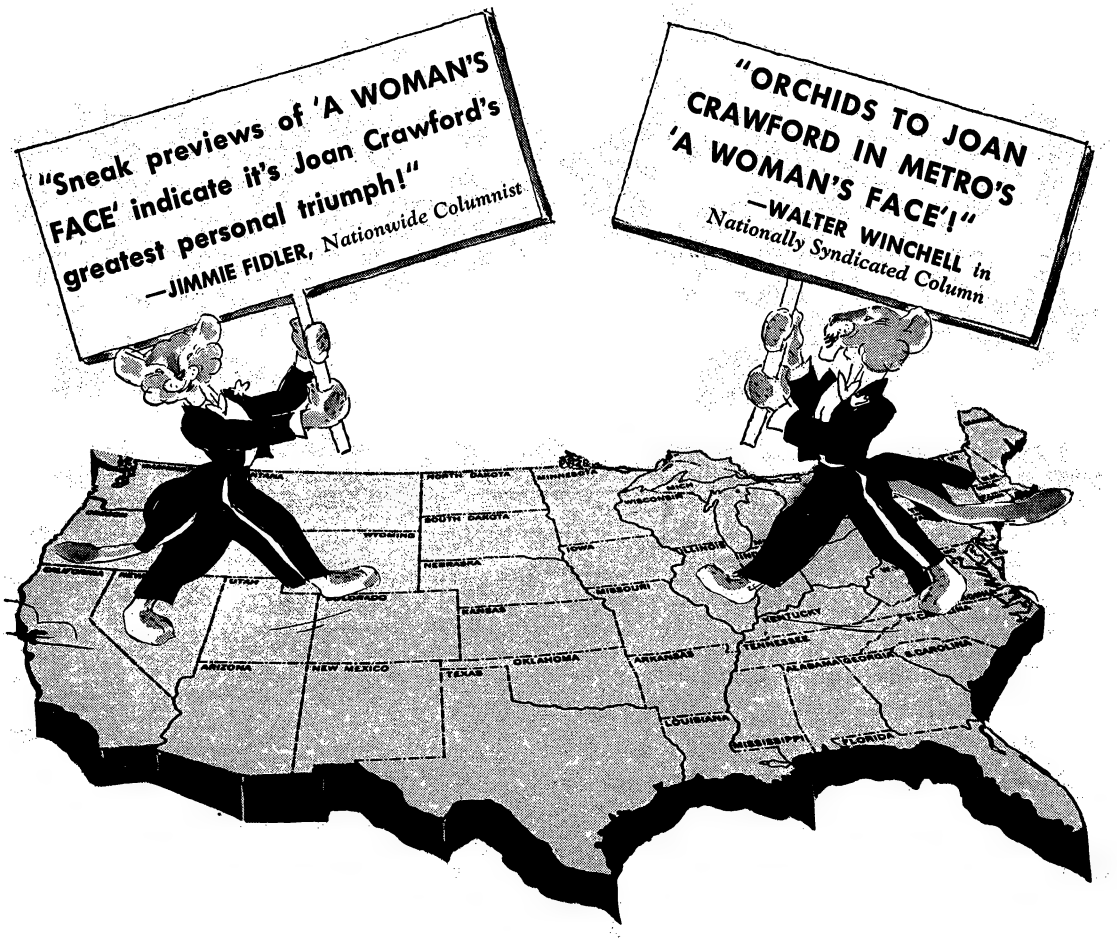
Paramount (Par) (3,595; 30-44-55-75)—'Zanzibar' (Par) with Phil Harris orchestra (2d wk). Heading for lucrative $20,000, after first week piled up just over $32,000. Picture holds for third week, with an added feature and new stage show brought in.

RKO (RKO) (2,872; 30-44-55)—'Penny Serenade' (Col) and 'Footlight Fever' (RKO). Brilliant $14,000 earns a holdover. Last week, 'Miss Jones' (RKO) (2d wk) and 'Dynamite' (U), good $7,600.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Topper Returns' (UA) and 'Penalty' (M-G). Best in sight is dismal $7,300. Last week, 'Night Rio' (20th) and 'Jennie' (20th), okay $14,100.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Night Rio' (20th) and 'Jennie' (20th). Latter is hot on moveover, and poor $2,700 the probable answer. Last week, 'Men Boy's Town' (M-G) and 'Free, Easy' (M-G), not so hot at $3,900.

Wilshire (F-WC) (2,296; 30-44-55)—'Rio' (20th) and 'Jennie' (20th). Headed for weak $4,900 on moveover. Last week, 'Boy's Town' (M-G) and 'Free, Easy' (M-G), slim $4,300.



GOOD NEWS TRAVELS FAST!

"A WOMAN'S FACE"
starring JOAN CRAWFORD
MELVYN DOUGLAS
with
CONRAD VEIDT
Osa Massen • Reginald Owen
Albert Basserman • Marjorie Main • Donald Meek • Screen Play by Donald Ogden Stewart and Elliot Paul • Produced by
VICTOR SAVILLE
Directed by the man who made "Philadelphia Story"
GEORGE CUKOR

it started as a whisper
coast-to-coast columnists spread it...
now all America will say:
"A WOMAN'S FACE' IS YOUR FORTUNE!"
(from M-G-M, of course)

Australia Reports Possibility of U. S. Picture Firms Using Barter Setup to Escape Heavier Coin Restrictions

Sydney, April 29.

With American distributors here reported to have agreed to permit an additional 12½% freezing of their rental income in Australia, or a total of 62½% (around $2,300,000), for the fiscal year ending March 1, 1942, it is unofficially figured that some U. S. distributors may attempt some legitimate barter arrangement in the future to get additional money to U. S., provided, of course, the Australian government does not set up any new restrictions.

The $2,300,000 compares with $3,100,000 permitted out of Australia in the 12-month pact which expired last March 1. Understood that the government intended to increase the freezing to 75%, as in New Zealand, which would have permitted only $1,550,000 to leave Australia. Later, the amount was raised to $2,000,000 with the U. S. distributors seeking at least $2,500,000. Final figure represents a compromise.

It also was intimated that American film executives were coming here to make a full probe of the present stup, with Walter J. Hutchinson, 20th-Fox foreign chief, listed as the first to come down.

Present coin freeze of 75% in New Zealand will not be reduced, it is understood here, with a possibility that the amount may be raised next year. New Zealand pact is presently operative for a year as of last Dec. 1. Amount allowed out in current 12-month period is around $320,000, including British films handled by U. S. distribs.

Later it is believed that the Aussie government will set a new tax, on theatre circuit boxoffice receipts as an additional aid in the nation's war effort.

Barter Formerly Suggested

Before the start of the present war, barter deals were suggested when Australia was having difficulty maintaining dollar exchange, but nothing ever came of the idea. It was suggested the U. S. distributors accept wool, canned goods, timber, rabbit skins, precious stones and the like, but the American companies then fought any such arrangement, maintaining they were in the business of handling pictures and not other goods. It's reported in New York that few if any companies would agree to the barter idea even now.

It's denied at the 20th-Fox home office that Hutchinson plans a trip to Australia. It's also reported that no other film company officials contemplate making the trip, feeling that they are well represented by their managers on the ground in Sydney.

HAKE'S FOX HUDDLE

Due in from Australia for Home Office Huddles

Clay V. Hake, 20th-Fox representative in Australia and New Zealand, is sailing this week from Sydney for a huddle with home office executives.

Hake's visit is supposed to be for the purpose of outlining recent film developments in Aussie territory. Understood that his trip is taking the place of contemplated Australian trek of one or more N.Y. executives of company.

Lease-Lend Bill Aids Yank Film Setup in India

Passage of the U. S. Lease-Lend bill has caused such a favorable reaction in India that the government there is much less inclined toward restrictions against U. S. film companies on exporting coin and importing films, Carlos Moore, general manager of United Artists in India, said Monday (28) in New York, where he's visiting the home office. He declared that only a profound change in the war situation as it affects the Far East would make restrictions likely.

Despite difficulties caused by lack of shipping facilities for transporting films, and other minor headaches caused by the war, business is slightly better than ever before, Moore stated. American films have been doing increased business because of almost total absence of English and other European product.

Moore said native product was improving greatly, but still was no threat to imported pix. Indian producers make features for anywhere from $5,000 to $75,000, but distribution is limited by the fact there are 52 dialects in India. Native films are good only in dialect district for which they are made, but foreigns can play anywhere.

One of the difficulties caused by the war, Moore said, is the blackout, which has been causing a reduction in attendance at late evening shows when highest prices are in effect. He declared India has no giveaways, raffles or bingo, but other 'sacred cows' cause trouble.

'Our sacred cows do cause trouble,' he explained, because when two or three of them sit down in front of the boxoffice, the natives stay away until the cows finish their nap.'

This is Moore's first visit to the U. S. in three years. War detours made the trip 12,000 miles instead of the usual 5,000. It took 37 days.

Music Shows Draw Best at Mex Theatre

Mexico City, April 29.

That music is the most popular attraction at the Palace of Fine Arts (National Theatre) is demonstrated by the comparative ease in obtaining $150,000 (Mex) ($30,000 U. S.) by public subscription to assure the financing of 12 performances of grand opera by a Mexican company featuring Evangelina Magana.

Company made its debut last week to a capacity audience including President Manuel Avila Camacho and his cabinet and several members of the diplomatic corps. The preem's proceeds were devoted to the national fund for relief of the earthquake victims.

Such poor subscription response is being accorded comedy presentations at the Palace that it seems doubtful there will be offerings of that sort this season.

PERKINS TO N. Y.

J. E. Perkins, Paramount manager in the Orient and the Philippines, is scheduled to arrive in N. Y. this week for confabs with John W. Hicks, foreign sales chief.

He arrived on the Coast about two weeks ago and has been looking at product since his arrival.

Honor Mex Bernhardt

Mexico City, April 29.

Singular honors have been paid Virginia Fabregas, Mexico's Sarah Berhardt who has a theatre named for her here, on the occasion of her rounding out 50 consecutive years as an actress.

A benefit performance, presented by ace Mexican thespians and attended by high government officials and socialites, was tendered the veteran actress at the Palace of Fine Arts (National Theatre) April 20.

'DON'T SHATTER ANY SHOW BIZ ILLUSIONS'

London, April 8.

Editor, VARIETY:

A bit tardy perhaps but a winter's DAILY VARIETY issue has not long since reached these shores. Just read Arthur Ungar's gentle reproach to the studios anent cold previews in projection rooms. Coastal sunshine of his smile would likely be further glummed at the setup provided this side for crix—and that all-important first viewing.

Not alone is the ritual 'cold' but the room itself frequently as frigid. It doesn't help any. In one case you walk right in off the street to four tight walls keeping maybe 30-40 chairs together. You can't sidetrack your mind from the surroundings. The picture is ever subservient to the atmosphere wherein it screens. Place mentioned is alone of its kind, true, but those majors maintaining private 'theatres' in basements of their office plants, still cannot effectively loose their product to a suitably 'warmed' crowd.

Places are all small and pack a case-hardened bunch of crix into a shell harder than his own. The writer has checked on the resultant mental effect this has toward a picture, by catching both preview and cinema showing. The difference in approach to—and appreciation of—the film selected, was more than sufficient proof of the evident folly in trying to base a worthy reaction on projection room screenings.

And another zany fetish—or trend—has come up fast here lately. There's never been such a lineup of show biz names eager to tell all. The essential element of illusion in entertainment—films and legit—is being cut by the very gentry whose living depends upon it. Secrets of sound, camera effects, technique and method of direction or enacting for pictures—they're all being fed Joe Public like so much news matter. Right soon he'll be in a position to squawk about lighting on sets, something on the n.s.h. side over here. And as for the stage, it's becoming just that—a place where muggs stroll up and down. They're even running an air series to 'educate' those to whom a play, heretofore, meant something written by a magician and interpreted by those equally star-lit.

Joshua Lowe.

Mexican Gov't Denies Discrimination Vs. Native Talent for Foreign Draws

Mexico City, April 29.

The Palace of Fine Arts (National Theatre) is not being run as a racket but for the presentation at the most reasonable costs to the public of the best shows obtainable, and there is the utmost impartiality in bookings, foreign and Mexican presentations being treated alike, asserted the Ministry of Public Education, the Palace's administrator, answering attacks by certain newspapers that alien productions are being allowed use of the theatre at ridiculously low prices.

All presentations at the Palace, the Ministry declared, are on a percentage basis. The Monte Carlo Russian Ballet, the Ministry said, was allowed use of the Palace at a reduced rate because it was obliged to pay its members in U. S. dollars. Though the presentation of this ballet was held to be an artistic success, the company went far into the red due to peso intake and dollar expenditures, the statement declared. But the recent presentation did not cost the Mexican government a centavo, for the company paid all its expenses, while during previous presentation of this show at the Palace the cash setback for the government was $80,000 (Mex). (16,000 U. S.), the Ministry said.

The Ministry branded as false the accusation by certain newsprints that it makes special concessions to foreign companies and artistes over Mexicans because the aliens are the better grosser. The Palace, the Ministry said, is just as glad to present a Mexican company or artiste of merit as it is foreigners. Frequently, Mexicans are presented even though the Ministry has to pay advertising and all other costs, the statement said.

Maxwell Estate Mulls $4,800,000 Takeover of 400 British Theatres; Abrahams' $4,000,000 Offer Nixed

London, April 29.

Trustees of the John Maxwell estate, seeking to dispose of the Maxwell holdings in Associated British Pictures Corp., have turned down A. E. Abrahams offer of 1,000,000 pounds (about $4,000,000). It's understood that the trustees are considering an offer by Legal and General Assurance Co. with Philip Hill-Oscar Deutsch, in conjunction with Arthur Rank and Charles M. Woolf.

Object of the latter deal would be to acquire control of 400 theatres for which the trustees are asking 1,200,000 pounds ($4,800,000) on which the government is claiming 600,000 pounds ($2,400,000) death duties. If the deal is consummated, buyers can take over after paying part of money, with the balance settled after the war.

Such a deal would give Odeon theatre circuit, of which Deutsch is the head, 400 more theatres, or a total of about 700 houses in the Odeon operation, nearly doubling the Gaumont-British circuit's total. Proposed transaction also would give General Film Distributors a big booking advantage because Rank and Woolf, figuring actively in contemplated deal, are executives in General. Booking advantage would be shared by United Artists since it is a stockholder in Odeon. Deal as presently outlined would be so comprehensive it would virtually revamp the film booking and theatre situation in Great Britain.

Before his death, Maxwell turned down an offer of 1,600,000 pounds ($6,400,000) for his 4,000,000 shares.

PHIL REISMAN TO RIO

RKO Foreign Chief On 3-Week Business Trip

Phil Reisman, RKO's foreign chief, sailed for Rio de Janiero last Saturday (26) on a business trip to take about three weeks.

Reisman probably will give the situation a quick looksee, too, as representative of the film division for John Hay Whitney's film committee for cementing hemispheric solidarity.

Clements Starred In British Air Pic; Corfield Preps 3

London, April 8.

Ealing Studios' 'Ships With Wings' has gotten underway. Sergei Nolbandov directing the Navy flying picture, being upped from associate producer booth. Supporting John Clements in feature brackets are Leslie Banks, Jane Baxter, Edward Chapman, Michael Wilding, Hay Petrie, Basil Syney, Frank Cellier, Betty Marsden. Feature is follow-up to Michael Balcon's 'Convoy.'

John Corfield announces three features to be made by his new indie producing outfit. First will tarry Vic Oliver and Sarah Churchill, 'Ring o' Roses,' a laugh-novel by Monica Ewer. John Paddy Carstairs directs from script by Bridget Boland.

Gaumont British-Gainsboro starting cameras on 'Ay Thang Yow.' Feature is around radio quip of star Arthur Askey. Moore Marriott and Graham Moffatt supporting the comedian; Richard Murdoch co-starred, getting leave from military service.

Leslie Howard completed chore in '49th Parallel' and resumed work on his own production; '49th' has still several weeks to go.

Colon, B. A., Would Feature Foreign Stars

Buenos Aires, April 29.

Possibility that the municipally owned Teatro Colon, already the largest South American user of U.S. concert and operatic talent, may augment its summer season to feature foreign stars is being considered here.

Success of current al fresco season, whose biz was almost 20% over that of last year, has already resulted in announcement of plans for a new outdoor theatre seating 15,000 to replace the stadium of the Sociedad Rural (Rural Society), whose cattle show rink is now used.

WB TO SPEND $300,000 ON 'BIGGEST' BRITISH PIC

London, April 8.

Warners' 'You Can't Escape Forever,' which goes on the floor shortly, is intended to be the biggest WB picture locally since the company started production here.

Cast is headed by Constance Cummings, Griffiths Jones and Ben Lyon. Supporting cast comprises Robert Morley, Ann Dvorak, who has joined the Mechanical Transport Corps, and intends to hand over her salary for this picture for the comforts of the MTC; and Harold Huth, who returns to acting after having directed four pictures for Associated British Picture Corp. Miss Dvorak recently came here from Hollywood to join husband Leslie Fenton, who recently joined Royal Navy.

John Harlow directs 'Can't Escape,' with picture expected to cost around $300,000.

'Under One Roof' Is London Legit Click

London, April 29.

'Under One Roof,' legiter opened at St. Martin's theatre April 24, looks a promising bet.

It's an amusing comedy, with a rather anemic plot well acted. Opening audience liked it.

AGENT BOOKS APTS. FOR GAMBLING SYNDICATE

London, April 29.

Local 10%-er, whose source of income has been greatly reduced since the outbreak of war, has hit on new way of earning money. He has become the official spotter for a syndicate which promotes chemin de fer and other gambling games nightly.

Company has to find new premises, to dodge the law, and agent hunts special apartments which must be located in the heart of Mayfair.

Besides getting $40 for each apartment he digs up, he is also supplied with a lavish supper which includes plenty of liquor and cigars. To date, he has been netting a steady income of $200 per week.

Rosita Moreno Sails To B.A. for Picture

Rosita Moreno, Spanish-language film star, left New York for Buenos Aires by boat Saturday (26) on a single-picture deal with Baires Films. Player, born in Mexico and an American citizen, expects to return around July 15 to accept an offer for Broadway play in the fall.

Miss Moreno was accompanied to S.A. by John Reinhardt, who will direct her (he also directed her in 'My Faith in You,' which RKO is distributing); William Gordon, her manager, and her mother. Bulk of playdates for new picture will be in the S.A. market, but it also will be offered to arty theatres in the U.S.

Actress is the wife of Mel Shauer, Hollywood agent, who recently placed her in the hands of A. & S. Lyons to avoid professional and domestic conflict.

WB'S MICHAUD IN

Henri Michaud, Warner Bros. representative in France, arrived in N. Y. last week for huddles with home office execs. He left France before the German edict taking over U. S. film exchanges, other properties and monies.

Michaud likely will be assigned to another territory.

WARNERS'

Million Dollar Baby



PRISCILLA LANE • JEFFREY LYNN
RONALD REAGAN
in
'MILLION DOLLAR BABY'
with
MAY ROBSON • LEE PATRICK
Directed by CURTIS BERNHARDT
Screen Play by Casey Robinson, Richard Macaulay and Jerry Wald • From a story by Leonard Spigelgass

YUM! YUM!
YOU'LL SEE SOON!

FLEXIBLE ADMISH SCALE?

'Defense Matinees' Proving Big B.O.; Lack of War Industry in NW Depletes Biz; More New Army Camp Theatres

Philadelphia, April 29.

The 'defense matinee' experiment of the Lindy, Stanley-Warner nabe, begun two weeks ago, has proved so popular with workers in plants engaged producing war materials, that the circuit has spread the innovation to eight other houses.

The 'defense matinee' is held two hours before the regular 2 p.m. matinee, to give workers in these plants enough time to see a complete show before they go into work on the 4 p.m. shift. Other houses are featuring special midnight shows, for workers winding up the late shift.

The eight added starters are the Forum, Midway, Richmond, and Kent, in the industrial northeast section of the city; the Liberty, North Philly, the Benn, in the southwest; the Broadway, near the Navy Yard, and the Palace, in midtown.

Northwest's Plaint

Minneapolis, April 29.

Although the Federal Reserve bank report shows that Northwest business volume in March was at the highest level for that month in more than a decade, exhibitors and those engaged in other industrial activities hereabouts complain that April has witnessed a complete collapse of business. Grosses have sunk to a record low for the month, theatre men declare. Other lines are crying just as loudly, too. While other industrial sections are booming, the pendulum here is swinging the other way, it's asserted.

Reason for the local situation, it's claimed, is comparative lack of war industries and army camps, also resulting in a shift of population away from here to other sections. Mechanics, carpenters and other skilled and unskilled workers are leaving this neck of the woods for the more industrially active centers, according to theatre men. Conscription and movements of national guard units out of the Northwest to the south and far west also are draining the territory and nobody comes in to replace them. Incidentally, those who have been and still are departing are the best spenders for entertainment, it's pointed out.

Local theatre men declare there never has been a time within their memory when so many girls 'stag' it to their showhouses at night, coming unescorted. Just like during the World War, they say, there's a shortage of young men again and business is being badly hurt.

Fort Knox's $60,000 Theatre

Louisville, April 29.

New $60,000 theatre seating 1,038 now under construction at Fort Knox, 30 miles from here, will be opened within three weeks, according to announcement by Brig. Gen. J. W. Heard, commander of the Armored Force Replacement Center. House, located in the center, brings to three the number of picture houses at the fort, exclusive of an open air theatre used during the summer months. Two of the show houses, including the new theatre, are classed as temporary buildings.

Regular feature films, shorts and newsreels, furnished by the U. S. Army Motion Picture service are shown on a twice-nightly schedule.

Another in S. C.

Spartanburg, S. C., April 29.

Camp Croft here gets another theatre, three in plans for recently completed 18,000-man camp being found inadequate.

Camp Wheeler, Macon, Ga., also gets another house, making three.

Pix proving more popular than officials thought at first, with result several other camps tentatively earmarked for expanding facilities.

Fort Woods' 1,200-Seater

Kansas City, April 29.

Ft. Wood, new 1,200 seater, opened by Commonwealth Theatres in Waynesville, Mo., population 400, last week. Waynesville is nearest town to Camp Leonard Wood being constructed by the army in the Missouri Ozarks as a cantonment for 30,000 or more men. A force of 27,000 civilians and army engineers are now in the vicinity of Waynesville during construction of the camp. Contract for construction of the Ft. Wood was let in February and completion came after only 60 days.

C. A. Schultz and O. K. Mason of Commonwealth have reported biz very satisfactory. A second house, a 450-seater, was constucted previous to the Ft. Wood, and is being operated by T. J. Goshen, Sedalia exhib.

Camp Wood is skedded for completion in early July and is expected to house its full complement of men within 30 days after completion. A force of 8,000 or more civilans will be necessary accessories to the operation of the camp.

MGRS. UNION WINS WITH TWO DETROIT CIRCUITS

Detroit, April 29.

Having won a settlement in their first strike, which won them the reputation of having the town's 'best dressed picket line,' the Theatre Managers and Assistants Union now has presented contracts for recognition to two new circuits here, the Krim Bros., operators of the Harmony, Krim and Lasky, and to Moss Bros., operating the new Parkside and Van Dyke.

Union recently came to terms with Raymond Schreiber circuit after picket line was put in front of his Palmer Park. Pickets got plenty of attention since managers paraded in tuxes, fresh flowers in buttonholes, etc. House's manager, Walter Morgan, was taken back, given one day off at same pay and other adjustments made in working conditions. Matters still are pending on Schreiber's other four houses.

Shirley Temple Signed For 'Rooney' by Small

Hollywood, April 29.

Shirley Temple was signed by Edward Small to make one picture, with options on further productions. Definitely set is 'Little Annie Rooney,' with 'Lucky Sixpence' in the offing.

'Annie' goes before the lenses in September, after Miss Temple has finished her job in 'Kathleen' at Metro.

Geo. Paf Ups Wages

Hollywood, April 29.

Tentative wage scale set up at George Pal studio averted a walkout over the weekend by cartoonists.

Salaries of all classifications were revised upward to satisfaction workers and goes to New York for official okay.

He'll Stay Awhile

Hollywood, April 29.

20th-Fox handed Richard Day a straight seven-year contract as supervising art director.

Day has worked on the Westwood lot for three years, after moving over from Metro.

BACK INTO THE CLOUDS

Hollywood, April 29.

'Forced Landing,' second Pine-Thomas production for Paramount release, hopped off yesterday at Fine Arts studio with Gordon Wiles directing.

Richard Arlen heads the cast, with J. Carrol Naish in the heavy role.

UP OR CUT PRICES ACCORDING TO PIX

Northwest Independent Circuit Owner Cites 'Gone With the Wind' and 'Northwest Passage' as Forerunners of That Idea Already

BIZ HYPO

Minneapolis, April 29.

Bennie Berger, prominent independent circuit owner, wants Northwest Allied to launch a move for flexible admission scales in the territory. Under his plan, theatre prices would vary according to the attractions.

In a limited way, he points out, this already has been done successfully by boosting admissions for such pictures as 'Gone With the Wind,' 'Northwest Passage,' etc.

The Berger proposal contemplates an agreement by all the exhibitors to adhere to schedules of prices for pictures, with a Northwest Allied committee and distributor representatives setting up the schedules. It does not mean that all houses would charge the same admissions, but the increase or slash for a particular picture would start from a basis which had been established for the theatre in question, he explains.

'It's unfair to charge the same admissions for all pictures, regardless of their merits,' says Berger. 'It's unfair both to the public and to the exhibitor. My plan, I'm confident, could be worked out in a practical manner and not only would help the boxoffice, but also result in the elimination of cash and other giveaways and rackets generally.'

Local independent neighborhood exhibitors are alarmed over Berger's decision to 'experiment' with reduced admissions by dropping his regular 28c scale to a dime for one day a week at his Paradise, de luxe uptown theatre. He'll play independent product and even may double feature on the 10c days, he says. He's also using giveaways and gifts at the house for the first time in two years.

'These measures are born of desperation,' asserts Berger. 'I'm trying to bring back business.'

Schenck Case

Continued from page

ernment's case was highly technical. The jury found Schenck guilty of evasions amounting to $253,692 in his 1935 and 1936 tax returns, but found him not guilty with respect to 1937. Moskowitz was declared guilty of aiding evasions in 1936.

Discussing the verdict and such portions of the evidence and testimony that had swayed the jury following the verdicts, a member of the jury declared that the wash-sales of stock in the Caliente (Mexico) hotel company and the racetrack were the transactions which led to conviction on the first count (1935 returns). In the following year the proved incident of failure by Schenck to report $10,000 of Presidential election winnings was the pivotal point.

All financial transactions which Schenck had with Willie Bioff Coast labor leader, took place in 1937. Although the income tax features of these transactions have been disposed of in the criminal action the Government has not pressed perjury indictments which came out of the investigation. It is said that Correa will make no decision as to pressing the perjury indictments until disposition of the appeal hearings.

A second juror said that little weight was given to the Government's charge of excessive deductions from income listed as business expenses and of which much testimony was taken at the trial. He declared that the jury believed that the Government at any time could have challenged the returns and stopped the deductions.

H'wood Labor Unions Urge AFL Negotiate Immediately with Prods.; 'Subversive Scuttling' Fears Aired

Hollywood, April 29.

Charging that a subversive element in the studios is trying to scuttle the American Federation of Labor program, film unions in the Studio Basic Agreement have petitioned their international officers to seek an immediate meeting with the producers to negotiate conditions. The American Federation of Musicians was the only group not represented when the following telegram was drafted and sent to the international head of the electricians, laborers, carpenters, plasterers, machinists teamsters:

'The business representatives of the crafts signatory to the Basic Studio Agreement have been confronted in the past four years with a stalemate in improving the working conditions of the men in their organizations. Also the outside crafts of the AFL and dual organizations have secured conditions exceeding those existing under the Basic Agreement and also due to the fact that there is again appearing in the studios a subversive element to upset the AFL we, the business representatives, upon demand of our membership, urge the necessity of an immediate meeting between the internationals committee and the producers committee for the purpose of negotiating conditions equal to those in effect with other crafts and in other industries and preserving the membership of our organizations. Because of the present shortage of skilled crafts and manpower we believe the present an opportune time to demand the conditions submitted, taking into consideration the necessity of going to extreme limits to obtain adjustments requested.'

New Painter Demands

Demands for a five-day, 30-hour week have been drafted by Moving Picture Painters Local 644, and will be presented to the producers as soon as the Studio Basic Agreement negotiations are completed. The painters also are asking for a minimum six-hour call, a guarantee of 250 working days per year for permanent crew members, 10% above the scale for men not employed in permanent crews, and two weeks' vacation for men who have worked two years or longer in the industry.

The painters are offering to accept 10% under the scale when employed on location, but are demanding a guarantee of 70 hours per week, with triple pay for all time worked in excess of 10 hours daily. The union is asking that the label of the Brotherhood of Painters, Decorators and Paper Hangers of America be placed on all films before they are screened.

Recommendations for short week and pay scales for the various shifts included: 'A 30-hour week for all hourly rate men. Six hours per day, five days per week, Monday through Friday, shall constitute a regular work week, six within seven consecutive hours between 8 a.m. and 6 p.m. shall be termed regular work day.'

Extra Earnings Jump

Total earnings of film extras in March showed an increase of $69,000 over February, and the ratio of increase has been even higher so far this month. Because of the demands for high school students and youngsters 18 to 25 years the Screen Actors Guild has found it necessary to issue nearly 1,000 waivers this month. Many of these were for film soldiers within the draft ages.

Earnings in March totalled $259,740.17, as compared to $218,783 in March, 1940, when placements totalled only 18,783. The job placements for March of this year were 22,294, an increase of 2,400 over the previous month.

Fearful that the proposed limitation on $5.50 extra calls would increase budgets for 'B' pictures, producers are holding off negotiations for contract revisions demanded by Screen Actors Guild. Believed, however, that speedy agreement will be reached when E. J. Mannix returns from the east and a new wage scale is expected to be in force by next week.

Strike Stalemate

Negotiations between the Columbia Recording Corp. and striking employees has reached a stalemate. The strikers agreed to accept a compromise offer suggested by Edward Fitzgerald, U. S. labor conciliator, but the company turned thumbs down on the settlement. Homer Mitchell, attorney for the company, said no further move would be made to renew negotiations. The United Electrical Radio & Machine Workers of America said picket lines would be maintained, that a call for a sympathy strike of employees at the Bridgeport (Conn.) home office might be issued, and that plans were under consideration for a secondary boycott against air sponsors of the Columbia Broadcasting Co.

The workers are demanding that the minimum wage be tilted from 55c per hour to 65c, but had offered to compromise on 65c. They claim the only offer the company has made called for an increase of 1.7 cents per hour, but Paul Crowley, company general manager, said the increase would have been nearly four cents per hour. The strike was called April 11.

Walter Spreckels, former regional director of the National Labor Relations Board, has assumed his new duties as labor contact for the Walt Disney Studio. William R. Walsh, senior attorney for the NLRB, has been named acting directo- pending a permanent appointment.

Hollywood Newsmen's Threat to Sneak In On 'Sneak Previews'

Hollywood, April 29.

Hollywood correspondents were to serve notice on studios today (Tuesday) they will catch all sneak previews following word from the Studio Publicity Directors Committee. 'It will continue to give scribes every cooperation, but cannot at this time promise Coast critics complete protection over the east in matter of preview priority.'

Correspondents have demanded that all films be shown here for preview before New York, some claiming their jobs are jeopardized if films are continued to be shown there first.

How Come For Jane?

Hollywood, April 29.

Next starrer for Jane Withers at 20th-Fox is a film version of the stage play, 'Not For Children,' written by Edmund Wolf and Ludwig Hershfield.

Walter Morosco is producer and Francis Faragoh is doing the screenplay.

Paul Malvern at U

Hollywood, April 29.

Paul Malvern checked out of Monogram to join Universal's associate producer staff.

He draws 'Flying Cadets' as his first assignment. Pic was originally slated for Burt Kelly, who recently left the lot.

BARTON DIRECTS 'PANAMA'

Hollywood, April 29.

Charles Barton gets the direction chore on 'Girls From Panama,' with Jinx Falkenberg in the top role.

Filming starts May 15 at Columbia under production supervision of Wallace MacDonald.

Great American Broadcast

(MUSICAL)

Hollywood, April 25.

20th Century-Fox release of Kenneth Macgowan production. Stars Alice Faye, Jack Oakie, John Payne, Cesar Romero. Directed by Archie Mayo. Original screenplay by Don Ettlinger, Edwin Blum, Robert Ellis, Helen Logan; Songs, Mack Gordon, Harry Warren; musical direction, Alfred Newman; camera, Leon Shamroy; editor, Harry Marker; editor, Robert Simpson. Previewed at Alexander, Glendale, April 24, '41. Running time, 90 MINS.

Vicki Lansing	Alice Faye
Chuck Hadley	Jack Oakie
Rix Martin	John Payne
Bruce Chadwick	Cesar Romero
Specialty	Four Ink Spots
Singer	James Newill
Specialties	Nicholas Bros., Wiere Bros.
Secretary	Mary Beth Hughes
Madame Rinaldi	Nella Morgan
Foreman	William Pawley
Justice of the Peace	Lucien Littlefield
Conductor	Edward Conrad, Gary Breckner
Announcers	Mike Frankovich, John Hiestand
Jimmy	Eddie Acuff
Jennie	Mildred Gover
Brakeman	Ed Saylor
Hendricks	Eddie Kane
Mr. Porter	William Halligan
Counter Man	Frank Orth
Doorman	Herbert Heywood

A companion feature to 20th-Fox's successful 'Alexander's Ragtime Band' and 'Tin Pan Alley,' the general pattern closely parallels the latter and three of the stars repeat in rather similar characterizations. 'Great American Broadcast' is light and breezy, a showmanly admixture of comedy, romance, drama and music woven around the extraordinary progress of radio broadcasting during the '20s. It's tuned for hefty biz in all runs, with good chances of catching holdovers in many keys. Grosses generally will likely equal those clocked by 'Tin Pan Alley.'

Narrative takes plenty of dramatic license with the actual facts of radio's progress in the 1920-30 decade; and although audiences will remember many facts at variance with the picturized history, the liberties exercised by the writers will be overlooked. Scripters fudged a few years in setting the year of the Dempsey-Willard heavyweight battle in Toledo, but the switch was necessary to utilize the event for a major sequence in the picture; and only fight fans with exceptional memories will discover the time misplacing.

Picture has many attributes on the entertainment side despite its thin and sketchy story. Most prominent is the breezy and zestful performance of Jack Oakie, who works energetically throughout and holds audience attention every minute he is on the screen. There's an exceptional collection of new songs written by Mack Gordon and Harry Warren, sung mainly by Alice Faye; specialties of showstopping calibre by the Wiere Bros., Nicholas Bros. and the Four Ink Spots; and a series of smacko comedy sequences.

Story details the adventures of Oakie, John Payne, Miss Faye and Cesar Romero as early pioneers in radio broadcasting. Oakie tinkers with a crystal set in his room, ideaminded Payne gets enthusiastic over wireless entertainment possibilities, Miss Faye is radio's first singing star, and Romero supplies the early coin. There's plenty of static along the road to the quartet's final splurge when Oakie's girl, Miss Faye, falls in love with Payne. Couple marry, and struggle with a small station in Jersey, while Oakie and Romero prosper in New York. Quartet separates Payne and Miss Faye, and latter accepts a singing contract on Romero's station. Oakie adopts Payne's previous idea of a coast-to-coast network hookup, uses the first anniversary celebration of the event to bring the estranged pair together.

Original shots of the Dempsey-Willard fight in Toledo are utilized to accompany the radio account of the fight. No pretext is made that this is other than old film, but it has been provided with sepia toning in the laboratory processing that allows it to unfold without calling attention to its antiquity and 'graininess.' Insertion of the clips is one of the best examples of expert production judgment and editing of the past year.

Presentations of the several songs are neatly spotted for maximum effect, and catch greater attention for their brevity. The Gordon-Warren tunes are topnotch, with 'Where Are You?', 'I Take to You' and 'Long Ago Last Night' ranking candidates for current popularity. Miss Faye delivers the songs in showmanship style.

Specialties hit their intended mark of providing general audience entertainment. The Wiere Bros., of Alfred C. Fischer's 'Folies Bergere' revue) do their violin routine and then swing into a novelty comedy dance for maximum results. The Nicholas Bros. again appear in the 20th-Fox filmusical with a variation of their acrobatic dancing on the railroad platform, and the Four Ink Spots click in their three opportunities with their typical harmonics. Jack Morgan catches more than passing attention as the opera singer broadcasting in the rain—and with Oakie essaying the tenor's role.

Oakie's outstanding performance and comedy interludes highlight the proceedings. Payne impresses as the enthusiast with ideas in the future of radio, and makes substantial progress towards marquee rating. Miss Faye holds up her acting assignment satisfactorily, while Cesar Romero handles his role in fine fashion.

Direction by Archie Mayo accentuates the entertainment and comedy angles of the picture and subdues considerably the formula plot groove of the dramatic passages. Mayo carries the pace at good speed, and injects many surefire touches for laugh attention. Photography by Leon Shamroy and Peverell Marley is of high standard throughout. *Walt.*

Flame of New Orleans

(WITH SONGS

Hollywood, April 24.

Universal release of Joe Pasternak production. Stars Marlene Dietrich; features Bruce Cabot, Roland Young, Mischa Auer, Andy Devine, Frank Jenks, Eddie Quillan. Directed by Rene Clair. Screenplay by Norman Krasna; camera, Rudy Mate; editor Frank Gross; ass't director, Phillip P. Keresey; music and special lyrics, Sam Lerner. Previewed in studio projection room, April 23, '41. Running time, 76 MINS.

Claire	Marlene Dietrich
Robert	Bruce Cabot
Simoni	Roland Young
Zolinzy	Mischa Auer
1st Sailor	Andy Devine
2nd Sailor	Frank Jenks
3rd Sailor	Eddie Quillan
Auntie	Laura Hope Crews
Bellboy	Franklin Pangborn
Clementine	Theresa Harris
Samuel	Clarence Muse
Brother-in-law	Melville Cooper
Sister	Anne Revere
William	Eddie Dunn
Cousin	Emily Fitzroy
Cousin	Virginia Sale
Cousin	Dorothea Adams
Opera Singers	Anthony Marlowe, Gitta Alpar

This Marlene Dietrich starrer is a very thin and familiar tale of the romantic interludes of a lady of dubious reputation century ago. Picture misses its apparent mark of being a naughty sophisticated farce by a considerable margin winding up as a lightweight entry that will have a struggle to get by in the metropolitan sectors. Strictly for adult audiences in the subsequents to catch minor attention as a supporting attraction.

Tales of trollops have been done many times previously—and better. Dietrich arrives in New Orleans after a European tour, determined to grab off a wealthy admirer. Roland Young is an easy victim and proposes marriage, but Bruce Cabot, tough cavalry officer, holds a strange fascination for her. Plot's a case of how long before she tosses over Young for Cabot.

Picture is Rene Clair's first in America, and, as one of the best of the French directors, he works valiantly with the flimsy material, injecting many incidental by-plays that are amusing, but to meagre avail. Best episode is the picture of Laura Hope Crews' dissertation on men and marriage to the wise adventuress about to be married.

Miss Dietrich provides a familiar performance as the questionable lady, shapely in appearance, but sparkles in a role calling for zest. Her attempts at coyness miss badly. Young clicks as the victim of her marriage campaign, while Cabot does nobly with a vigorous characterization as the sea captain. Cabot has more than a passing resemblance, with sideburns and moustache, to recent Clark Gable portrayals. Singer of continental indiscretions at Miss Dietrich. Miss Harris provides some good moments as the maid.

Inclusion of a few songs fail to provide a lift to the proceedings. Miss Dietrich sings 'Sweet Is the Blush of May,' there's an operatic sequence for an aria at the start; and a salty tune on shipboard.

Picture's episodic attack narrative to tell the story at the opening, a growing practice utilized during the past year by script writers. Production layout is adequate, with Miss Dietrich beautifully gowned throughout. *Walt.*

The Wagons Roll at Night

Hollywood, April 23.

Warner Bros. release of Harlan Thompson production. Stars Humphrey Bogart, Sylvia Sidney; features Eddie Albert, Joan Leslie. Directed by Ray Enright. Screenplay by Fred Niblo, Jr. and Barry Trivers, suggested by story by Francis Wallace; camera, Sid Hickox; editor, Frederick Richards; special effects, Byron Haskins and H. F. Koenekamp; ass't director, Chester Simpson. Previewed at WB Studio, April 22, '41. Running time, 83 MINS.

Nick Coster	Humphrey Bogart
Lola Lorraine	Sylvia Sidney
Matt Varney	Eddie Albert
Mary Coster	Joan Leslie
Jonathan The Great	Sig Rumann
Doc	Cliff Clark
Snapper	Charley Foy
Tex	Frank Wilcox
Arch	John Ridgely
Mrs. Williams	Emma Dunn
Mr. Williams	Aldrich Bowker
Gus	Garry Owens
Bundy	Howard Mower
Wally	Frank Mayo

'The Wagons Roll At Night' is a fast-moving melter constructed to hit the fancy of action-minded audiences who crave excitement in their cinematic fare. It's a topnotch program attraction strong enough to do satisfactory biz in the one-week key runs and provide entertainment for the family houses.

Background is supplied by a traveling carnival operated by the tough and calloused Humphrey Bogart who succeeds in evading successive sheriffs to keep the show moving. Yarn uses the carny atmosphere casually, sticking directly to the melodramatics of the story for audience attention throughout. There are several exciting episodes in which Eddie Albert works the troupe of lions in the cage of the one-ring tent.

When grocery clerk Albert corners a loose lion in his store, exploitation-minded Bogart hires the hick as a special attraction in the district. Albert has a way with animals, and after Doc has been hostler to the cats for several weeks, is drafted to work the act when Sig Rumann is drunk. Kid's success gives him a permanent job as lion tamer, with Sylvia Sidney undertaking special interest in his welfare. After a fight with Rumann, Albert is spirited away to Bogart's farm until the affair cools off. There he meets and falls in love with Joan Leslie, the carny owner's sister. Bogart brings the kid back to the show and demands he forget about the sister. But Albert returns to the farm, again is brought back to the show by Bogart, who plots to end the boy for good by tossing him into the arena with a mad lion carried for exhibition purposes only. Albert faces the lion in a thrilling, losing battle when Bogart relents and enters the cage to rescue his victim. Lion attacks Bogart who gives his blessing to the romancers before he dies.

Bogart delivers his usually capable characterization, putting plenty of zest into his role of the carny operator. Albert is excellent as the bumpkin, providing plenty of lightness and humor to the part. Return of Sylvia Sidney after several years away from pictures shows there is still a place for her talents on the screen. Miss Leslie is a pert ingenue who clicks sufficiently to warrant Warners' present buildup campaign for featured rating. Sig Rumann, Cliff Clark and Charley Foy are most commendable in good supporting cast. Frank Mayo, star of the silents, has a bit part.

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Atmosphere of a motorized carnival utilized for background is neatly set up, with Sid Hickox turning in a good job on the camera side. *Walt.*

THEY DARE NOT LOVE

Hollywood, April 29.

Columbia release of Samuel Bischoff production. Stars George Brent, Martha Scott; features Paul Lukas, Roman Bohnen, Kay Linaker. Directed by James Whale. Screenplay, Charles Bennett, Ernst Vadja; story, James Edward Grant; ass't director, William Mull; editor, Al Clark; camera, Franz F. Planer. Previewed at Projection Room, April 28, '41. Running time, 78 MINS.

Prince Kurt von Rotenberg	George Brent
Marta Keller	Martha Scott
Baron von Helsing	Paul Lukas
Professor Keller	Roman Bohnen
Baron Shafter	Roman Bohnen
Captain Wilhelm Ehrhardt	Edgar Barrier
Barbara Murdock	Frieda Inescort, Kay Linaker
Captain	Frank Reicher

This is a topical melodrama, utilizing Nazi persecutions and Gestapo houndings of refugees who escaped from Austria when the Hitlerites moved in. Rolling along at a leisurely pace, and with obviously familiar story structure, picture is not strong enough to hold up as solo or billtopper, despite starring combo of George Brent and Martha Scott, but will slide by as adequate program supporter in the regular runs.

Story starts in pre-Hitler Austria, and when the Nazis move in, George Brent, Martha Scott and latter's father, Egon Brecher, flee to Czechoslovakia; and are eventually reunited on a boat bound for America. Brent and Miss Scott's romance starts on the ocean crossing, but the father breaks it up on arrival. Brent does the night clubs and sports events with Kay Linaker, and latter proposes marriage when she is prodded by Gestapo agent, Paul Lukas. After Brent discovers Miss Scott and her father running a Viennese restaurant and helping refugees, he decides to offer himself as a wife and sponsor to the Germans in exchange for the release of seven men, one of whom is Miss Scott's fiancee (now a Nazi agent). Brent, for some reason, is a legendary leader of a possible Austrian revolt, and a key figure for the Nazis. He boards a boat for Antwerp. Miss Scott follows to warn him of double-cross, and the pair sail as prisoners. Non-Nazi captain marries the couple, and they are whisked away by a British destroyer intercepts the ship at war's outbreak.

The Austrian opponents of Nazism are handed some strong dialog directed at Hitler and his cohorts, and the Gestapo agents are sketched as villainous and untrustworthy persons throughout. As and if the United States enters the war, it's picture will have a better chance of acceptance as screen entertainment than under present circumstances. As it stands, there's too much apparent propaganda injected which detracts from the little genuine drama involved.

Martha Scott is the one bright spot of the picture as the Austrian refugee who falls in love with the prince. Brent gives a fairly static role, while Lukas is sufficiently villainous as the Gestapo chief.

James Whale's direction is deliberate, and fails to take fullest advantage of suspensful opportunities of script. *Walt.*

A VERY YOUNG LADY

Hollywood, April 23.

20th Century-Fox release of Robert T. Kane production. Stars Jane Withers; features Nancy Kelly, John Sutton. Directed by Harold Schuster. Screenplay by Andrew Solt, Elsie Ryan, from play by Fodor; camera, Edward Cronjager; editor, James B. Clark. Previewed in studio projection room, April 22, '41. Running time, 80 MINS.

Kitty Russell	Jane Withers
Karen Andrews	Nancy Kelly
Dr. Meredith	John Sutton
Miss Stidle	Minna Beecher
Tom Brighton	Richard Clayton
Madge	June Carlson
Miss Hinton	Cecil Kellaway
Prof. Starkweather	Cecil Kellaway
Susie	Marilyn Kinsley
Miranda	Ann Ransom
Jenn	Catherine Henderson
Sarah	Lucita Mann
Beth	June Horne

Jane Withers is growing up, so the studio paces her age accordingly in this instance. 'A Very Young Lady' details the romantic puppy love leanings of Jane as a student in a private school and, although filled with familiar ingredients, emerges as satisfactory fare for the family houses and the Withers followers.

Ladislas Fodor's play had been used about five years ago for film purposes under title of 'Girl's Dormitory,' but the remake has several minor revisions to disguise its origin. Tomboyish Jane has been sent to the school for rejuvenation into a sub-deb. She develops an adolescent crush on John Sutton, head of the school, and gets in a jam when one of her imaginative love letters is discovered by an old maid teacher who injects imaginary scandal into the event. After Jane refuses to disclose identity of her romantic partner and is faced with expulsion, Nancy Kelly stumbles on solution to swing everything back to normal.

Picture is carried along mainly through the good trouping of Miss Withers who does much to overcome both the familiar story and standard direction. Sutton is a typical young head of a girls' school, while Miss Kelly is okay with material provided. Neat support includes Janet Beecher, Richard Clayton (a likely looking youth), Charles Halton and Cecil Kellaway. *Walt.*

STRANGE ALIBI

Warner Bros. release of WB-First National production. Features Arthur Kennedy, Joan Perry. Directed by D. Ross Lederman. Screen play by Kenneth Gamet from story by Leslie T. White; camera, Ira Morgan; editor, Frank Magee. At Globe, N. Y., week of April 26, 1941. Running time, 63 MINS.

Joe Gargy	Arthur Kennedy
Alice Delvin	Joan Perry
Chief Sprague	Holmes Herbert
Tex	John Ridgely
Katie	Florence Bates
Governor Phelps	Charles Trowbridge
Captain Reddick	Cliff Clark
Lieutenant Fagle	Stanley Andrews
Monson	Howard da Silva
Captain	Wade Boteler
Durkin	Ben Welden
Benny McKaye	Dick Rich
Big Dog	Dick Rich
Barbara Monson	Paul Phillips
Warden Morrel	Joe King
Prosecutor	Paul Stanton

This rates high among the average run of B mellers. It's an evidence of Warners' crime-and-punishment actioners working at an all-out peak. Everything in it has been seen before—particularly the sets—but the concoction has been tossed together again under director D. Ross Lederman to become a speedy and delectable dish for the houses that go for this low-bracket stuff.

Plot is far from new, but hasn't been so frequently and nauseatingly repeated as a number of the others WB uses in its swiftie group. Unfortunately, however, there's not quite enough of it for a 63-minute production and Lederman has had to dive into the stock barrel for a load of trite court and prison stuff which bogs the picture right down in the center.

Arthur Kennedy, recent find who played Jimmy Cagney's younger brother in 'City for Conquest,' holds the top role. He resembles Cagney somewhat and does a nice job when not stilted by B-picture dialog. Joan Perry, who's the fillip for the guys and gals who like romance with their trigger-work, is almost completely baffled by the standard WB idea of race-talking. Florence Bates also stumbles through without conviction, although many of the lesser male parts are capably handled by Warner cell-block contractees.

Kennedy plays a defendant who arranges with his chief for a publicized break between them so that he can go over to the mob. Racket guys find out he's not playin,' them straight and kill the chief, planting the murder on Kennedy, who is sent up for life. He breaks from prison and very neatly squares himself for fadeout clinch. *Herb.*

THE BLACK CAT

Universal release of Burt Kelly production. Stars Basil Rathbone; Hugh Herbert, Brod Crawford, Bela Lugosi. Directed by Albert S. Rogell. Suggested by short story by Edgar Allan Poe; adaptation, Robert Lees, Fred Rinaldo, Eric Taylor and Robert Neville; editor, Ted Kent; musical supervisor, Stanley Cortez. At Rialto, N. Y., week April 25, '41. Running time, 70 MINS.

Hartley	Basil Rathbone
Mr. Penny	Hugh Herbert
Hubert Smith	Brod Crawford
Eduardo Lugosi	Bela Lugosi
Abigail Doone	Gale Sondergaard
Elaine Winslow	Anne Gwynne
Myrna Hartley	Gloria Dickson
Henrietta Winslow	Cecilia Loftus
Margaret Gordon	Claire Dodd
Stanley Winslow	John Eldredge
Richard Hartley	Alan Ladd

Like so many other B's of late, 'The Black Cat' is way down the alphabetical scale, Dating will probably be slow, as will action at the boxoffice where played.

Horror subject has been poorly written by a quartet of four scenesists and loosely produced by Burt Kelly, a pretty old hand in the B-making ranks. A large and capable cast tries to pull a wagon with traces made of rubber bands, but can't be blamed for getting nowhere.

A short story by Edgar Allan Poe caused the picture to be made. Poe may not be so much at fault, however, since what he wrote in hand, moulded it into a 70-minute bore and are now out seeking an indulgent market for the finished work. Although four writers were credited with the finished script, all has produced little. Result at comedy is even less than that a typical crack being: 'Everything around here is black, that's why the place is going to the dogs.'

Referred to is the bleak and gloomy old house owned by an erratic woman who is bugs about ferns. Latter, combined with lots of crematorium for those that kick off. A flock of relatives, near and fairly distant, are waiting for her to die so that they may share in her will. Complications arise when she's going to leave them one relative murders her whereupon they all learn that they don't get their bequests until all the cats have gone. Meantime, a crackpot housekeeper continues in charge. A succession of murders figure, but none in reality or on the screen, were ever so uninteresting.

Brod Crawford (billed that way instead of Broderick) and Hugh Herbert are outsiders in the action, all of which takes places at and around the musty old house. Crawford is a newspaper man at it for Herbert having come along to get in the way. He's an antique hound, but only meagrely funny.

Bela Lugosi plays a caretaker who is a cross between a fiend in windows while Basil Rathbone is one of the scheming heirs. His wife, played by Gladys Cooper, is another. Gale Sondergaard manages to be appropriately menacing and dubious while Ann Gwynne, as the heroine who's fond of Crawford, adds sweetness to the sour scenes. *Char.*

LOVE ON THE DOLE

(BRITISH-MADE)

London, April 8.

Anglo-American Film Corp. release of British National Film production. Features Deborah Kerr, Clifford Evans. Directed by John Baxter. Screen adaptation by Walter Greenwood, Barbara Emary, Rollo Lambe, Ian Dalrymple from dramatization of Walter Greenwood's novel; camera, James Wilson. At Phoenix, London. Running time, 89 MINS.

Sally	Deborah Kerr
Larry	Clifford Evans
Mrs. Hardcastle	Mary Merrall
Mr. Hardcastle	George Carney
Harry Hardcastle	Geoffrey Hibbert
Helen Hawkins	Joyce Howard
Sam Grundy	Frank Cellier
Ned Hawkins	Martin Walker
Mrs. Dorbell	Marie O'Neill
Mrs. Nattle	Iris Vandeleur
Mrs. Jilks	Maire Ault
Mrs. Bull	Marjorie Rhodes
Bill Simmons	Charles Williams
Jack Lindsay	Collin Chandler
Jim	Dennis Wyndham
Police Inspector	Peter Gawthorne

The camera's facility in pin-pointing the tenets of tragedy has been

(Continued on page 18)

Miniature Reviews

'The Great American Broadcast' (20th). Top entertainment for all audiences. Will dial hefty biz and good share of holdovers.

'The Flame of New Orleans' (U). Stereotyped Dietrich item in thin and lightweight story. For adult trade and dubious biz.

'The Wagons Roll at Night' (WB). Fast-moving melter of the carnival biz; top programmer, okay in standard runs.

'They Dare Not Love' (Col). Anti-Nazi melter starring George Brent and Martha Scott. Adequate supporter for regular runs.

'A Very Young Lady' (20th). Jane Withers carries lightweight tale of adventures in a girls' school. Good program support.

'Strange Alibi' (WB). Good B meller for the lower brackets.

'The Black Cat' (U). A 'B' far down in the alphabet.

'Love on the Dole' (British). Click screening of original drama and novel.

'Robbers of the Range' (RKO). Best of the Tim Holt series of westerns recently started; with good biz possibility.

'Rookies on Parade' (Rep). Moderately entertaining army film.

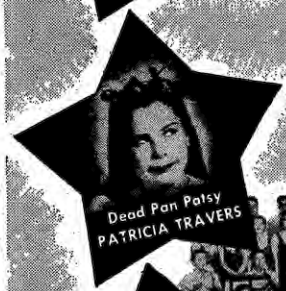
'Historia de Una Noche' (Argentine) Spanish language has okay boxoffice possibilities.

'Heroes of the Sea' (Artkino). Gripping naval spectacle glorifying the Russian fleet. Interestingly done.

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Screen Play by Frederick Jackson

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Film Reviews

Continued from page 16

LOVE ON THE DOLE

harnessed for excellent results in 'Love on the Dole.' The Walter Greenwood novel screens as powerful dramatics and is in for a great deal of attention from patrons, both here and in the U. S.

Closely followed play and original book's mean subject matter, moral outlook and frequently the dialog of the characters in the drab tale of near-matrimony under the Depression are served without softening or regard for a Hays Office frown. Hand of author Walter Greenwood in the production likely accounts for this rigid, but unfortunate, adherence to his theme. The disregard is to be regretted, particularly as picture is otherwise a commendable effort and would make its mark anywhere. Snipping for the world market may be the answer, but it would certainly take a deft hand.

Sepia tintage heightens the gloom of film's representation of a North of England community. John Baxter's direction skillfully builds episode upon episode as he drives for that final decision of the wench, Sally, to trek self and family out of the relief mire to the primrose path. Direction, plus the tight scripting of Barbara Emary, Rollo Gamble and Greenwood, makes the tragic journey vital and real. Deborah Kerr is satisfactorily hard as Sally; Clifford Evans' Larry shows understanding of the role of the labor crusader out for a better deal in life. Top honors go to young Geoffrey Hibbert, as the girl's kid brother who can't get a stake to right himself and a girl-friend after a slip.

Comedy is well represented in a bunch of typical gossipy dames from Maire O'Neill, Iris Vandeleur, Marie Ault and Marjorie Rhodes. Latter's is a particularly choice piece of characterization. Support right down the line is on a par with picture's high standard, notably George Carney as Hardcastle pere, and Frank Cellier in for one of his best screen chores as the bookie, Sam Grundy, who eventually snares the virtuous.

Destined as an effective sop to present times and pseudo patriotism is rag ending of the 'Dole.' It's obviously hung on and has a ring like a very thin dime. It would've been better to leave audiences to do their own thinking. There are perhaps many spots in film where mere suggestion looms as more discreet than the factual representation attempt.

North Country town and its poverty are authentically caught in atmosphere and mood. Photography of Wimmie Wilson is topline; equal plaudits go to Holmes Paul's department for special effects and art.

Robbers of the Range

RKO-Radio release of Bert Gilroy production. Stars Tim Holt; features Virginia Vale, Ray Whitley, Emmett Lynn, LeRoy Mason. Directed by Edward Killy. Story, Oliver Drake; screenplay, Morton Grant and Arthur V. Jones; camera, Harry Wild; editor, Frederick Knudson; music, Paul Rose and Ray Whitley. At Colonial, Lincoln, dual. Running time: 60 MINS.

Drummond	Tim Holt
Alice	Virginia Vale
Smokey	Ray Whitley
Whopper	Emmett Lynn
Rankin	LeRoy Mason
Tremaine	Howard Hickman
Greeley	Ernie Adams
Higgins	Frank LaRue
Daggett	Ray Bennett
Monk	Tom London
Sheriff	Ed Cassidy
Blackie	Bud Osborne
Col. Ludge	George Melford
Curly	Malcolm McTaggart
Brady	Harry Harvey

Tim Holt's third go in this Bert Gilroy-Edward Killy series finds him increasing his stride and becoming more of a bet with the action populace. His first was slightly weak, his second improved, but 'Robbers of the Range' begins to show prospects of meat for the bush league patrons.

It's all about the railway coming to west and the crooked R.R. land agent who frames murders on right-of-way holders, and the modest group of landowners about to be cheated who rise to outstrip him at his own game. Holt starts it off by refusing to sell to LeRoy Mason, the iron horse grifter, which puts him up as a target for Mason's clique, Ernie Adams, Ray Bennett and Tom London, and they stand him over a corpse to fix him with a bad rap to beat. En route to trial, Holt manages, to elude, and goes to work on the harrassers, eventually getting them.

Romance fixture at RKO in westerns is Virginia Vale, who jumps away from the George O'Brien opuses for a change of lip with Holt. She doesn't have much to do, but does it well when allowed the ball. The steady meanness of LeRoy Mason, handsome menace of dozens of westerns, casts itself in good commercial quantity as a Joe Crook. Ray Whitley and Emmett Lynn, singing and lying partners respectively of Holt, are oke, too. Whitley does one high-voiced musical jingle in theme of the pic, 'Railroad's Coming to Town.'

Highlight of these Holt flickers is the scenery, having a newness which is welcome after the familiar expanses of the various film plant ranches which have been crossed and re-crossed from every conceivable angle and become like the palm of the hand. Photography, to be left to the customers, cameraman Harry Wild does nice packaging, and rates a bow. All technical departments are in the superior class as westerns go. Art.

ROOKIES ON PARADE

(WITH SONGS)

Republic release of Albert S. Cohen production. Directed by Joseph Santley. Screenplay, Karl Brown, Jack Townley, Milt Gross, from original by Sammy Cahn and Saul Chaplin. Camera, Ernest Miller; editor, Charles Craft; dances, Louis Da Pron; music director, Walter Feuer; songs, Sammy Cahn, Saul Chaplin, Dale Wyke, Eddie Cherkose, Sidney Claire, Nick Castle; orchestrations, Elena and Rose Walter. Reviewed in projection room, N. Y., April 24, '41. Running time, 69 MINS.

Duke Wilson	Bob Crosby
Lois Rogers	Ruth Terry
Marilyn Fenton	Gertrude Niesen
Cliff Dugan	Eddie Foy, Jr.
Kitty Mulloy	Mary Wilson
Joe Martin	Cliff 'Nazarro
Mike Brady	William Demarest
Augustus Brody	Sidney Blackmer
Tiger Brannigan	Horace MacMahon
Bob Madison	William Wright
Tommy	Tommy Alexander
Henry Hanom	Louis Da Pron
Bill	Bill Shirley

Republic has come up with one of its more ambitious films in 'Rookies on Parade,' a musical about the U. S. Army that suggests considerable boxoffice potentialities in secondary situations and, in a number of remotely provincial cases, as a dual topper.

There's nothing of 'A' proportions in 'Rookies,' but plenty of enterprise has been put into the production. It brings inevitable comparison with 'Buck Privates,' which it resembles in several ways, but what Abbott and Costello, with their comedy, and the Andrews Sisters, with their songstering, did to enlarge that picture's general entertainment values, are factors that mean the difference between 'A' and 'B' status for 'Rookies.' Unfortunately, 'Rookies' has no people even closely approximating their draw, although, though, picture has enough to get by without the marquee names it lacks.

Heading the cast, though none is featured, are Bob Crosby, Ruth Terry and Gertrude Niesen, with the second-named nabbing the spotlight as a cutie with a penchant for troupling and a singing voice that rates highly for the type of swing-singing that she does. The cast credits are long, with most of the faces being familiar, all of which, coupled with Joseph Santley's brisk direction and some bright tunes, none of hit-parade proportions, are responsible for the picture's modest success.

Story, of course, as in nearly all such films, means little, following the familiar lines of the songwriter pair ('Crosby and Foy, Jr.) caught in the draft and the circumstances that confront them in their attempts to put on a musical at the army camp which they ultimately plan for Broadway production.

Most of the comedy is supplied by Cliff Nazarro's double-talk, which was long standard with him in vaudeville, and it garners considerable laughs, though to the initiated familiar with that type of humor, which he's contributed in other Republic pix, Nazarro's double-talking is wearing a bit thin. Foy, too, produces some comedy, while William Demarest, as the tough sergeant, is in a couple of familiar situations involving the frustration that accompanies the training of rookies.

Crosby is all considerably uncomfortable as an actor. This is his third film, his second for Republic. He and Miss Terry form the primary romantic interest. Crosby also handles a couple of the tunes, along with Miss Niesen, whose voice, of which there's too little heard, is smasho in that finale flag-waver. Sidney Blackmer, as a Broadway producer, performs creditably, along with Foy, Demarest and Marie Wilson, the latter once again playing a familiar role for her, that of a dumbdora Army hostess. Naka.

Historia De Una Noche

('Story of a Night')
(ARGENTINE-MADE)

Buenos Aires, April 15.

Argentina Sono Film production and release. Features Sabina Olmos, Santiago Arrieta, Pedro Lopes Lagar, Sebastian Chiola, Mary Almonde. Directed by and Rafael Frontaura. Based on a comedy-drama by Leo Perutz and directed by Luis Bluasoy. Reviewed at the Monumental, Buenos Aires.

Clever plot, attractive dialog and more than efficient acting make this new Argentine Sono Film, 'Historia de una Noche' ('Story of a Night'), a better than average Spanish-language. Director Luis Slavasky, who has had Hollywood training, takes every advantage of the story aside from sometimes harping too long on one theme, keeping the pic moving swiftly. It has both local and U. S. possibilities.

Plot deals with a playboy who wastes his fortune on gambling and returns to his home town near Buenos Aires after an absence of seven years. He's the last of a respectable family, but has become estranged from them. His sweetheart, whom he left without a word, has married a sensible, hard-working fellow and the return of the gambler starts complications.

Based on a story by Czechoslovakian writer Leo Perutz. Slavasky has added a number of touches including an exciting railway accident. Camera is cleverly used in many ways, especially a sequence in which the ears of the busybody are employed to carry part of the story. Pic has other unusual touches and drew excellent notices in the Buenos Aires press.

Pedro Lopez Lagar, prominent Spanish stage actor, whose only previous film was 'Bodas de Sangre' ('Marriage of Blood'), shows himself a top-rank screen actor, likely to become a leading draw in Latin America. Santiago Arrieta plays the husband with customary aplomb. Sabina Olmos is pleasing and expressive as the wife. Settings are good and photography excellent. Ray.

HEROES OF THE SEA

Artkino release of Odessa Film production. Features V. I. Ozevitinsky, S. D. Stolyarov, A. M. Maximova. Directed by Vladimir Braun. Story by I. Zeltser, S. Abramovitch-Bolshoi. Camera, Michael Kaufman; music, I. S. Milutin. At Miami, N. Y., week April 20, '41. Running time, 80 MINS.

Rear Admiral Beliayev	V. I. Ozevitinsky
Division Commissar Lobod	S. D. Timokhin
Alexander Beliayev	Submariner
Commander	S. D. Stolyarov
1st Lieut. Galya Marina	A. M. Maximova
Lieut. Ivanovskaya	E. G. Yegorova
Captain Chogiokov	S. S. Petrov
Lieut. Commander Ivanov	A. Dryadev
Fleet Commander	P. L. Blazhevich
Admiral	N. V. Komissarov
Commander of Battleship	G. D. Piushnik

(In Russian; with English Titles)

This saga of Soviet naval might is the best preparedness spectacle to come out of Russia to date. It makes previous Soviet productions on defense appear amateurish. Of course, the picture contains the customary propaganda blurbs and heavy-handed plugs for the Soviet state and its leaders. But once into the plot, it moves swiftly.

Amazing thing about 'Heroes of the Sea' is that the yarn is familiar and contains only a smattering of romance, yet the production and acting make it among the foremost pictures to come from the subsidized Soviet studios. Michael Kaplan's directorial job stands far ahead of recent Russian efforts. Picture is also neatly scored, fine dramatic music accentuating the battle scenes.

Familiar fable of the old sea captain, whose father and grandfather sailed the seven seas, and who carries on as a rear-admiral in the Soviet navy while his son commands a submarine, has been accorded neat treatment plus liberal suspense. The outstanding romance is between the sub commander and the comely miss, A. M. Maximova, pilot in the Soviet naval flying forces.

Film differs from others glorifying naval operations in that it depicts motor torpedo boats in a battle with cruisers, and indicates how successful the air arm of the navy can be employed in present day warfare.

V. I. Ozevitinsky, as the veteran naval commander; S. D. Stolyarov, as the submarine commander; A. M. Maximova, cast as his sweetheart; and E. G. Yegorova, as the athletic-looking miss who is her naval flying companion, all rate mention in the main roles. Photography is best on the trick shots and in handling miniatures, but suffers from lighting on several outdoor shots. Wear.

SCHINES' UNLUCKY 13 .

Frank Boucher Assigned to Hypo Rochester

Rochester, N. Y., April 29.

Frank Boucher, Western New York zone manager for Schines, takes personal charge of 13 theatres in Rochester area in effort to pull them out of the red, Louis W. Schine, general manager; Douglas Leishman and booker Harry Goldsmith came to town with him to meet with managers and conduct intensive survey of the Rochester situation.

Schines' troubles have mounted here since adding four Fenyvessy theatres three years ago. Numerous managerial changes failed to cure the headache.

TITLE CHANGES

Hollywood, April 29.

Columbia shifted from 'Singapore' to 'The Blonde Singapore.'

'The Secret Ship' became 'The Mystery Ship' at Columbia.

Republic reduced 'The Singing Hills' to 'The Singing Hill.'

'The Man Who Came to Life' was retagged 'The Man Who Returned to Life' at Columbia.

Paramount changed 'Henry for President,' to 'Henry Aldrich for President.'

Samuel Goldwyn's 'Blitzkrieg' was altered to 'A to Z' as a working title.

'Glamour Boy' is the new tag for 'Paramount on Parade' at Paramount.

Republic switched two titles: 'Jason, the Bucket' to 'Tonight's the Night' and 'Nevada City' to 'Bad Men of Deadwood.'

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

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Key to Type Abbreviations: M—Melacrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

WEEK OF RELEASE—3/7/41

Lone Wolf Takes a Chance (Col)	3/12	M	72	W. William-J. Storey
Rage in Heaven (M-G)	3/5	D	83	R. Montgomery-I. Bergman
Flying Wild (Mono)	4/16	D	63	L. Gorcey-B. Jordan
Tobacco Road (20th)	2/26	D	91	G. Tierney-C. Grapewin
Mr. Dynamite (U)	3/12	D	63	L. Nolan-J. Harvey
Great Dictator (UA)	10/16/40	D	127	C. Chaplin-J. Oakie
Footsteps in the Dark (WB)	3/5	CD	96	E. Flynn-B. Marshall

WEEK OF RELEASE—3/14/41

The Penalty (M-G)	3/12	D	77	L. Barrymore-E. Arnold
A Girl, a Guy and a Gob (RKO)	3/5	C	99	G. Murphy-L. Ball
Back in the Saddle (Rep)	3/26	W	71	G. Autrey-L. Mantle
Sleepers West (20th)	3/19	D	76	L. Nolan-M. Hughes
Double Date (U)	3/12	C	59	F. Moran-U. Merkel
Here Comes Happiness (WB)		D	57	E. Norris-M. Coles

WEEK OF RELEASE—3/21/41

E. Queen's Penthouse Mystery (Col)	3/12	M	69	B. Bellamy-M. Lindsay
Sign of the Wolf (Mono)		D	69	G. Autrey-M. Whalen
The Lady Eve (Par)	3/26	D	90	H. Fonda-B. Stanwyck
Footlight Fever (RKO)	3/26	C	69	A. Mowbray-D. McBride
Bury Me Not on the Lone Prairie (U)		W		J. Brown-P. Knight
Man Who Lost Himself (U)	3/26	D	71	A. Ahern-K. Francis
Topper Returns (UA)	3/12	C	95	J. Blondell-E. Young
The Sea Wolf (WB)	3/26	D	98	E. Robinson-I. Lupino

WEEK OF RELEASE—3/28/41

North from the Lone Star (Col)		W		B. Elliott-D. Fay
The Bad Man (M-G)	4/5	W	78	W. Beery-L. Barrymore
Las Vegas Nights (Par)	3/26	C	90	F. Bagdad-B. Wheeler
Melody for Three (RKO)	3/5	D	67	J. Hersholt-F. Wray
Vivacious Lady (RKO)	4/4/38	CD	90	G. Rogers-J. Stewart
Mr. District Attorney (Rep)	4/2	D	60	D. O'Keefe-J. Rice
Dead Men Tell (20th)	3/26	M	61	S. Toler-S. Ryan
Horror Island (U)	4/2	M	61	D. Foran-F. Moran
Man-Made Monster (U)	3/26	D	59	L. Chaney, Jr.-L. Atwill
Knockout (WB)		D		W. Morris-G. Bradna

WEEK OF RELEASE—4/4/41

The Roundup (Par)	3/19	W	90	B. Dix-P. Morison
Repent at Leisure (RKO)	4/16	RD	66	K. Taylor-W. Barrie
In Old Cheyenne (Rep)	4/9	W	58	R. Rogers-G. Hayes
Scotland Yard (20th)	4/9	D	65	B. Richardson-Wilson
Mutiny in the Arctic (U)		M	60	R. Arlen-A. Devine
A Shot in the Dark (WB)		C		W. Lundigan-N. Wynn

WEEK OF RELEASE—4/11/41

The Great Swindle (Col)		M		J. Holt-M. Reynolds
Men of Boys Town (M-G)	4/9	D	107	S. Tracy-M. Rooney
Break With the Devil (Mono)	1/5	CD	72	M. Travalier-V. Buchanan
Road to Zanzibar (Par)	3/12	D	89	B. Crosby-D. Lamour
The Devil and Miss Jones (RKO)	4/9 CD		92	J. Arthur-C. Coburn
The Hawks and the Sparrows		D	97	A. Calvert-B. Crane
Pals of the Pecos (Rep)		W		B. Steele-B. Livingston
Two Gun Sheriff (Rep)	4/23	W	58	B. Barry-V. Carroll
First Night in Kiev (20th)	3/12	MU	80	A. Fay-L. Amecho
The Lady from Cheyenne (U)	4/2	WD	84	L. Young-E. Preston
Pot o' Gold (UA)	4/9	C	84	J. Stewart-P. Goddard
The Great Lie (WB)	4/9	D	102	B. Davis-G. Brent

WEEK OF RELEASE—4/18/41

Penny Serenade (Col)	4/16	D	92	I. Dunne-C. Grant
Washington Melodrama (M-G)	4/23	M	75	Marion Davies-A. Sutherford
Hoosier Schoolboy (Mono)	6.30/37	D	62	M. Rooney-A. Nagel
Tumbleweed Ranch in Arizona (Mono)		W		R. Corrigan-J. King
Border Vigilantes (Rep)	4/2	W	61	W. Boyd-B. Hayden
Robbers of the Range (RKO)		W		T. Holt-V. Vale
Rookies on Parade (Rep)		C		B. Crosby-M. Wilson
Ride on Vaquero (20th)	4/2	W	64	G. Rennett-M. Hughes
Flame of New Orleans (U)	4/30	D	78	M. Dietrich-B. Cabot
That Uncertain Feeling (UA)	3/19	D	89	M. Oberon-M. Douglas
Strange Alibi (WB)		D		A. Kennedy-J. Perry

WEEK OF RELEASE—4/25/41

Under Age (Col)		D		N. Gray-A. Baxter
Dulcy (M-G)		C		R. Sterling-H. Jackson
Ziegfeld Girl (M-G)	4/23	MU	135	J. Garland-J. Stewart
The Invisible Ghost (Mono)		M	63	B. Lugosi-P. Young
Lone Star Law Men (Rep)		CD		A. Parker-M. Ford
Power Dive (Par)	4/9	D	68	B. Arlen-J. Parker
They Met in Argentina (RKO)		MU		M. O'Hara-G. Raymond
Lady From Louisiana (Rep)		W		J. Wayne-O. Munson
Singing Hill (Rep)		W		G. Autrey-S. Hayden
Inspector Hornleigh Goes to It (20th)		M		G. Harker-F. Calvert
Model Wife (U)	4/16	CD	78	J. Blondell-D. Powell
That Hamilton Woman! (UA)	3/26	D	128	V. Leigh-L. Olivier
Wagons Roll at Night (WB)	4/30	D	83	H. Bogart-S. Sidney

WEEK OF RELEASE—5/2/41

They Dare Not Love (Col)		D		M. Scott-G. Brent
People vs. Kildare (M-G)		D		L. Barrymore-L. Ayres
The Pioneers (Mono)		W		J. Ritter
Reaching for the Sun (Par)	4/9	D	90	J. McCrea-E. Drew
Bringing Up Baby (RKO)		C		K. Hepburn-C. Grant
Country Fair (Rep)		W		J. Clyde-E. Foy, Jr.
Sheriff of Tombstone (Rep)		W		R. Rogers-G. Hayes
Black Cat (U)	4/30	D	70	H. Herbert-G. Sondergaard
Thieves Fall Out (WB)		D		E. Albert-J. Leslie

WEEK OF RELEASE—5/9/41

Her First Beau (Col)		CD		J. Cooper-J. Withers
The Crazy Mixup (Mono)		C		W. Howell-V. Lloy
House of Mystery (Mono)		M		K. Kent-J. Kelly
There's Magic in Music (Par)		D		A. Jones-S. Foster
Gay Vagabond (Rep)		C		B. Karns-E. Donnelly
Desert Bandits (Rep)		W		D. Terry-J. Merrick
Great American Broadcast (20th)	4/30	D	90	A. Faye-J. Payne
Affectionately Yours (WB)		D		M. Oberon-D. Morgan

WEEK OF RELEASE—5/16/41

She Knew All the Answers (Col)		C		J. Bennett-F. Tone
Til Wait for You (M-G)		D		M. Howell-G. Weidler
Redhead (Mono)		C		J. Lang-J. Downs
One Night in Lisbon (Par)		C		M. Carroll-F. MacMurray
Angels With Broken Wings (Rep)		D		G. Kniand-S. Barnes
Cowboy and the Blonde (20th)	4/23	RD	68	M. Hughes-G. Montgomery
Singapore Woman (WB)		D		B. Marshall-D. Bruce

WEEK OF RELEASE—5/23/41

Naval Academy (Col)		D		F. Bartholomew-J. Lydon
A Woman's Face (M-G)		D		J. Crawford-M. Douglas
King of the Zombies (Mono)		D		A. Archer-M. Ireland
Scattergood Pulls the Strings (RKO)		C		G. Kibbee-D. Trout
Saddlemates (Rep)		W		3 Mesquiteers
Great Commandment (20th)		M		J. Sedi-M. Moscovich
Too Many Blondes (U)		C		E. Vallee-H. Parrish
The Nurse's Secret (WB)		D		L. Patrick-E. Toomey

WEEK OF RELEASE—5/30/41

Adventure in Washington (Col)		D		V. Bruce-H. Marshall
The Get-Away (M-G)		D		R. Sterling-D. Adams
Caught in the Draft (Par)		C		B. Hope-D. Lamour
Saint's Vacation (RKO)		M		S. Grey-H. Sinclair
Sunny (RKO)		MU		A. Neagle-R. Bolger
Blood and Sand (20th)		D		J. Darnell-T. Power
In the Navy (U)		C		Abbott-Costello
Million Dollar Baby (WB)		CD		P. Lane-J. Lynn



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Metro's 'Drivin' Woman' Story Deal Stalled; Other Hollywood Buys

Metro and agent Ned Brown are battling over a technicality that may have considerable effect on final price of 'Drivin' Woman,' unwritten novel by Elizabeth Chevalier, which studio contracted to buy several weeks ago. Agreement of purchase was on a sliding scale basis, final price to be determined by number of copies sold.

Now it appears that the yarn may become a Book of the Month Club selection, which would give it an immediate sale of between 120,000 and 150,000 copies. Metro wants to exclude the B. of M. copies from the count, while Brown wants to include them.

Arrangement was $15,000 down, $15,000 when the book is completed, and $2,500 for each 10,000 copies sold after the first 100,000, with a maximum price of $75,000. If B. of M. copies are counted, payoff immediately falls into the bonus for copies sold classification.

Paramount, which bought Ernest Hemingway's 'For Whom the Bell Tolls' on a sliding scale basis by which the maximum figure of $150,000 was to be reached when the book sold 500,000 copies, has now paid off Hemingway in full. Studio sent check for the final payment to the author's attorney, Maurice Speiser, following his certification a couple weeks ago of copies sold. About 550,000 volumes have gone over the counter to date. Maximum on first edition, it appears now, will be about 650,000.

Paramount holds an option on 'At Our House,' a sequel by Bellamy Partridge to his 'Country Lawyer.' Studio bought latter last year but hasn't sent it into production yet. Partridge is just finishing the second book.

Metro is interested in a new novelette for Cosmopolitan by Paul Gallico. It's labeled 'The Fabulous Dr. Dandolo.'

20th-Fox paid approximately $11,500 for 'New York Nocturne,' purchased last week. Yarn by Matt Taylor is a long short story published in American Magazine. A Grand Hotel idea, it tells of the effect of a blizzard on the lives of three New York gals.

Coast Buys

Hollywood, April 29.

Republic purchased 'Navy Blue Eyes,' by Mildred Cram.

Dennis Jones sold his yarn, 'Pride of the Circus,' to Republic.

Samuel Goldwyn acquired 'Stage Station,' by Ernest Haycox.

ODEON CHAIN, CANADA, EXPANDING FURTHER

Regina, Sask., April 29.

With theatres in eastern and western Canada, Odeon Theatres of Canada, Ltd., looked on by some as a threat to the powerful Famous Players-Canadian chain, is moving towards the centre of Canada now. Latest announcement is that the circuit will build a new house in Lethbridge, Alberta, to be known as the Odeon. Chain has already bought the property which has been used by the Capitol (F-P) for a parking lot and expects to have the new theatre operating by Dec. 1.

New Vancouver Link

Vancouver, B. C., April 29.

Biggest theatre in the Odeon chain in Vancouver, the Vogue, opened here April 15 to a sellout first night at $5, proceeds to the Queen's Canadian Fund for Air Raid Victims. House, seating 1,400, is said to be the most modernly constructed and appointed theatre in western Canada.

W. J. Long, district manager; J. Howard Boothe, of the Vancouver office, and Walter P. Kennedy, Toronto office, in charge of ments.

Among donations was a check for $500 from Paul L. Nathanson, president of the chain, and one for $300 from Pete Barnes, Texas film man.

You've Up, Michele

Hollywood, April 29.

Next Lewis Milestone picture at RKO is 'Joan of Paris,' a Michele Morgan starrer, due to start this week.

Currently Milestone is winding up production on 'My Life With Caroline.'

Pathe Labs' Expansions

Hollywood, April 29.

Pathe Laboratories, Inc., is spending $100,000 on the expansion of its local plant. Three times that amount will be spent on Pathe's Boundbrook and New York City labs.

Landing of printing contract with Universal primarily is responsible for this expansion program announced originally a couple of months ago.

'ROMAN SCANDALS' PIC RE-TRIAL ENDS IN N. Y.

Re-trial of a $2,000,000 plagiarism suit by Mort Eisman, Clara Dellar and Robert Louis Shayon against Samuel Goldwyn, Inc., Samuel Goldwyn, Eddie Cantor and United Artists Corp. ended Friday (25) before Judge Clarence G. Galston in N. Y. federal court.

The court ordered briefs by May 12. Suit charged the plagiarism of plaintiff's play 'Oh Shah' in 'Roman Scandals.' Suit was filed in April, 1935, and dismissed by the federal court in 1938, but the Circuit Court of Appeals ordered a new trial.

U. S. Has 'Out'

Continued from page 3

the Minnesota law will be tested further in the courts is a matter strictly up to Thurman Arnold's department. In the meantime, the five majors concerned no doubt will seek court relief so that there will be no delay in spotting 1941-42 product deals in Minnesota.

Gov. Stassen Signs It; Majors Will Appeal

Minneapolis, April 29.

With the signature of Gov. H. B. Stassen, affixed late Saturday night (26) after the measure had reposed with him three days, the Northwest Allied anti-consent decree bill became a Minnesota law. Overwhelmingly passed by the state legislature, it contravenes the consent decree's group-of-five selling plan by compelling distributors to offer for sale their entire season's product, the same as at present. It also requires distributors to allow a minimum of 20% cancellation and to refrain from forced selling of any films.

The next move is up to the distributors who have opposed the bill —Metro, Fox, Warners, and United Artists.

A last minute amendment to the bill, intended to strengthen its constitutionality, modifies the 20% cancellation section.

As amended, the clause states specifically that the exhibitor shall have the right to cancel a minimum of 20% 'where the exhibitor deems the same injurious and damaging to his business or offensive on moral, religious or racial grounds.'

Mich. Law Likely, Too

Detroit, April 29.

Enactment of Minnesota's anti-consent law has caused supporters of Michigan's Snow bill of a similar nature to grow jubilant of the bill's passage in the legislature within the next few weeks. However, at the same time, rapidly spreading reports that the Big Five will not sell in the State if the Snow anti-five block bill becomes a law has started to shape up some major opposition among the exhibitors.

Silence on the part of Allied Theatres of Michigan indicates the extensive group does not see eye to eye with Cooperative Theatres of Michigan which has gone on record in support of the bill. In fact, Pearl M. Sprott, business manager of Allied, has indicated her personal opposition to the bill, declaring that she does not see how it will benefit the State's exhibitors, arguing that the consent decree should be given a fair trial.

However, the Minnesota action has strengthened the position of the bill's backers, with Rep. Snow reporting that since the Northwest group passed the law, he has received increased support from the out-State exhibitors.

Order Execs' Pre-Trial Exam in Pic Plot Suit

Darryl Zanuck, Walter Wanger, Islin Auster, Edward Chodorov, Lucien Hubbard, Frances Manson and Archie Mayo will be examined before trial during early May in connection with a suit by Thomas Carlton Upham against Warner Bros. Judge Murray Hulbert in the N. Y. federal court ordered the examination yesterday (Tuesday), at the request of the film company.

Upham charges the plagiarism of his play, 'Lost Boy,' 'Mayor of Hell' (WB). He seeks an injunction, accounting of profits and damages. The film company seeks to examine its own executives, employees and others to prove its film was based on 'Junior Republic,' original by Auster, with screenplay by Chodorov.

Wanger and Frances Manson were both with Columbia at the time Upham's play was submitted to the studio, while Zanuck was with 20th-Fox. Through the testimony of these rival executives, Warner Bros. will seek to prove that other companies had rejected 'Lost Boy,' and that there was no similarity between that play and 'Mayor of Hell.'

More Taxes

Continued from page 7

legislators think is a fair return on investment. The Treasury would levy a surtax of 5% on the first $25,000 of 'new income' (that is, over amounts earned in a certain previous year) and 6% on the remainder of additional net.

Some of the covetous looks at the amusement business and its earnings were cast by Congressmen who definitely don't like certain Treasury recommendations. Such as much heavier taxes on individuals whose incomes are in the 'middle brackets.' Any move of this sort would affect each legislator, and most of them feel they are underpaid, anyway.

The experts of the House-Senate joint taxation committee pointed to motion picture films and all kinds of coin machines as good potential revenue producers. Treasury suggested a 10% levy on photographic apparatus, but the Capitol Hill brain-trusters singled out films for a 5% tax, and suggested a similar surcharge could be added to the sale price of all kinds of slot machines, pin games, jukeboxes, etc. Just how much these would bring into the Treasury is problematical, and it is uncertain what the committee advisers would use as a base in determining value of motion picture films.

Tax on Every Admish

Proposed dropping of the ceiling from 20c to 9c for all theatres would mean that not a single film house would escape, since none charges less than 10c, the minimum fixed by distributors in selling pictures.

Without taking into account a theatre's needs for raising prices in order to come out ahead, it is believed that if the ceiling is dropped to 9c—favored by some industry experts—the tendency would no doubt be to tilt prices all along the line. Many theatres dropped their prices last summer when the exemption was lowered from 40c to the present 20c, with plenty of theatres continuing to the 20c in order to be entirely free of the tax, trouble in collecting it, etc.

It is probable that the industry would strongly resist a 5% tax on all film rentals, and doubted right now how it would be handled except that it would have to be passed on to the exhibitor for collection, either directly or indirectly, more likely the latter through stepping up film rental to cover. It is not clear, pending finalization of tax measures in Washington, whether the distrib or the exhib would be assessed the tax on rentals, but assumed it would be levied against the distrib, since he collects the rentals.

While in Washington it is estimated that a 5% bite on rentals would produce $12,000,000, it might go considerably beyond that figure. Based on estimated annual film rentals of $350,000,000, the tax, if standing at 5%, would make $17,500,000. Distribs now collect a N. Y. City sales tax on film from exhibs.

'Navy' Drafts Anderson

Hollywood, April 29.

Herbert Anderson took over the job originally assigned to Eddie Albert in 'Navy Blues' at Warners. Albert is on leave from the studio.

Rest of the 'Blues' cast includes Ann Sheridan, Martha Raye, Jack Haley, Jack Carson and Jackie Gleason, directed by Lloyd Bacon.

Inside Stuff—Pictures

The spectre of a Hearst frown on RKO things to come is said to have that organization not too keyed up over 'Citizen Kane,' which they must go out and sell now that it's been established that its releasing goes through, per plans, starting with its preem tomorrow (Thursday) at the RKO Palace on Broadway.

A sample of the journalistic intrigue was the talk of N.Y. newspaper row as regards John O'Hara, whose Newsweek critique on 'Kane' some weeks ago concluded with the admonition 'you must see it, and if you cannot, go out and demand of your theatre manager why he's not exhibiting this film.' Seemingly Hearst newspaper workers are going down the line, because the N.Y. Hearst dailies have been singularly devoid of 'Pal Joey' publicity, this being a current Broadway legit musical whose book was authored by O'Hara. The thing came to a head with an item of a 'Joey' chorister's wedding plans, when the show's title was elided and 'musical show' substituted.

Trying to get s.a. into films with military background seems Hollywood's nut-to-crack at the moment. Several studios recently took title to the tag 'Army Hostess,' while Reliance (Harry Goetz and Max Gordon, working at Columbia) has laid claim to two more. They are 'She's in the Army Now' and 'Her Enlisted Men.'

Direction of Hollywood's geographical story wind is clearly pointed by two studios. 20th-Fox recently bought Maurine Watkins' book, 'Chicago,' while Metro registered the title, 'Seattle.'

The old Paramount reorganization, dead and buried for six years, raised its head in N. Y federal court yesterday (Tuesday) when Judge Alfred C. Coxe expunged two claims still pending against the Paramount Publix Corp. for $1,800,000 each. Claims were by the DeForest Phonofilm Corp. and General Talking Pictures Corp. Claims had been filed Sept. 14, 1934, and changed infringement of plaintiffs' motion picture patents by the film company.

Samuel Goldwyn's original idea was to out-lavish Alexander Korda on set designs when he tried to borrow Vincent Korda from Alex Korda to design sets for 'The Little Foxes.' Alex said nix because Vincent was busy on a lavish set-designing job for the Korda production, 'Illusions,' on the same lot. Because of the competition, Goldwyn hoisted his set budget to $150,000 and assigned Stephen Goosson to the designing on 'Foxes.'

New high in employment was set at Warners studio during the week ending April 26, with a mark of 176,000 man-hours, equivalent to 28,333 working days. Payroll carried 3,266 workers during the week, breaking the old studio record of 5,027. Heavy work call was the result of six pictures in the shooting stage, 12 in preparation and 13 being readied for release.

Draftees employed on the RKO and Columbia lots will receive sums ranging up to $400, according to length of employment, when called for Army service. Amounts start with two weeks' salary for workers of one-to-two years and increase until the $400 mark is reached. In addition, they will be given free group life insurance policies for one year and assurance of re-employment when they return from camp.

Tommy Guinan, brother of Texas, collected $15,000 from Paramount's B. G. DeSylva for the screen rights to a film biog of the late nitery mistress of ceremonies. This covered a wealth of press books plus the official family OK for the picture version.

RKO Loan

Continued from page 5

swung into the K-A-O treasury, with the theatre company paying the same price as Atlas did originally.

Part of the bank loans would go to financing this deal by K-A-O, leaving only about 15,000 K-A-O preferred in the hands of the public. With approximately $3,000,000 plus interest of the loan coin used for switching this stock into the treasury, the remainder would be almost entirely employed in retiring $4,500,000 worth of B. F. Keith 6% bonds.

Understood the reason more coin is required to swing the two deals by the parent corporation is the higher interest rate now prevailing. Also financing the Meehan stock proposition will cost considerably more than when originally proposed about a year ago by George J. Schaefer as a means of simplifying the RKO corporate setup and bringing an annual saving in interest charges. This saving will amount to around $250,000 per year and also wipes out around $16 due in back dividends on K-A-O shares.

Additionally, the arrangement brings a more centralized theatre operation, with the Odlum group, always the largest single one in K-A-O, dominating more than ever. Meehan transactions likely will swell Odlum holdings in the K-A-O theatre setup to 35-40% of the total.

Acquisition of the Meehan stock in K-A-O, which is understood all set to go through, at a reported price of $120 a share, will mean the end of at least one disruptive element in RKO and the start toward simplification of the complicated structure of subsidiaries. With Meehan out, K-A-O will be dissolved and the parent company will become direct owner of the theatre circuit.

Bank loan and a mortgage on the theatres provided by the Equitable Life Assurance Co. will supply the coin for the refinancing, which involves retiring 5% B. F. Keith bonds and the 7% preferred stock. Meehan stock will be acquired by RKO indirectly through Floyd Odlum's Atlas Corp., which is an approximately 40% shareholder in the parent company. Atlas recently acquired 7,000 Meehan shares.

U's $728,280 Earnings In 17 Weeks; Officers' New 7-Yr. Pacts OKd

Universal Pictures earnings for the first 17 weeks of the company's fiscal year ended March 1 last totaled $728,280, or $139,414 above net in corresponding period of past fiscal year, after all charges, and providing for normal Federal income taxes. This was revealed in a report sent holders of Common Stock Voting Trust Certificates of Universal Corp. last Saturday (26) by J. Cheever Cowdin, board chairman. This maintains the pace set in the first quarter of the corporation's fiscal year when $553,795 was reported with similar tax deductions.

Report actually showed net profits of $931,280 before Federal income or excess profits taxes as against $568,866 in the corresponding period a year ago. Statement to common stock certificate holders went out to inform these shareholders of action taken at the Wilmington, Del., meeting, April 22 when contracts for seven senior operating executives was approved for a seven-year term by a vote of nearly 99% in favor of the proposals. By-laws of the corporation also were amended at that time to indemnify directors against suits excepting where they acted in bad faith or are liable because of wilful misconduct.

Cowdin also stated that production on 1940-41 program had been substantially completed and within the over-all budget for the program, only four pictures out of 56 features and four serials being completed. He said that six features have been completed on the 1941-42 product lineup, which officially starts Sept. 1. By that date Cowdin said about one-half of new season product will be ready for release, Universal never before having been so far advanced in its history.

Sanders-Barrie Series

Hollywood, April 29.

RKO starts a new group of pictures May 2, with George Sanders and Wendy Barrie in the top roles.

Opener of the series is 'The Gay Falcon,' based on a story by Michael Arlen.

Deliberate Overbuying By Exhib Not An Anti-Trust Law Violation

Minneapolis, April 29.

Deliberate overbuying of product by one exhibitor in order to deprive an opposition theatre owner of film sufficient to permit the latter to operate and, thus, ultimately force him out of business or damage him extremely, does not constitute a violation of the Sherman anti-trust laws or provide a federal court cause of action for the damages sustained by the injured party. Upholding the motion of Stan Donnelly, attorney for the defendant, Judge R. C. Bell in federal district court made this ruling at the conclusion of the plaintiff's case and without hearing the defense in the $75,000 triple damage suit brought by David Ratner, White Bear theatre, White Bear, Minn., against Mrs. Jessie Jensen, owner of the competing Avalon theatre in the same town.

Judge Bell directed the jury to return a verdict in the defendant's favor and to assess the damages against the plaintiff, which was tantamount to dismissing the action. He held that, even though the defendant's conduct prevented Ratner from entering into film contracts necessary to keep his theatre open, no Sherman law violation was involved. Though impressed with the 'wrong' done to Ratner, according to the plaintiff's side of the case, the defendant's acts didn't relate to interstate commerce and, therefore, the federal court has jurisdiction, according to the court's opinion.

L. B. Schwartz and S. P. Halpern, counsel for Ratner, announced they will appeal from Judge Bell's decision and the directed verdict.

The case was unique in that it invoked the anti-trust laws for the first time in a damage suit by one exhibitor against another one alone, involving the 'sewing up' of product, without joining in the action any of the film companies that made the deals and refused to sell the complaining theatre owner.

It was brought out that Mrs. Jensen was successful in tying up 330 pictures per season, although she played no more than 218, and was enabled to use the latter number only by inaugurating one double feature change a week and an extra feature for the Saturday midnight shows. Testimony also was brought out to the effect that she also overbought newsreels and shorts. The evidence showed that, although she uses only 150 newsreels a year, she buys a total of 312 from four companies.

FIELDING EX-SPENCER, STARTING OWN CHAIN

St. John, N. B., April 29.

As a nucleus for a new theatre circuit, Arthur A. Fielding, of suburban East Riverside, has taken over the Capitol at Bridgewater and Digby, in Nova Scotia. These were formerly in the Spencer chain, of which Fielding was general manager for 16 years, and on the staff 28 years, until recently. Fielding has opened an office in St. John, within sight of the Spencer head offices on the Strand. Indications are he will add several more houses this year.

The Strand, at Truro, N. S., which was presumed to go with Fielding on the breakup between him and Spencer, is now adhering to the Spencer banner, and with likelihood of purchase or continuation of the lease. Spencer had announced a new theatre for Truro, which would make the third in a town of about 8,000, all controlled by Spencer. The agreement on disagreement between Spencer and his ex-g.m. is understood to have called for sale of the stock in the company held by Fielding to Spencer.

Opposition has been rumored for Spencer at Charlottetown, P.E.I. which he has sewed up with the Capitol and Prince Edward, old road-show houses. Charlottetown is probably the best profit bearer on the Spencer lineup at present. Among those connected with the rumor have been A. A. Fielding, erstwhile Spencer chief; Odeon circuit, F.P.C., Franklin & Herschorn, Bernstein & Lieberman. But nobody is admitting anything.

'Movieless Dates'

Detroit, April 29.

Again the pinch is put on the pictures.

Students at the University of Michigan have started the vogue of 'movieless dates' which has started to whittle down theatre attendance in Ann Arbor, Mich.

Church groups originated the idea for the students with the idea that the money thus saved would be contributed to a fund to support the needy scholars from Europe and the Orient.

Variety Club Ties Up With Preakness Ball For Balto Charities

Baltimore, April 29.

Preakness Ball which follows running of famous turf classic of same name at Pimlico, May 10, is getting considerable exploitation here this season via tieup with local Variety Club. Previously operated by civic committee in highhat style, the Ball this year has been taken over by the local showmen's club, all proceeds to charity fund. Scaled at $1 and $2, shindy is offering Vincent Lopez and Raymond Scott orchestras on two floor levels of the Armory here, plus a local combo filling in between switches.

Wealth of showmanship angles has town completely blanketed with neon signs on traffic towers on prominent corners; street banners stretched cattycorner and an advance ticket selling campaign which has tied in all local department stores, theatres and hotels. Trailers in all film houses and spots on all radio stations also spreading the word.

Committee headed by Howard A. Burman includes Bill Hicks, Izzy Rappaport, Rodney Collier, Bill Saxton, Lawrence Schanberger, Leonard 'Chum' McLaughlin, Eddie Perotka, Nick Weems, Ed Sherwood, Joe Grant, Morris Oletsky, Mark Silver, Ed Kimpel, Lou Rome, Barry Goldman, Leon Back, Bernie Seaman and Ted Routson.

Pitt's Convention Crowd

Pittsburgh, April 29.

Pittsburgh Tent, No. 1 of Variety Clubs, working like the proverbial beavers to bring back attendance trophy for second consecutive year from Atlantic City convention next month. Local chaper got the first leg on it in Dallas last April. More than 60 have already made reservations on special train pulling out of here night of May 14 and at least that many more are expected to sign up in next couple of weeks, according to I. Elmer Ecker, who is chairmaning the Pittsburgh end of the trip.

Dallas and Atlanta are already claiming the cup unofficially. Winner determined not by number of delegates but by number of miles travelled to reach scene of convention.

Dallas Variety's Fete

Dallas, April 29.

The Variety Club of Dallas is making plans for a summer festival, continuing the policy of the past two years, and this time plans to present the Gainesville Community Circus as part of the program.

Two Selznick Reissues

Hollywood, April 29.

Two oldies, 'The Prisoner of Zenda' and 'The Adventures of Tom Sawyer,' both David O. Selznick productions, are being reissued by United Artists May 16.

'Zenda' is a Ronald Colman starrer and 'Sawyer' is filmed Technicolor.

SCHUBART'S APPENDECTOMY

Chicago, April 29.

A. A. Schubart, manager of exchange operations for RKO, was stricken with appendicitis suddenly here on Saturday (26). He was on a tour of the company's branches.

Emergency operation was performed at St. Luke's hospital, where Schubart is said to be recuperating satisfactorily.

NSG for Indies South Of the Canadian Border

Minneapolis, April 29.

Because the border is closed and Canadians on the other side of the line now are unable to come across on Saturdays and Sundays to patronize pix in northern Minnesota towns, affected exhibitors are very much up against it, with business almost vanishing completely.

Many of the theatres have been placed on the market at bargain prices, but no buyers are in prospect.

Erich Remarque Novel Published After Film Version's (UA) Release

Unusual in the novel-into-film relationship is the novel being published after the picture into which it has been converted is released. That was the case last week with 'Flotsam' by Erich Maria Remarque.

David Loew and Albert Lewin, United Artists producers, bought screen rights to 'Flotsam' after it had run serially in Collier's back in 1939. From it they made 'So Ends Our Night,' released some months ago. 'Flotsam' just appeared, however, as a book last week. Publishers claims it has been generally revised and rewritten from the original version.

One of the principal reasons for studios buying screen rights to books is the pre-selling of the picture obtained among those who have heard or read about a best-seller. Companies when they buy rights in advance of publication, usually wait a time before making the picture to allow the book to get a maximum number of readers.

'Flotsam,' as a novel, got generally good reviews last week. Picture drew mild approbation from reviewers as a sincere effort, but did only mediocre business.

Rose Irks 4-A's

Continued from page 3

she declared, 'we don't want to stop anything that's done right. However, we do want to know about it and know that it satisfies our conditions.'

Rose's 'medicine show' plan is to have a group of name performers do half-hour shows in the open air on collapsible stages let down from the tailboard of specially-constructed Army trucks. Trucks would move from one portion of a camp to another and repeat the show three times an evening so that all the soldiers would get a standing-up look at it.

Flock of Names

Wires asking whether they would be willing to play such benefits were sent to a large number of entertainers by Rose. Those who he declared yesterday have definitely signified they are ready to accept dates are Al Jolson, Eddie Cantor, Bill Robinson, George M. Cohan, George Jessel, Burns and Allen, Jane Froman, Ken Murray, Tony Martin and Ben Bernie.

Army will pay all expenses, transporting the performers by train to the station nearest the camp, where they will be picked up by the Army trucks. Rose plans to put on the first show May 15 and continue until July 1, when field maneuvers will start at many posts.

'Real' Shows in Fall

Showman declares that the plan is just a makeshift to fill in and promises 'real shows' in the fall with paid performers.

Who's to do the paying wasn't clear inasmuch as the Army up to this point has no appropriation for the purpose. There are already other shows touring the camps at paid admissions.

Rose says his plans were worked out with Brig. General James Ulio, chief of the Army Morale Division, and Commander Reynolds of the Navy. Sherwood and George S. Kaufman, he said, worked with him on the plans.

Four A's committee to handle camp shows was formed almost six months ago, but has gotten practically nowhere. Mrs. Holt said that it was anxious to cooperate with the War Department but couldn't because the War Department would give it no information. That's why it was so burned to suddenly learn from the papers that Rose already had a scheme in operation. Mrs. Holt and Lytell are both on Sherwood's official committee, but Mr. Holt said it had never held a meeting.

Charlie Casey Sells All His Houses To Prudential; Retiring From Biz

Retiring from the exhibition field and show business, Charlie Casey on Friday (25) turned over his interests in theatres in the east to the Prudential Playhouses circuit headed by Joseph M. Seider. Desiring to remain partially active, however, he is leaving in about two weeks for Florida with his family to oversee real estate which was recently purchased there. It includes some theatres in Miami as well as undeveloped property on which others may be built.

Casey's interests included those held in theatres which he and Irwin Wheeler, his partner for many years, operated in Westchester, Connecticut and northern New Jersey. The Prudential circuit has held a share in these houses also, while in turn Casey has had an interest in those houses of the Prudential circuit over which operation rested with Seider and his associates. The entire circuit numbers 36 theatres.

Wheeler retains his interests. Originally an attorney as was his partner, Casey practiced law in the same office with Wheeler. They formed a partnership in 1917, though never having a contract between them, and went into the theatre business. Office headquarters were maintained in New York.

Casey is among independent exhibitors who has nourished fears over the consent decree and that may have partly impelled him to step out of the field at this time.

PRODUCT DEALS

Loew's Spots 'Liberty' Into N. Y. RKO Houses—Rep's Pacts

With Loew's releasing the picture for sale away from its own theatres in the Greater New York area, RKO has closed a deal with Metro to play 'Land of Liberty,' Film, a cavalcade of Hollywood which was at the N.Y. World's Fair before being sent on general release, is dated from this week to May 14 in the RKO stands.

An early deal of major importance for Republic has been closed with Warner Bros., calling for the use of the company's 1941-42 product in 80 theatres in the western Pennsylvania territory and 44 in the Washington zone.

J. R. Grainger, general sales manager, headed the Rep forces on the Washington contract, John Payette being in the buying end for Warners. For the Pittsburgh district Harry Kalmine handled the negotiations for the theatres while J. H. Alexander and Sam Fineburg, Rep franchise holders, acted for the distributor.

New York Theatres



Held Over For a Second Glorified Week
Capitol
Broadway at 51st Street
James STEWART Hedy LAMARR
Judy GARLAND Lana TURNER
"ZIEGFELD GIRL"
A Metro-Goldwyn-Mayer Picture

LOEW'S State
Last Times Wed. "AND HARDY'S PRIVATE SECRETARY"
On Stage Held Over Second Big Week!
Starts Thur., May 1
Fredric MARCH Margaret SULLAVAN
"NO ENDS OUR NIGHT"
"CRAZY WITH THE HEAT" Starring Willie HOWARD

WALT DISNEY'S
FANTASIA
with STOKOWSKI conducting the miracle music of RCA Fantasound
BROADWAY 53 St. & B'way Circle 6-9355

Paramount presents
WANTED WINGS
ASTOR THEATRE B'WAY at 45th
ALL SEATS RESERVED • Twice Daily 2:45 & 8:45 P. M.
Matinees from 75c Evenings from $1.10
Seats for all performances now available at Box Office

4TH WEEK
BETTE DAVIS in
"THE GREAT LIE"
A New Warner Bros. Hit with
George BRENT • Mary ASTOR
—In Person—
JIMMY DORSEY and His Orchestra
Extra! Tip-Tap & Toe Buddy Schutz
STRAND BROADWAY AND 47th STREET

PARAMOUNT
3RD WEEK
"ROAD TO ZANZIBAR"
with BING CROSBY BOB HOPE Dorothy LAMOUR
A Paramount Picture
IN PERSON
HARRY JAMES and Band
COPACABANA REVUE
Stage Shows

RADIO CITY MUSIC HALL
"THAT UNCERTAIN FEELING"
Spectacular Stage Productions

"THE FLAME OF NEW ORLEANS"
RIVOLI THEATRE B'way and 49th St.

Landers on 'Mystery Ship'

Hollywood, April 29.

Jack Fier assigned Lew Landers to direct 'Mystery Ship' at Columbia. Production is slated to start May 15.

Picture Grosses

INDIANAPOLIS

(Continued from page 9)

week 'Miss Jones' (RKO) and 'Repent Leisure' (RKO) not-so-good $6,000.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Great Lie' (WB) and 'Man Lost' (U). Good $8,000, with all credit given to Bette Davis pic for, healthy biz. Last week 'Eve' (Par) and 'Power Dive' (Par), okay $7,500.

Loew's (Loew's) (2,400; 25-30-40)—'Miss Bishop' (Par) and 'Bad Man' (M-G). Weak $5,500. Last week 'Dictator' (UA) and 'Boston Blackie' (Col), fair $6,500.

Lyric (Lyric) (1,900; 25-30-40)—'Sis Hopkins' (Rep) and Ray Herbeck's orchestra. Poor $7,000. Last week 'Ride Vaquero' (20th) and Boone County Jamboree, okay $10,500.

'ZANZIBAR' H.O. $7,000, PORT.; 'POT' GOLDEN 6G

Portland, Ore., April 29.

After a terrific first week, 'Road to Zanzibar' is still wowing all comers at the big Paramount for a second try. It's the only h.o. in town.

'Pot o' Gold' is drawing a goodly crowd to the Broadway, with 'Devil and Miss Jones' doing average biz for the Orpheum.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Pot Gold' (UA) and 'Mr. District Attorney' (Rep). Opened ahead of schedule and going over for good $6,000. Last 10 days, 'Men Boys Town' (M-G) soloed to great $9,500.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Adam' (Col) with stage unit 'Bert Smith Revue.' Fair $4,500, but not up to expectations. Last week 'Sea Wolf' (WB) and 'Queen's Penthouse' (Col) went over for fair $3,800 in its second week.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Miss Jones' (RKO) and 'Scotland Yard' (20th). Average $5,600. Last week, 'Night Rio' (20th) and 'Ride, Kelly' (20th), fell off in second week to fair $4,200.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Zanzibar' (Par) and 'Lone Wolf Chance' (Col). Still doing a fine biz in second week and will probably make high $7,000. First week with 'Scattergood Baines' (RKO), went over the top for terrific $11,000.

United Artists (Parker) (1,000; 35-40-50)—'Lady Cheyenne' (U) and 'Meet Chump' (U). Disappointing $3,200. Last 10 days, 'Nice Girl' (U) and 'Mr. Dynamite' (U), satisfactory $7,000.

KANSAS CITY

(Continued from page 10)

the Tower a little more than the usual attraction here.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Lady Cheyenne' (20th). Started mild and looks to finish same way at around $6,000. Last week, 'Night Rio' (20th) (2d wk), came through nicely at $5,300.

Midland (Loew's) (4,101; 10-28-44)—'Ziegfeld Girl' (M-G) and 'Penalty' (M-G). Giving the house a strong week, best recently. About $13,000 anticipated. Last week, 'Cheers Bishop' (M-G) and 'Bad Man' (M-G), fair $8,500.

Newman (Paramount) (1,900; 10-28-44)—'Zanzibar' (Par). In its third week this one is giving a better account of itself than some films do in second weeks. It moves out after today (Tuesday) for 'Great Lie' (WB). Current $5,000 follows $8,000 and $11,000.

Orpheum (RKO) (1,500; 10-28-44)—'Mad Doctor' (Par) and 'Monster Girl' (Par). Coupla of left-overs from the Newman's regular source of supply. Little strength here at $4,500. Last week, 'Wagons Roll' (WB) and 'Scattergood Baines' (RKO), $5,000.

Tower (Joffee) (2,110; 10-30)—'Sleepers West' (20th) and Johnny 'Scat' Davis band on stage. Good $7,300. Last week, 'Back in Saddle' (Rep) and Rosita Royce heading stage bill, $6,500, not bad.

'WOLF' $9,000, DENVER

'Boys Town' H. O. Fair $7,700—'Zanzibar' 3d $7,000

Denver, April 29.

With three houses sticking to holdovers, 'Sea Wolf' at the Denver romps home with top coin. 'Gone with the Wind,' playing a 10th Denver week at the Broadway (but not continuous), and 'Road to Zanzibar' in its third session at the Denham are both above average. 'Men of Boys Town' is slightly sub-par in its second week at the Orpheum, but is still doing okay biz.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Night Rio' (20th), after a week at the Denver. Nice $4,500. Last week, 'Pot Gold' (UA), after a week at the Denver, good $4,000.

Broadway (Fox) (1,040; 40-60)—'Gone' (M-G), 10th week in Denver. Still amassing a strong $4,500. Last week, 'Miss Jones' (RKO) and 'Melody Three' (RKO), after a week at the Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Zanzibar' (Par) (3d wk). Nice $7,000. Last week, strong $13,500.

Denver (Fox) (2,525; 25-35-40)—'Sea Wolf' (WB) and 'Queen's Penthouse' (Col). Good $9,000. Last week, 'Night Rio' (20th), nice $10,000.

Orpheum (RKO) (2,600; 25-35-40)—'Men Boys Town' (M-G) (2d wk) and 'Foolfight Fever' (RKO). Good enough $7,700. Last week, with 'Blonde Inspiration' (M-G), strong $14,000.

Paramount (Fox) (2,200; 25-40)—'Ends Night' (UA) and 'Golden Hoofs' (20th). Good $5,500. Last week, 'Adam' (Col) and 'Ride, Kelly' (20th), nice $6,000.

Rialto (Fox) (878; 25-40)—'Pot Gold' (UA), after a week at each the Denver and Aladdin, and 'Missing Girls' Select. Poor $1,500 best that can be expected. Last week, 'Cheers Bishop' (UA), after a week at each the Denver and Aladdin, and 'Along Rio Grande' (RKO), good $2,000.

'PENNY' $12,000, 'LIE' 10½G, PROV. PERKING

Providence, April 29.

Grosses generally are on the upgrade, but could stand an even higher rating for the season. 'Great Lie,' at the Majestic, is going great guns, and 'Penny Serenade,' at Loew's, is also good. Other stands look so-so.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Black Cat' (U) and 'Play Girl' (U). Looking for only fair $5,500. Last week, 'Lady Cheyenne' (U) and 'Mr. Dynamite' (U), ditto.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Sea Wolf' (WB) and 'Double Date' (U) (2d run). Stepping along nicely for good $3,300. Last week, 'Men Boys Town' (M-G) and 'Queen's Penthouse' (Col) (2d run), nifty $3,500.

Fay's (Indie) (2,000; 25-35)—'Back in Saddle' (Rep) and vaude. Autry a favorite hereabouts, and holding up promising $6,500. Last week, 'Robbers Range' (RKO) and vaude, nice $6,000.

Majestic (Fay) (2,200; 28-39-50)—'Great Lie' (WB) and 'Strange Alibi' (WB). A nifty and heading for grand $10,500. Last week, 'Sea Wolf' (WB) and 'Double Date' (U), hefty $8,500.

State (Loew) (3,200; 28-39-50)—'Penny Serenade' (Col) and 'Washington Melodrama' (M-G). Packing 'em in for good $12,000. Last week, 'Pot Gold' (UA) and 'Penalty' (M-G), slipped for so-so $9,000.

Strand (Indie) (2,000; 28-40-50)—'Sis Hopkins' (Rep) and 'Round Up' (Par). Paced at not too bad $6,000. Last week, 'Zanzibar' (Par) and 'District Attorney' (Rep) (2d wk), nifty $6,500.

'Sweater Gals'

Continued from page 1

plainly annoyed about subsequent pictures. Worst of all, many of these claim, is the tendency towards more nudity and risque actions. Shoulders of fleeting scenes in a couple of recent films also have brought protests directly to the Hays office, these coming not alone from the Legion or Catholic church.

'Veronica Lake Closeups'

Feeling among Legion representatives is that 'Veronica Lake closeups' and other material of same sort might develop into unsavory screen fare for those in military service, and tend to harm those living more or less restrained camp life. Crackdown by the Hays-PCA boys on 'sweater girls' was an attempt to curb this slipping in of spicy closeups.

Others interested in the Legion of Decency's welfare claim that the present move for moral code revision is an attempt to revitalize the Legion's operations. Typical of this attitude is an editorial in the International Federation of Catholic Alumnae Quarterly Bulletin which claimed that members of the alumnae had been jolted from napping because the League of Decency needs a united front to aid in its eternal vigilance against subversive activities working openly in this country. Conclusion of the editorial asked members to watch pictures with a critical eye.... and that concerted action by the alumnae would help rectify subtle innuendoes in pictures.

Schine Scores a Point In U. S. Anti-Trust Suit

Buffalo, April 29.

Motion of Schine Circuit, Inc. before Federal Judge John Knight to compel the Government to amend its complaint, in its anti-trust suit, was granted in U. S. Court here this week. Upon the arguments of Willard S. McKay, representing the defendant, the U. S. was directed by the court to specify exactly what kind of conspiracy it now alleges against the Schine organization, in view of its recent dismissal of complaints against the five major distributors originially charged with having been co-conspirators.

Government attorneys were also directed by Judge Knight to notify him within two weeks whether if will proceed with the Schine case here first, or against the Nashville, Tenn. chain in a similar suit pending there.

Shurlock Vice Breen

Continued from page 4

work a help in swinging the job. Hence, the belief that Shurlock would get the job.

Harmon had charge of PCA work in the east when he first joined the Hays office. He is a former editor of Hattiesburg, Miss., newspaper, but is best known for his activity in YMCA work, for years having been General Secretary of its International Committee and president of the National YMCA council.

Numerous reasons are given by Breen's friends for his resignation. It is said his recent ill-health prompted the resignation from such an active spot. Others close to him in his work of censoring at the source admit that he was annoyed by the lack of cooperation from producers in the past 18 months, finally deciding his health was not being improved by the constant bickering. Breen is supposed to have had a bitter pact, with several years yet to run. A former newspaperman from the east, Breen is regarded as having been ideally suited for the PCA post.

Breen's friends admit that he had only certain powers, even though head of the PCA, and that he could enforce the code activity only 'if given cooperation.' The public criticism aroused by 'Strange Cargo,' 'Primrose Path,' and 'This Thing Called Love' were said to have been particularly annoying. More recently has been the fight over cuts on Howard Hughes' 'The Outlaw.' And there have been other pictures which have caused Breen trouble.

Plea for 'Cooperation'

Difficulty with producers became so bad last year that Breen came to New York and appealed to the Hays office directorate for 'cooperation.' This was unanimously given, but some producers evidently did not hear about it, because the squabbling continued.

On 'This Thing Called Love,' Breen was able to get some concessions from the producer but the changes made did not include all of the recommended ones. With this picture and 'Strange Cargo,' its understood that it was necessary for Breen to come to N. Y. to get the necessary pressure for sufficient changes for the Legion of Decency to give approval.

Breen's Mounting Headaches

Developments in recent months are said to have especially irked Breen. It was the tendency of some producers to ignore his suggested changes in script before the film goes into production that caused headaches. Instead, the completed film is shown to the PCA and a whole flock of suggested changes are discovered in the finished production. Then the producer is told to make the revisions. But in the meantime, the producer points to the fact that release date is approaching and that plenty of money is tied up in the picture. Result has been, so insiders aver, that the print is hurried through with as few cuts as possible. Sometimes, what remains in the film escapes unnoticed but other times the church people, editors and other organizations notice the lapses —and tell the Hays office and the public generally.

Breen has the reputation of being a fighter and sticking up for what he considered his duty in administering the code. But this type of maneuvering and constant sniping at his work finally is reported to have prompted him to move to another post.

Hemispheric Defense Workers

Continued from page 3

tion and exhibition people. There's no comprehensive catalog, though, or central point where a survey can be made, and individuals who left industry jobs are constantly bumping into a former associate who now is holding down a desk job.

War Department, with a recently established bureau of public relations, is in the throes of setting up a pictorial division that in time probably will be the roosting place for a considerable number of people from the industry. To date, however, only a few of the staff have taken over from professional ranks. Ray Hall, of Pathe, is serving as civilian advisor and liaison between the Army and the newsreels. Associated with him in this work is Richard W. Sears, formerly with News of the Day, who was put in uniform as a major in the Reserves.

Rockefeller Setup

Nucelus of one important wing of the national defense machinery is chiefly people with industry background. That's the Office of Coordinator of Cultural Relations (Nelson Rockefeller), which is charged with furthering the Good Neighbor program and tightening bonds between all the American Republics. Expecting to make considerable use of celluloid, Jock Whitney has recruited numerous film people, besides setting up various committees heavily populated with Hollywood and New York names.

Kenneth Macgowan of 20th Century-Fox is one of the key executives, heading the branch of Rockefeller's outfit charged with producing documentary films. Kenneth Thompson, secretary of Screen Actors' Guild, recently has been designated executive secretary of an offshoot called Motion Picture Society for the Americas, which will be a link between Hollywood and Washington and is expected to further production of features for the Latin American market.

In the Rockefeller organization are Francis Altstock, who has been associated with Whitney in financing film activities and who now is Whitney's right-hand man with $1-a-year status, Shirley Burden, associate producer at RKO, has been made the Pacific Coast representative for the documentary film unit, which also includes Luis Bunuel, a Spanish linguist who will help with the editing, and Gustavo Duran, composer, who will take charge of scoring. Walter Brooks, industry publicist, has joined the setup, along with Robert Lusk, former editor of Pictureplay, who's handling reviewing chores for the Cultural Relations gang.

National Defense Advisory committee hasn't done much in the way of picture work yet, although Italson has been established with the industry. But Robert Collyer, formerly with Universal and Paramount newsreels, is with the Commish as intermediary between U. S. and industry and has as his assistant William B. Nelson, former Washington correspondent for Look mag and more recently engaged in scripting for industrial films.

Lieut. Col. Zanuck, Et. Al.

Most publicized industry figure who has been asked to help the Government is Lieut. Col. Darryl Zanuck, but he's getting competition now that Douglas Fairbanks, Jr., has been sent on a looksee trip to South America. Howard Dietz of Metro is consulting with the Treasury on ways of putting across the defense savings bond drive. Col. Frederick Herron, former export boss for the Hays organization, is now in Army morale division.

The Navy has made no call on the industry for experts to help with public relations work from headquarters, although reservists in the industry have been called to duty and are strewn over the western hemisphere. Head of naval intelligence's film section, however, is a long-time newsreel editorial and contact man, Comdr. Stuyvesant Wright. Since the last war when he was on naval duty he has been with Paramount, Pathe, and Fox Movietone.

The Army's roster also includes Lieut. Jack LeVein of Pathe, who's doing public relations for the cavalry, and Russ Worthington of Pathe, with civilian status in the Bureau of Public Relations. Numerous film people, mostly technicians, have been called by the Signal Corps, but are concentrated at Fort Monmouth, N. J., where most of the Army's own film work is done.

Individuals with industry acquaintances are holding down a variety of jobs related to some degree to defense activities. Arch Mersey, formerly with the National Emergency Council and other agencies making documentary pictures, is with the Office of Government Reports. Floyd Brooker, formerly with the American Council of Education, is in the Office of Education steering the efforts to use pictures for training of civilians for jobs in industries connected with preparedness.

Generally, the Government is going slow in any attempts to turn out its own pictures, being short on appropriations and remembering past Congressional screams of rage about cinematic propaganda. So far, emphasis has been on establishing contacts with the newsreels, with the chain exhibitors being begged to program educational films portraying defense efforts.

Capt. Barney Oldfield's Post

Lincoln, Neb., April 29.

Capt. Barney Oldfield, formerly film critic on the Journal here, has been ordered effective today to Jefferson Barracks, Mo., where he's to be attached to the post's reception center. He has been, since Nov. 25 when he went on duty at the 7th Corps Area headquarters in Omaha, in the press section of the intelligence department.

Recognized champ film reviewer, who glimpsed more than 500 films a year for five years running, will probably be the press relations man at JB.

RKO's Revamp

Continued from page 5

to Paramount pronto). Studio head Joe Nolan is also understood to have handed in his departure notice.

Joe Breen, the Code Czar, emphatically denied yesterday (Tuesday) that he has had any negotiations with RKO. RKO prez George J. Schaefer, before leaving Hollywood for New York last night, also denied the reports of Breen's affiliation. [In trade circles, however, it is reported they have been talking—and not about the weather.]

2. Also not remaining with the organization will be John J. O'Connor, operating head of the theatre chain, and Fred Meyers, chief buyer and booker, who telegraphed their resignations to president George J. Schaefer last week because of 'disgust with the continued carping' of Malcolm Kingsberg and Leon Goldberg, reps of the M. J. Meehan stock interests in Keith-Albee-Orpheum, circuit operating company.

3. RKO, the parent holding company, has obtained the approximately $8,500,000 needed to swing a refinancing program. Atlas Corp. (Floyd Odlum) at the same time, will exercise the option expiring today (Wednesday) for acquisition of the 17,000 shares of K-A-O preferred held by the Meehan group.

4. Schaefer took important steps to strengthen the RKO prestige and product outlook by inking Samuel Goldwyn to a distribution deal for his next two films and obtaining Walt Disney's 'Fantasia' for road-showing.

Present series of changes at RKO was prefaced early in April by resignations of William Mallard, v.p. of RKO Radio (producing company) and general counsel for Radio-Keith-Orpheum, and Frank R. Donovan, operating head of RKO Pathe News, Inc. That was followed by the death of Wilford J. Merrill, v.p. and treasurer of RKO on April 10.

Forecast of Nolan's reported departure is seen in action at the April 4 board meeting when he lost the title of v.p. in charge of production and became an assistant secretary of the corporation.

Harry Edington, who holds the rank of executive producer, it is understood will have the choice of a contract settlement or remaining with the company with a producer title until his pact expires in about a year. His work as exec producer was taken over partially by Schaefer himself some months ago and it was expected Breen would assume the rest, when and if he aligned with RKO.

Schaefer more than a month ago offered the top studio post to Sol Lesser. Lesser wanted to take it, but was prevented by his exclusive pact to produce for United Artists.

Dix Rides for Sherman

Hollywood, April 29.

Richard Dix was signed by Harry Sherman to star in two westerns at Paramount.

First is 'Tombstone' and second is 'The American Empire'

JACK BENNY—TENTH YEAR IN RADIO





dear..

i saw a little man in a drug store last night. he was buying $200 worth of aspirin. "what does this little man intend to do with $200 worth of aspirin?", i said to myself. there was no answer. obviously, i didn't know. if my curiosity was to be appeased i sensed i would have to take my problem to the little man.

as he stuffed the last tin of aspirin into his duffle bag, i tapped the little man on the afra button. he looked up. our bleary eyes met. "pardon me", i said, "but what are you going to do with that $200 worth of aspirin?"

"do", the little man croaked, "ain't you heard? jack benny is celebrating his tenth anniversary in radio this month".

"but $200 worth of aspirin!"

"if benny stays in radio another ten years", he screamed, "i'm goin to need this aspirin". with this, the little man picked up his aspirin and scurried out into what was left of the night.

jack benny completing his tenth year in radio!

something should be done! benny's friend and enemies must have an opportunity to laud their idol or pan their pet peeve in the public prints. i hurried to the musty quarters of variety. i dropped a quarter on the floor. the entire variety staff scrambled out of a hundred cubicles.

"look, you mugge", i barked, "how about getting out a special variety section this month to immortalize a louse?"

"oh you mean benny", the variety editor replied. the die was cast!

so, variety will run a special jack benny section to commemorate the tenth radio anniversary of the lovable old rat.

sincerely....

fred allen

p.s. what am i doing sponsoring a tribute to jack benny? i must be nuts.



Films Had Hard Time Deciding That Jack Benny Was Boxoffice

By ARTHUR UNGAR

Hollywood, April 29.

Waukegan's 'first ranking citizen,' Jack Benny, came to filmdom's starring circles the hard way. Benny came to pics from vaude. Metro used him as a master of ceremonies in the 'Hollywood Revue of 1929.' He was no b.o. cyclone. He had plenty of top-seasoned film names surrounding him in the cast. His main job was through a trick camera shot pulling Bessie Love out of his pocket. It did not help Jack in the cinema belt. He was new to the biz. His smart quips and wisecracks were not in line with film requirements, the tops thought. So he went back to vaude.

In 1930 Metro tried him again in 'Chasing Rainbows.' Charles King, Bessie Love and Marie Dressler were the names. Benny was brushed off in a VARIETY review:

'Jack Benny was a humorously dry stage manager. Poor Jack, though a good lookin' guy and a shrewd showman, was handicapped. He was not young Lothario, and therefore was just a sustainer of audience interest so far as the pic was concerned. He worked in a couple of shorts, that meant nothing much, nor did a job he did for Tiffany in the summer of 1930 in 'The Medicine Man.'

Hollywood just had a lapse of memory so far as Jack and his talents were concerned. They saw no reason for figuring out how this showman would fit into the cinema picture, so Jack again headed east.

Then radio via the Canada Dry Program discovered him. He got around $1,500 a week for the chore and paid his writers out of it and probably took care of the Mary Livingstone coin too.

JUST IN THE CAST

Later he hit around Hollywood again and did some Vitaphone shorts, also a pic 'Mr. Broadway' in 1933 for Broadway-Hollywood production. That one featured Eddie Sullivan, Johnnie Walker and Josephine Dunn. Walker directed it. He had a lot of screen and vaude names and our hero was just mentioned with Mary Livingstone as among those in the cast.

Along came Edward Small in 1934 and gave Jack an m.c job in 'Trans-Atlantic Merry-Go-Round.' Pic was not much, but Jack got an okay notice for his toil.

Then gradually Benny became more popular on the radio. Metro having a 'Broadway Melody of 1936' to make figured Benny now had a little draught through his radio and cast him in this picture. With his value potent Benny topped the featured cast. In it he played the role of a columnist and with dramatics entwined in his role he took a couple of socks on the button from a young guy named Robert Taylor. In its notice on Benny's performance VARIETY said:

'Benny's usually decisive delivery is punchy, but it might be a good idea to give him an assignment which won't 'et him wind up with an apple and a morning paper for the finale.'

So Benny still had not arrived as far as films were concerned. He was just being used to draw them in as a result of his radio rep which was becoming more and more important. However, Metro knowing it had a good thing in that direction tried him again. He was a star this time in an opus called 'It's in the Air,' made late in 1935. Cast support was none too strong. Neither was the picture. It had plenty of laughs, but it was too slow to get anywhere in the coin taking belt.

PARAMOUNT SIGNS HIM

Along came 1936 and Paramount, too. They saw that Benny really meant something. That in meaning something, something must be done in preparing material for Benny that meant something. Studio got close to Benny. It knew that he was a showman, and that a showman knows how to sell himself as well as the merchandise he has to deliver. First chore to prove the fact that the guy from radio meant something was in making 'Big Broadcast of 1937,' which was released in October, 1936.

This was a sock picture. It had in the cast with Benny, George Burns, Gracie Allen, Bob Burns, Martha Raye and a lot of sure-fire talent. Paramount then knew it was right, the Benny method of thinking was right, also the Benny box-office value, too, as by this time he was the No. 1 guy in radio. It followed through with another Benny hit on top of this one, 'College Holiday' being released just around the Xmas holidays of 1936, and then with a one-a-year until the present time.

NOT GREEN-EYED

Benny throughout his entire film career never was jealous of anyone or his ability. He always figured showmanship and consequently managed to develop talent both on radio and in films that was helpful to him in both branches of the biz. Phil Harris, who was his orchestra leader, became an important cog through the Benny buildup and got into pictures as well, and is now reaching the point where he will top the cast of an 'Ice Follies' picture for RKO. Then Eddie Anderson (Rochester), who was one of the Fanchon & Marco unit standbys, also appeared on the scene with Benny. He hit instantaneously in both films and radio. Don Wilson, who was an Earle C. Anthony announcer around here at $75 a week, got into the Benny camp. He was given his chance, has been a featured player in Harry Sherman pictures that Paramount now releases, and is even desirous of spreading his acting historionics to more film work.

Those seven pictures that Benny has made for Paramount since 1936 have been both helpful to Benny and those who worked with him as well as the coffers of the company.

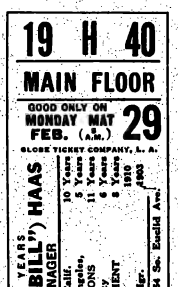
His last Paramount release brought Fred Allen to play opposite him in 'Love Thy Neighbor,' after a long radio 'feud' between the two. And Allen, too, thought Benny was great, compared with comics and others he had chored with in pictures. Result, Allen was the guy who sponsored the present Jack Benny 10th Anniversary in VARIETY. And that's the story of Jack Benny to date, outside of the job he starts at 20th Century-Fox May 14 in 'Charley's Aunt,' and then another chore for Warners.

It took radio to make Benny important in pics, and films should be most grateful for Benny.

Old Timer's Calling Card Boasts That 'Uncle Bill' Was Benny's First Boss

William A. Haas, who lives in Pasadena, Cal., still flashes an old-time theatrical-type calling card. In addition to itemizing salients in a career of 55 years in show biz, 'Uncle Bill' boasts that he was road manager for the Cherry Sisters, of vegetable fame, in 1903, and was Jack Benny's first employer in 1910. This was in Waukegan, Illinois, where Haas, at the time, managed a theatre and Jack Benny, then Benny Kubelsky, entered the profession, as so many before him and since have done, by ushering.

'Uncle Bill's' calling card is reproduced below:



THEY JUST GET ALONG

For more than 10 years Arthur and Sam Lyons have been the agents for Jack Benny.

They have never had a written contract.

For Benny It Was Big Time Or Nothing; He Wasn't for Coalminers

By ROBERT J. LANDRY

In 1910 Jack Benny was a theatre usher in Waukegan, Ill.

During the war he was in the U. S. Navy.

Somewhere along the early path he seriously played the fiddle in a dance orchestra.

In 1916 there was a two-act, Benny and Woods, which seems to be lost in the debris of theatrical records.

By 1921 Benny was doing a single, breaking in at Procter's 5th Avenue (see *Sime's* review from VARIETY on page 45).

From 1921 onward his career was steadily progressive, spreading outward from vaudeville to include Broadway musicals, films and, finally, radio.

His previous obscurity, the lack of identification prior to the sudden click in vaudeville, gave rise to the legend that Benny was never on the small time but sprang, full-born like a Greek god from Olympus, to strut on the big time.

'THROW-AWAY DELIVERY'

Actually, there is grounds for the legend. For in substance and style Benny was 'big time or nothing.'

His style was subdued, his delivery one of the first examples of modern 'throw-away.' He was poised, unhurried, seemingly effortless.

From the earliest days he was also an 'afterpiece' comedian. One of his earliest exploits was appearing in the lineup of a group of Arabian tumblers, hiding his identity altogether in costume but gradually working into a laugh routine.

Old time lovers of vaudeville remember with nostalgia the week Nora Bayes was on the bill with Benny at the Palace. The by-play when Benny stepped into Miss Bayes' act was of a smartness seldom encountered today. The pair were virtuosi of vaudeville crossfire.

Thomas J. Fitzpatrick, then and now a vaudeville agent, handled Benny for years. Significantly Fitzpatrick also handled Burns and Allen, Barry and Whitledge and other slick acts of the day.

Benny was preeminently a hold-over act. He stayed weeks at a time at the Palace, New York, or the Orpheum, Los Angeles.

It is doubtful if Benny's vaudeville routines were ever written down into formal scripts. He was not an ad libber, in the general sense. He prepared his stuff ahead but changed it frequently, infused it with topical allusions.

But he sounded ad lib. That was one clue to his artistry as a vaudevillian.

He was what used to be known as a natty dresser. His only props were a cigar which he didn't smoke and a fiddle which he didn't play.

He was not a night club performer, although he did do a spell at the old Little Club. During the gin-gargling of prohibition he demanded tob much attention and quiet. The dives patronized by the bon ton of the twenties weren't big timey enough for Benny.

Benny could play the Joliets and the Sioux Citys and adapt himself but there were levels that were definitely not for him. Once he appeared before an audience of coalminers. They gaped and Benny gulped.

Benny was in George S. Kaufman's 'Bring on the Girls' which brought on the moving men in three weeks.

His early broadcasts for Canada Dry weren't marked off as the greatest event in that company's history. He was also-ran for that honor with 'Information, Please' (years later).

CANCELLED BY DETROITER

A Detroit motor nabob gained a sort of oblique fame in the early thirties by dropping Benny the grounds he wasn't funny.

Benny represents himself on the air as a skinflint. In four and a half years he paid one gag-writer, Harry W. Conn, $170,000.

Benny used to drop in for coffee at the old Wolpin's in Times Square. His favorite waitress was an old-timer, May Stewart, who knew every actor, agent and booker in the Keith office. Years after Wolpin's demise Benny with his agent, Sam Lyons, went into another restaurant, looked up, saw May. Still rushing java. Under the cup when he left the restaurant May found a $10 bill.

Both Paramount and Fox contracted for the comedian not long ago, an unusual situation for Hollywood.

Benny has used several changes of radio writers. But Bill Morrow and Eddie Beloin have been with him for five years.

General Foods (Jell-O) has negotiated a series of unique contracts with him. The latest carries him into 1942 and assures him, as an actor, that his prize time spot, Sunday, 7 p.m., on the Red, goes with him to his next sponsor.

Benny is, like all good troupers, very audience-conscious. He never rehearses his air routines in front of Phil Harris musicians. They are part of his audience, too. And he likes to see them laugh.

That's part of the reason he doesn't like re-broadcasts. The freshness is partly gone, the lassitude of familiarity may set in. (Vaudeville actors always loathed audiences, especially kids, that sat around through more than one show.)

Down front at the Hollywood studio when Benny goes on the air every Sunday night are such regulars as Mary Livingstone's sister, Benny's lawyer and his brother-in-law, Myrt Blum.

POUNDING PACE

Benny's radio tempo has always been the fastest in the comedy race and only Bob Hope in the last couple of seasons has attempted anything like the same pounding pace.

Benny married outside the profession but ultimately eased his wife into the act. The outsider, Mary Livingstone, began surprising vaudeville oldtimers and then radio with the expert timing of lines.

Benny exploits running gags to make dozens of laughs sprout from one root. A recent example revolving around a pet bear is 'where is the gas man?' It sounds anything but funny but all America convulses. On another occasion he used the plaintive complaint, 'I told you to phone the little woman.'

The Benny formula established

(Continued on page 45)

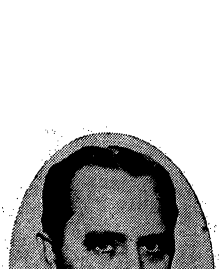
Officials of NBC—Benny's Medium



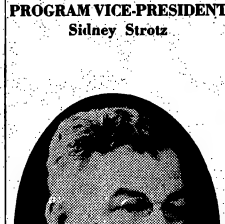
PROGRAM VICE-PRESIDENT
Sidney Strotz



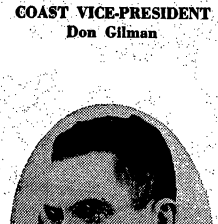
COAST VICE-PRESIDENT
Don Gilman



PRESIDENT
Niles Trammell



SALES VICE-PRESIDENT
Roy Witmer



DIRECTOR OF PROMOTION
Ken R. Dyke

$3,478,492 FOR BENNY TIME

Jack Benny in Radio's First 10

*(The Comedian's C.A.B. Since 1934)**

Broadcast Period	Benny Ranked	His C.A.B. Rating
March, 1934 to February, 1935	6	17
March, 1935, to September, 1935	1	28
October, 1935, to April, 1936	†2	26
October, 1936, to April, 1937	1	35
October, 1937, to April, 1938	‡2	36
October, 1938, to April, 1939	‡2	36
October, 1939, to April, 1940	‡2	39
October, 1940, to April, 1941	1	?

* Averages as provided by VARIETY Information and Research Department.

† Major Bowes was No. 1 this period.

‡ Edgar Bergen-Chase & Sanborn program was first these years.

TOTAL DOES NOT INCLUDE TALENT

Four Advertisers Span the Radio Career of Comedian — Talent Package Now Costs $17,500 — Canada Dry Paid Him $1,500 Decade Ago

VAUDE SALARY

Jack Benny got $1,500 per broadcast for his first radio sponsored series (Canada Dry, 1932). Today General Foods on behalf of its Jell-O product pays Benny $17,500 a week. Out of both figures, the smaller and the larger and 10 years apart, Benny paid for the writers, the supporting cast, the stooges, etc. Benny was among the first of the 'package shows' which are bought by advertising agencies and sponsors because of their self-starting, self-driving showmanship. Benny and his aides are first of all a producing unit.

Estimates are hazardous on Benny's personal earnings over the 10-year period since the radio build-up assured him his niche in pictures (see Arthur Ungar's account of the many false beginnings of that career from 1929 onward). Benny may have made less and had a lot more expenses than, say, Major Bowes so far as radio was concerned. But his film duties have now become a lush source of income.

Jack Benny is, of course, one of the actor-millionaires of his generation. (He did well in vaudeville, jumping up from $150 around 1921 when he first became a single to around $1,250 as a next-to-closer.)

In the following table, prepared by VARIETY's Information and Research Service, summer replacement program costs (he was NBC except for 1932-1933) have been subtracted from the annual totals (wherever necessary), so that the dollar volume actually applies only to the Benny show in person.

YEAR	SPONSOR	TIME COST
1932	Canada Dry	$133,988
1932	Canada Dry	71,836
1933	Canada Dry	32,568
1933	Chevrolet	211,252
1934	Chevrolet	111,053
1934	Gen. Tire	203,314
1934	Jell-O	90,266
1935	Jell-O	373,091
1936	Jell-O	205,296
1936	Jell-O	122,328
1937	Jell-O	401,095
1938	Jell-O	509,191
1939	Jell-O	518,355
1940	Jell-O	494,859
Total		$3,478,492

History of Jack Benny Broadcasts

SERIES DATES	NETWORK	NO. OF STATIONS	SPONSOR
May 2, 1932-Oct. 26, 1932	NBC Blue	16	Canada Dry
Oct. 30, 1932-Jan. 26, 1933	CBS	27	Canada Dry
March 31, 1933-June 23, 1933	NBC Red	55	General Motors (Chevrolet)
Oct. 1, 1933-April 1, 1934	NBC Red	57	General Motors (Chevrolet)
April 6, 1934-Sept. 28, 1934	NBC Red	53	General Tire and Rubber Co.
Oct. 14, 1934-July 14, 1935	NBC Blue	62	General Foods
Sept. 29, 1935-June 21, 1936	NBC Blue	62	General Foods
Oct. 4, 1936-June 27, 1937	NBC Red	60	General Foods
Oct. 3, 1937-June 28, 1938	NBC Red	92	General Foods
Oct. 2, 1938-June 25, 1939	NBC Red	98	General Foods
Oct. 8, 1939-June 16, 1940	NBC Red	*82	General Foods
Oct. 6, 1940-to date	NBC Red	*105	General Foods

* Including Canada.

Bill Morrow and Ed Beloin Admit Benny Is Useful

By JACK HELLMAN

Hollywood, April 29.

Gags are where you find them.

And who should know better than Bill Morrow and Ed Beloin, who have been dreaming them up for years for Jack Benny and his Jell-O cohorts.

But where to look for them is still the moot question. They've tried every corner of the continent, sailed the blue Pacific and hied away to odd places in quest of the elusive spark to touch off a comedy situation or a running gag.

The frightening bugaboo is stale- and milked-dry locale. When inspiration doesn't come they start looking around. Close-by Palm Spings seems to be a favorite haunt with the gagsters and with the headman along ideas seem to come easier and they can whip out a script in one good sitting whereas three or four days are required to keep the repartee flowing smoothly.

Ask the team where they have the best success and they'll let go with a gag, but not the answer.

'If we knew that,' puts in Beloin (he's the one with hair on his turret), 'our worries would be over. Why we'd just go there and that's all there would be to it. No headaches, no fears of ulcers, no more corrugations in the brow.'

The boys will admit, however, that Palm Springs holds some attraction for them. There's only one attraction for a gag writer, and that's where the gags come as fast as the beads of perspiration. Whether it's the cacti, the balmy air or the remoteness from civilization, so-called, they know not.

If They Only Knew

'If we knew then our worries would be over,' sighs Morrow.

'Hey, that's my line,' interrupts Beloin.

'Yeh, but ain't we a team?' and that puts that ripple to rout.

Truth be told, they're probably the non-scrappingest writing team in the biz. That from those who know them well. They're the highest salaried combo spinning gags on the air and it's their smooth-working teamwork that has helped produce such astonishing results. (See C.A.B.)

It's really a triumvirate that whips up those chuckles, week in and week out (with 13 off for the summer). Headman Benny, his writers admit, is sort of useful.

'He can spot gag a mile away and make a spot piece of biz run on and on,' chirped Morrow. 'One of us picks a piece of funny business out of the cold air and once it's warmed over by Jack it's ready to go into the script. And it's generally a sock. He can call the turn on them as fast as we dream them up.'

One might say that 10 years on the air must have taught him what the public likes and what rolls around like an egg. That's no more so than trying to name a few others, on the air much longer, who're still trying to woo that winning formula. Benny captured it almost from the start.

Gag-writing, Morrow and Beloin will tell you, is serious business. It's an occupation like digging ditches or packing apples. When mental inertia sets in that's when it really puts one back on his heels.

'When putting those gags together comes hard and your head is spinning, that's when we know we're in a tough racket,' sez Morrow. Benny knows it as well as they, and that's when one reads that the trio has packed up for Palm Springs, or New York, or Honolulu.

A Comedian Who Gave Away Good Gags

By EDDIE CANTOR

It's quite a celebration they're having for Jack Benny's 10th anniversary in radio. Well, he deserves it . . . 10 years in radio—that's a long time in any branch of entertainment, but in radio, that's three or four careers . . . Who's around today who started in 1931? . . . Just a handful. It's a great job Jack has done—a real pioneer on the networks . . . He started a new trend in comedy—he made all the other comics throw away their joke files. I threw mine away too, but not too far! I want to be able to lay my hands on it—just in case . . .

Yes Sir! Benny deserves salutations, hurrahs, ticker-tape and confetti for what he has brought to radio and to the millions of listeners. But I wonder if the people know the Jack Benny I know? . . . this warm, big-hearted, sentimental, human sort of guy . . . It's a great running gag—'that stingy Mr. Benny,' who makes his friends drop a nickel in the pay telephone in his living room . . . Yes, that's a great running gag. People laugh—it's funny all right, but we, who have been the recipient of his liberality, can tell you that that 'miser' business is a swell radio routine.

Yep, lucky Jack Benny! He makes a helluva salary—lucky world to have a guy like Jack in it so they can share his salary with him . . .

I first met this 'lousy violinist' back in 1918 . . . My goodness! Do I know him 23 years? Yes, that's what it is—this is 1941 . . . He was doing an act—it wasn't good but it was different . . . That's it—it was different . . . He's always been different—on stage, off stage.

I can recall him at the Friars Club, giving an actor a good gag for the finish of his act . . . Imagine that—one comedian giving another a good gag! See what I mean—different.

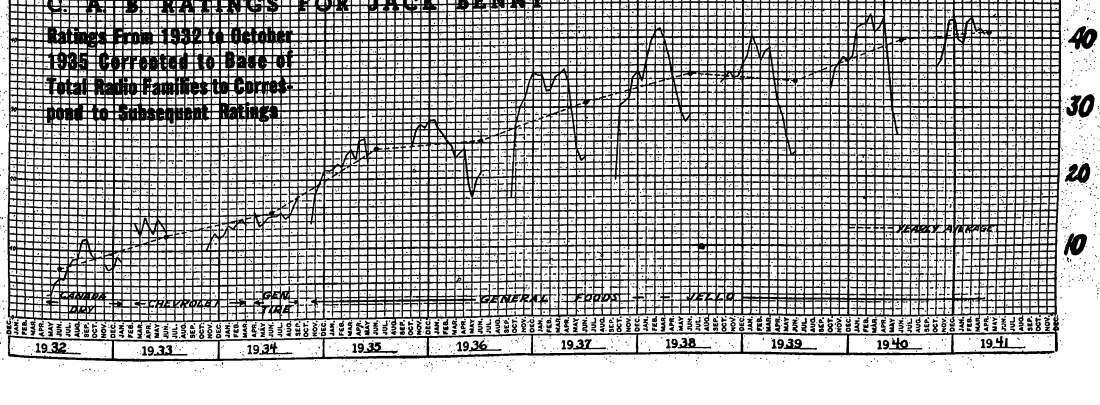
I'm just trying to think. Yes, I'm right—I've never heard the guy 'pan' anybody . . . It a guy is an awful 'heel,' that nobody likes, Jack might say—(and get this—he might say) that fellow is 'not too nice.'

He's a character—this Benny . . . When the big parties are going on in Hollywood, he likes to run over to the house and play casino for the evening. He'd rather have the good ten than two extra points in the C.A.B. . . . He's one of the few fellows who hasn't a Crossley stomach—maybe it's because he's always been up there. But then he didn't start with a terrific rating, but he had one pretty good idea. That idea was to get the best comedy program on the air and keep it.

Ten years . . . Yes, he deserves all the fireworks . . . The National Broadcasting Company is proud of him; so in his agency, Young & Rubicam, and his sponsor General Foods. But most of all his friends. I'm proud to be one of them.

BENNY'S GUEST DATES

March 29, 1932, CBS, La Geradine, Inc. (Ed. Sullivan).
June 1, 1934, NBC Red, Keep' Chicago Ahead Civic Committee.
July 24, 1934, NBC Blue, Armour.
Oct. 6, 1934, NBC Blue, RCA Radiotrons.
Oct. 11, 1934, NBC Red, Maxwell House Showboat.
March 15, 1935, NBC Blue, Borden.
Feb. 26, 1936, NBC Red, Bristol-Myers (Allen).
Sept. 8, 1936, NBC Red, (Fred Astaire).
March 2, 1937, NBC Blue, American Can.
Dec. 22, 1937, NBC Red, Bristol-Myers (Allen).
Feb. 17, 1088, NBC ('Good News').
July 20, 1938, NBC Red, & Williamson.
Jan. 26, 1940, NBC Red, March of Dimes for Infantile Fund.
May 20, 1940, NBC lue, American Red Cross Program.
June 19, 1940, NBC Red, Bristol-Myers (Allen).
Jan. 1, 1941, for Britain.
Feb. 8, 1941, NBC Red, Greek War Relief Drive.
April 16, 1941, Blue, Quiz Kids (Miles Labs.).



JACK BENNY—TENTH YEAR IN RADIO



Dear Jack
We are proud and happy on this occasion and want to be the first of your many sincere friends to pay tribute to you—
Love,
Arthur and Sam

JACK BENNY—TENTH YEAR IN RADIO

A Generation with Jack Benny

There is a sense of great pride in an achievement. And when the achievement is the pinnacle of radio success that alone would normally be sufficient acclaim. But Jack Benny is deserving of greater tribute.

His long record as radio's No. 1 comedian is not the complete story of Jack Benny. We know him as a master showman in every field of entertainment. We know him as an intelligent and hard worker. We know him as an artist who is cooperative. But above all we know him as a sincere friend.

We are justly proud of our long association with Jack Benny. Over the years, and through the years—and in the years to come—our relationship has been and will continue to be happily fraternal.

A. & S. LYONS, Inc.

ARTHUR LYONS SAM LYONS

BILL STUHLER DON STAUFFER

NAT WOLF RICHARD J. MADDEN

And the rest of the gang.


"DIS IS ROCHESTER, BOSS!"
"Yassah, Mr. Benny! General Foods has sent ovah a great big cake with ten candles. An' dey's a cyard sayin':
Con-gratulations Jack to you on yo' tenth yeah on de air an' yo' eighth yeah fo' Jell-O.
"Yassah, Mr. Benny, you bettah git heah quick 'fo' Miss Mary an' de rest de gang sees dat cake.
"Nossuh, Mr. Benny. Dey wasn't nothin' to pay. Not a cent."

JACK BENNY—TENTH YEAR IN RADIO

Mr. Marconi AND Mr. Benny

Mr. Marconi's wonderful invention has brought millions of people a great deal of happiness.

But . . . it would still be just a lot of dots and dashes if it were not for *talent*. Talent makes radio. Talent is more important than all the tubes and wires and scientific principles in the world. And Jack Benny is the greatest talent radio has known.

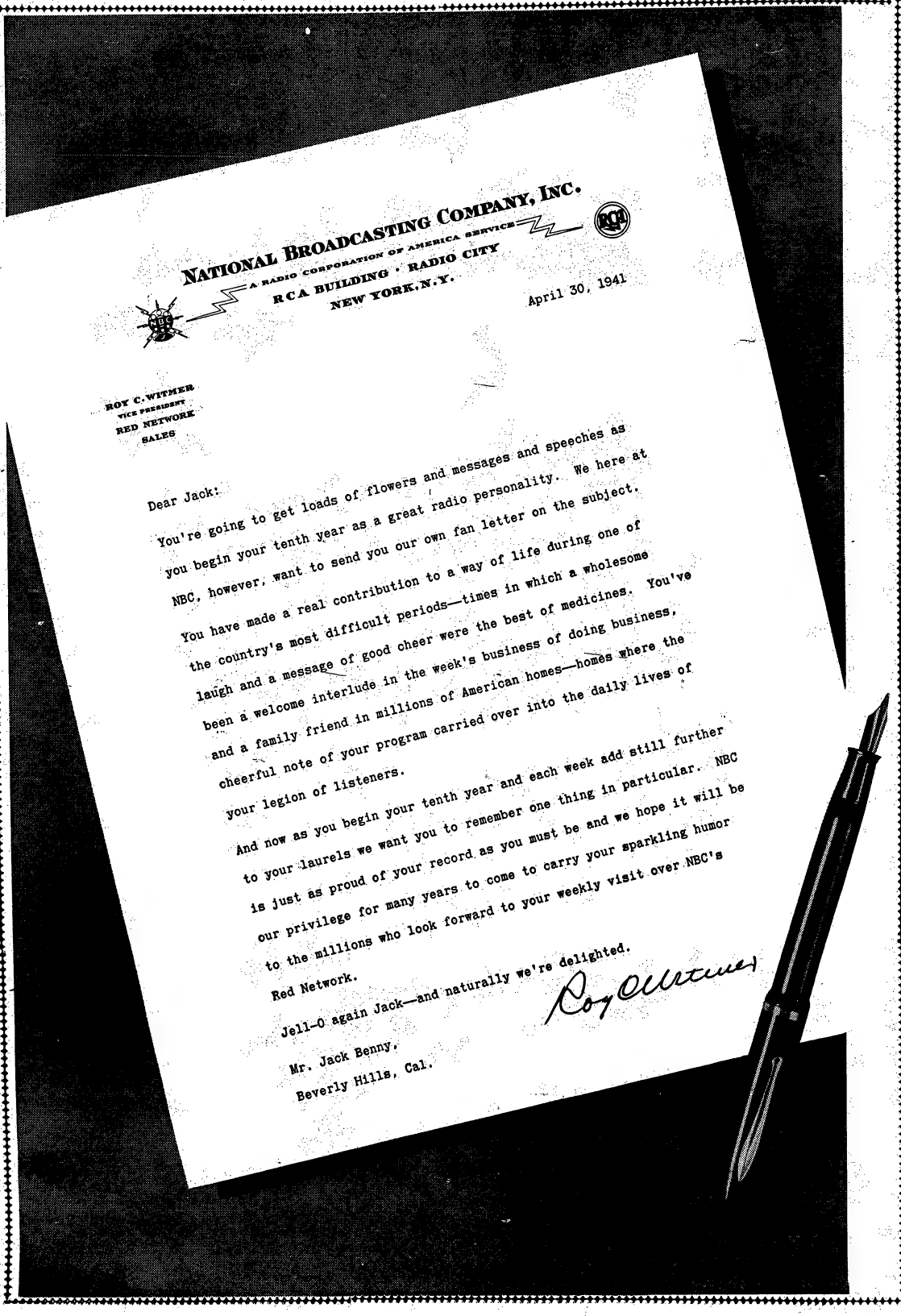
That's why Jack Benny deserves the thanks of everyone who has ever twisted a dial.

We take this occasion to salute him. And to proclaim publicly that we're very proud to be associated with Radio's Number One star.

Young & Rubicam, Inc., ADVERTISING

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • HOLLYWOOD • MONTREAL • TORONTO

JACK BENNY—TENTH YEAR IN RADIO



NATIONAL BROADCASTING COMPANY, INC.
A RADIO CORPORATION OF AMERICA SERVICE
RCA BUILDING · RADIO CITY
NEW YORK, N.Y.

April 30, 1941

ROY C. WITMER
VICE PRESIDENT
RED NETWORK
SALES

Dear Jack:

You're going to get loads of flowers and messages and speeches as you begin your tenth year as a great radio personality. We here at NBC, however, want to send you our own fan letter on the subject.

You have made a real contribution to a way of life during one of the country's most difficult periods—times in which a wholesome laugh and a message of good cheer were the best of medicines. You've been a welcome interlude in the week's business of doing business, and a family friend in millions of American homes—homes where the cheerful note of your program carried over into the daily lives of your legion of listeners.

And now as you begin your tenth year and each week add still further to your laurels we want you to remember one thing in particular. NBC is just as proud of your record as you must be and we hope it will be our privilege for many years to come to carry your sparkling humor to the millions who look forward to your weekly visit over NBC's Red Network.

Jell-O again Jack—and naturally we're delighted.

Roy C. Witmer

Mr. Jack Benny,
Beverly Hills, Cal.

JACK BENNY—TENTH YEAR IN RADIO

LAUGH WITH

GEORGE KELLY

AT THE

48TH ST. TAVERN

Rare Old Jokes

Joe Miller Steaks

LAUGHING SAM

AT THE

ROXY BAR AND GRILL

148 W. 46th St., N. Y.

Drink Your Vitamins
Help Nature the Easy Way

LAUGH with impunity
Get a New Set of Uppers



DR. I. YANK
YANKEE BLDG., N. Y.

---

lindy's

CHOPPED LIVER

HERRING

AND

SONG WRITERS

LONELY HEARTS!

Billingsley Correspondence Club will find love, romance, happiness and bliss for you. Our members are most congenial, and many have independent means. Beautiful girls, handsome men are reaching for their mates through the Billingsley Correspondence Club. Confidential, dignified introduction. We have made thousands of lonely hearts beat with happiness and contentment. Why not you? Write today for sealed particulars in plain envelope.

Billingsley Correspondence Club
Jackson, Calif.

CARDS—DICE

Expert card-work on any pattern of Card, Readers, Strippers, Trimmers, Inks, Shiners, Daubs, Thumb-Picks, Check-Cops, Luminous Card Work, Glasses, Visors.
True Precision Dice, Weights, Shapes, Tops, Poker Dice, Dice Magnets, Dice Tools and Accessories. Send for catalogue.
BUTCH POWER, BOX 711, FROMHUNGER, PA.

Regards
MINK'S MULES
c/o Bing Crosby
DEL MAR, CAL.

Straight Men

RENT YOUR TUXEDOS

No Money Down! No Co-Signers!
Our Oculists Simply Remove Your Right Eye as a Deposit
JACK'S BLUE FRONT
BOWERY, NEW YORK

---

jack benny is celebrating his tenth anniversary in radio. variety talked me into taking this full page and I've got two black eyes and a hole in my head to prove it. why should I get stuck for a page because benny is a success? I have sold part of my space to these tradesmen and merchants I have dealt with for many years. these people have been in business more than ten years! these people are reliable! patronize these people!

fred allen

p.s. and oh, yes! congratulations jack benny!

"What Became of the Gas Man?"
TEXACO
"Maxwells Gassed Reasonably"
Visit Your Texaco Dealer

TOUPEES Dry Cleaned
OVERNIGHT SERVICE
"Ask the Man Who Combs One"
SANITARY SAM
Putnam Building, New York

TEXACO
STAR THEATRE
Winner of the Fred Allen Radio Poll for 1941

Be the Life of the Party! Listen to the Texaco Star Theatre. Tell the jokes to your friends the next day. Hear them scream. Tune in the Texaco Star Theatre.

Here's all you have to do. Next Wednesday night at 9 p.m. turn your radio dial to WABC.

Sit Back, And Listen
You'll Chuckle! You'll Laugh! You'll Roar!

Pawntickets Bought
Consult Us for Higher Prices
JACKSON & JACKSON
Jackson Bldg., Jackson, N. Y.

BLACK'S BLOCKS
An Extraordinary Treatment for
STOMACH ULCERS
INDIGESTION
GAS PANS
Due to Gastric Hyperacidity



Prompt Relief for Comedian's Stomach and Will Positively Cure Sponsor's Stomach

Why go on suffering with horrible, burning, gnawing pains? These famous tablets will cure you in ten days or blame us. Radio comedians, shoestring producers need suffer no longer.



Note happy expression on the face of Mr. Jackson, pictured above. He writes, "For eighteen years my stomach ulcers were so bad I had to do a double act so my partner could lay two eggs. Black's Blocks cured me in ten days." There is only one Black's Blocks. Be sure and get the original Black's Blocks, packed in a convenient egg-crate to fit your prop trunk.

NON-SKID SPAGHETTI
LUIGINO'S
115 West 48th Street
New York

Famous Bartenders



BENNY KUBELSKY
At BARNEY DEAN'S TAVERN
Sixth and Kline, Hollyhock, Cal.

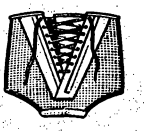
Benny is not only an accomplished mixer, but a versatile musician. He can drop a nickel in a jukebox with either hand. Because of his pleasing personality he is a great favorite with the customers, and is complimented every time the house buys.

LEARN TO PLAY
The Violin by Mail

You can be a Rubinoff in 10 easy lessons

Mr. Jackson writes: "After a double helping of your lessons, I am now able to play 'Love In Bloom'. What am I waiting for? It's ASCAP.

Write: Box 12, R.F.D.
Okmulgee, Okla.



If you're getting that over-forty Bay Window use Ship-Shape belt with front-laces for easy adjustment. Don't let your waist-line bulge.

"Ship-Shape has done wonders for my paunchy abdomen."
—*Mr. Jackson.*

Ten-day free trial. We ship "Ship-Shape" on approval.

NO FATSO COMPANY
POTTSVILLE, PA.

CORN FOR ANY OCCASION
We Bushel It—or Write It
Add.: MORROW & BELOIN
General Delivery, Hollywood, Cal.

"My brother is coming with pineapples"
TO
SLOPPY MOE'S

A Friend

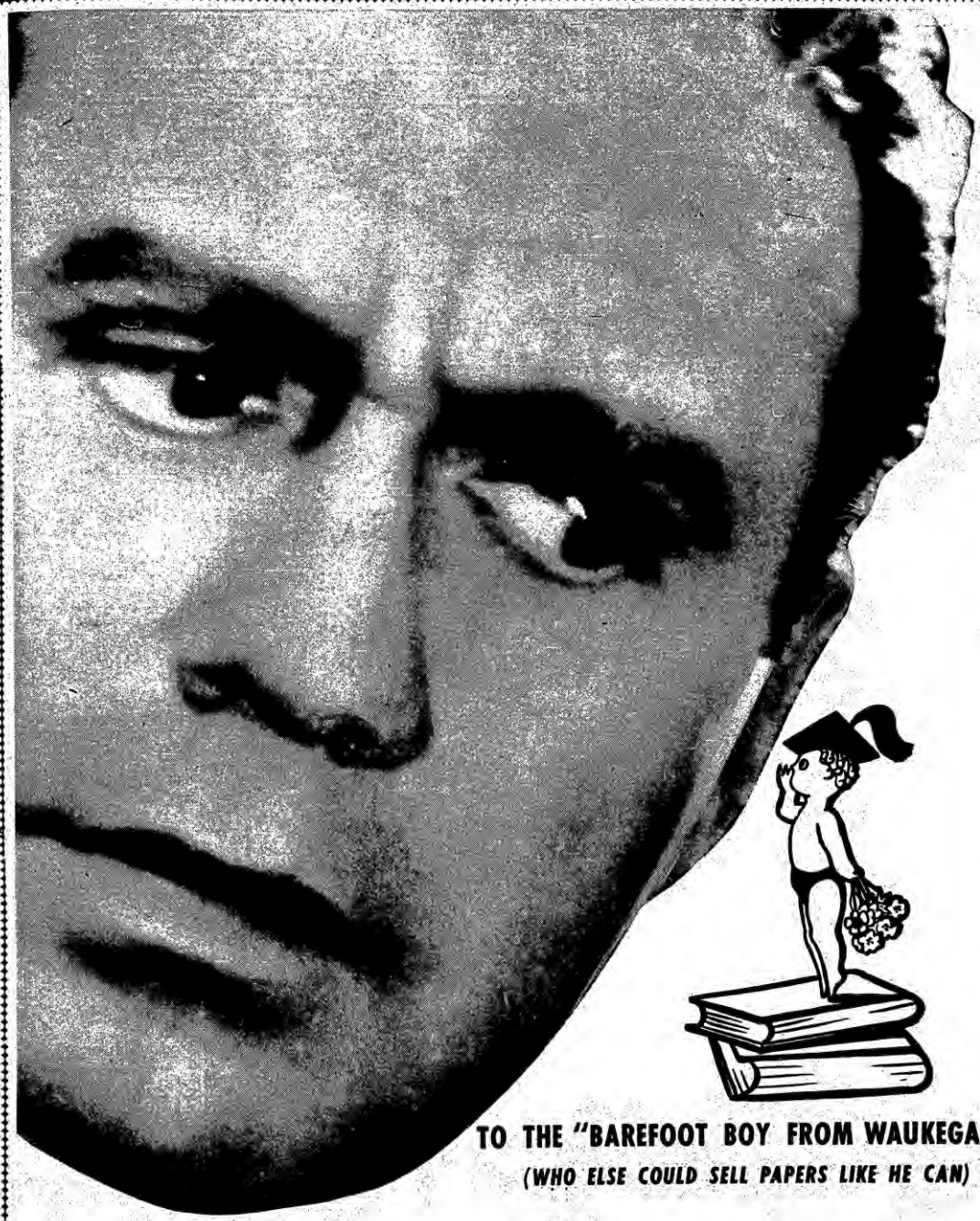
JACK BENNY—TENTH YEAR IN RADIO

TO JACK BENNY

On Your Anniversary
No. 10,
Don't Get Smart
I Knew You When

MARY LIVINGSTONE

JACK BENNY—TENTH YEAR IN RADIO



TO THE "BAREFOOT BOY FROM WAUKEGAN"

(WHO ELSE COULD SELL PAPERS LIKE HE CAN)

We pay our respect
To the GREAT intellect
Of radio's funniest he-man!

— QUIZ KIDS

QUIZ KIDS
Presented by Alka-Seltzer every Wednesday
8 p. m. E. D. S. T. — N. B. C. Blue Network

Wade Advertising Agency
Program Created by Louis G. Cowan

JACK BENNY—TENTH YEAR IN RADIO

You deserve it Jack...
Now settle down and make it 20

EDGAR BERGEN

P. S.--I'm open to any offer
Your Pal,
CHARLIE

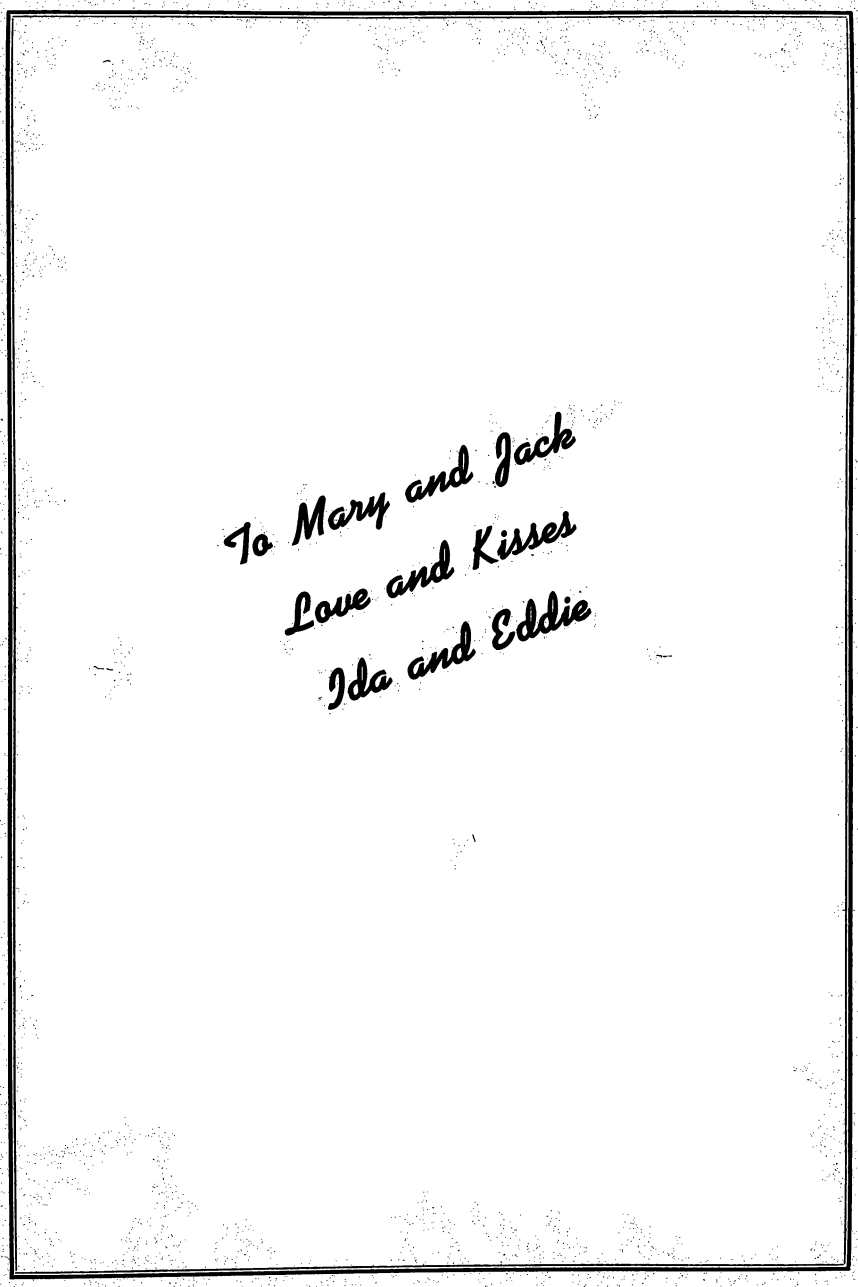
Hiyah

MISTER BENNY!

FIBBER McGEE and MOLLY

Salute You for 10 Years on NBC

JACK BENNY—TENTH YEAR IN RADIO



JACK BENNY—TENTH YEAR IN RADIO

Hiya Jackson!

You put me in business,

I love ya.

PHIL HARRIS

Management—M. C. A. ARTISTS, Ltd.

Nice Goin' Boss!

ROCHESTER

Management—M. C. A. ARTISTS, Ltd.

HAPPY ANNIVERSARY
DEAR MR. BENNY...
HAPPY ANNIVERSARY TO YOU!



Maybe we shouldn't have asked the Quiz Kids to extend Paramount's congratulations to Jack on his Tenth Anniversary in radio—after all, we really like the guy!

Paramount Pictures

JACK BENNY—TENTH YEAR IN RADIO

"Listen fellows, if I told you once, I told you a thousand times . you've gotta have the script written before Sunday."

"Now don't get excited, Buck"

BILL MORROW AND ED BELOIN

TO

JACK BENNY

A Very Promising
Young Fellow!

RALPH RAINGER and LEO ROBIN

Congratulations, JACK

MYRT BLUM

JACK BENNY—TENTH YEAR IN RADIO

Best Wishes

of the

EASTMAN KODAK COMPANY

JACK BENNY—TENTH YEAR IN RADIO

Congratulations Jack,
Hope you have 110 more . . .

BOB HOPE

Congratulations

JACK BENNY

and your "gang"

Congratulations to you, Jack, for the laughs you've given a whole generation of Americans. That you keep your place in another generation's hearts is our sincerest wish. Good luck.

KPO

N.B.C.'s Northern California Red Network Station



"EVERYBODY'S HAPPY"

Affectionately,
ADA and TED LEWIS


HIS GREATEST ROLE!
Jack Benny
as Charley's Aunt
From 20th CENTURY-FOX...
FOR NEXT SEASON!
20th CENTURY FOX

JACK BENNY—TENTH YEAR IN RADIO

Kudos Where Kudos are Due!

To the Benny:
For having the horse sense and the showmanship to assume his rôle as the butt of the gags.

To his supporting Company:
For having the horse sense to put up with the eccentricities of that toupee-bearing mammal.

To the Sponsors:
For having the horse sense to permit ribbing in their commercials.

To the Agency:
For using horse sense in their very efficient co-ordination of all these things.

To the National Broadcasting Company:
For having the horse sense and the long-range vision to provide the world's finest facilities.

To the N. B. C. Affiliates:
For having the horse sense to become a part of the greatest public service medium of the greatest nation on this earth.

To the American Public:
For having the horse sense to make all of this possible and logical, under the American scheme of life.



WDAY
FARGO, N. D.

Bing Crosby
Hollywood

Dear Fred:

Merely the fact that you're toasting Benny in a commemorative Variety issue makes the gesture a guaranteed philanthropy and I must get on board. Not knowing the space rates, I shall let you select me an appropriate crypt, and I will even let you write the copy. I don't want more than five good laughs therein, and make KRAFT MUSIC HALL stand out like Mae West in an open barouche.

Best regards,

Sincerely,

Bing

BC:rc
Mr. Fred Allen
154 West 46th Street
New York City, New York

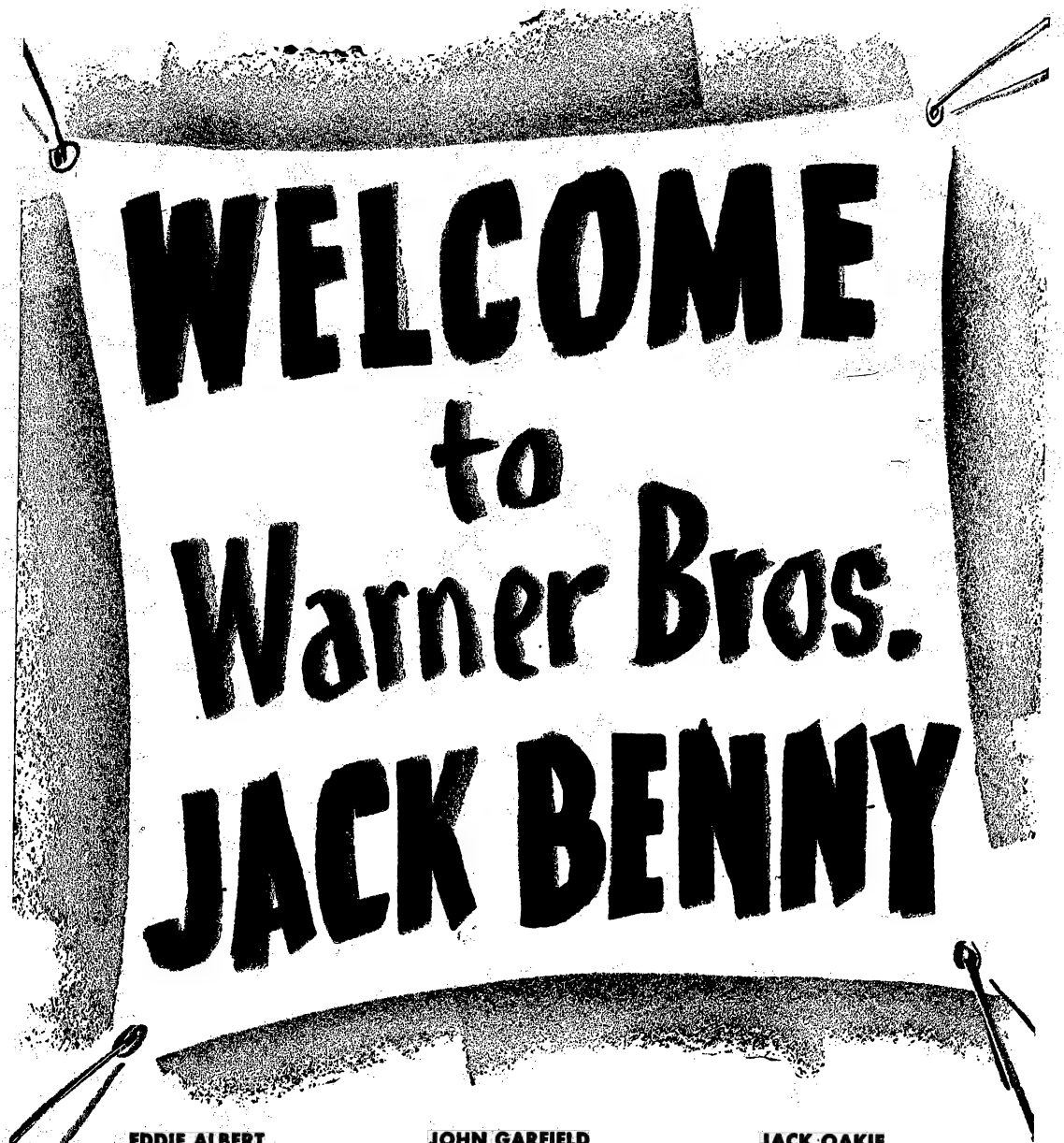
Congratulations and Best Wishes

To My Favorite Comedian

JACK BENNY —

But Don't Tell Fred

— KENNY BAKER



EDDIE ALBERT
HUMPHREY BOGART
GEORGE BRENT
JAMES CAGNEY
GARY COOPER
BETTE DAVIS
OLIVIA DE HAVILLAND
MARLENE DIETRICH
GERALDINE FITZGERALD
ERROL FLYNN

JOHN GARFIELD
JACK HALEY
RITA HAYWORTH
PRISCILLA LANE
JEFFREY LYNN
IDA LUPINO
FRED MacMURRAY
FREDRIC MARCH
BRENDA MARSHALL
DENNIS MORGAN
WAYNE MORRIS

JACK OAKIE
MERLE OBERON
GEORGE RAFT
MARTHA RAYE
RONALD REAGAN
EDWARD G. ROBINSON
ANN SHERIDAN
SYLVIA SIDNEY
BARBARA STANWYCK
JAMES STEPHENSON

JACK L. WARNER
In Charge of Production

HAL B. WALLIS
Executive Producer

JACK BENNY—TENTH YEAR IN RADIO

Thanks to the grandest guy in the world for giving me the break of my life.

DENNIS DAY

In Oklahoma City it's

WKY 3 to 1



thanks to you

JACK, MARY, PHIL,
DON, DENNIS, ROCHESTER
and all—

Gayle Grubb MGR.

KDYL

is proud to take

JACK BENNY

to his thousands of inter-mountain listeners. We congratulate him warmly on his ten years of ever-growing popularity.

Because KDYL carries leading programs in all classifications, it is known throughout this vast inter-mountain territory as the popular station.

KDYL

The POPULAR *Station*

JOHN BLAIR & COMPANY
National Representatives

NBC RED NETWORK

Congratulations to my swell boss

JACK BENNY

My eight delicious years with you have been grand

DON WILSON

GENERAL FOODS TOPS C.A.B.

'Great Guy' Stuff Pianissimo At Benny Dinner; Allen Waxes 'Insult'

Hollywood, April 29.

Speech-making at the testimonial dinner to Jack Benny in Biltmore Bowl May 9, commemorating his 10 years on the air, won't all be on the lighter side. Nor will serious tribute run the length of the speakers table. So far only Niles Trammell, NBC prexy, as spokesman for radio, and Louis B. Mayer, conveying the sentiments of the picture industry, are down for straightaway talks. Benny's response is expected to be tinctured with persiflage.

Fred Allen, unable to make the trip here between broadcasts and shunning travel is sending along a transcribed 'tribute' to be played at the festivities. He was the tural choice for emcee.

Rudy Vallee instead will emcee. NBC is making three pickups on the half-hour nationwide broadcast just before dinner. Vauders who trouped with Benny will be cut in from N. Y. Film stars will pay tribute from here, and for a comedy bit, there will be a switch to Benny's Bevhills home where Rochester is dressing him for the banquet.

Phil Harris is the only member of the Jell-O program cast missing from the Shindy because he is booked for an out-of-town band date that night.

Clay Morgan, dispatched here by NBC to handle the arrangements, is anticipating a turnout of better than 1,000. If all requests were to be taken care of then the wrong Bowl was picked. It should have been Hollywood Bowl.

Morgan is emphasizing the sartorial requirements, being a strictly formal affair, but he apparently doesn't know his Hollywood. He made a bet the other day that out of the thousand or more there wouldn't be a dozen show up without black or white ties. Even at that figure it would constitute some kind of a miracle.

That NBC is going first class all the way on the Benny testimonial is best shown by the $10 a head dinner to be served the guests, which will include imported wines and fancy vittles.

Big or Nothing

Continued from page 24

situational comedy on the air. 'Joke-tellers' were corn when the Benny formula began to flower.

INFUSES NOVELTIES

Periodic infusion of new showmanship elements keeps the Benny program from lagging. Perhaps his greatest program developments of recent seasons were (1) the pseudo-feud with Fred Allen, (2) the discovery and embellishment of the flip Negro butler-stooge Rochester (Eddie Anderson) and (3) the current exchange with Lou Cowan's Quiz Kids of Chicago and Alka-Seltzer.

On May 9 in Hollywood at the Biltmore Bowl 1,000 celebrities will salute Benny's 10th year (beginning) in radio. Clarence Francis of General Foods, Chet LaRoche of Y. & R., and Niles Trammell of NBC will toast the comedian.

Amos 'n' Andy were the symbol par excellence of radio's starting-down-the-boulevard period. The blackface pair achieved radio's first big class line-jumping audience. It is the distinction of Benny that he has been the comedy king, the giggle-master of the great years of fabulous expansion that took radio from the startling omens of 1930-33 to the astonishments of these latter years.

Along the way Benny, the next-to-closer of the Palace, became, thanks to radio, one of the great personalities of his era.

ARMBRISTER TO NBC

Cyril Arm'brister, formerly a program director for Benton & Bowles, has joined the NBC production staff as a director.

He succeeds Wynn Orr, who resigned to join Decca Records.

BENNY IN 1921 ON VERGE OF BIG TIME

[The comedian's New York breakin date at the old Proctor's Fifth Avenue was reviewed by *Sime* in VARIETY. From this time onward Benny's career was in high gear. Keith, Orpheum tours, Broadway revues, the first big M-G-M film musical, then radio followed.—Ed.]

(*From* VARIETY, *Jan.* 21, 1921)

JACK BENNY
Monologist
14 Mins.; One
5th Ave.

Jack Benny has a violin and talk. Mostly talk. He handles himself as though having played small time, though his talk material is new. When Benny said he had stopped smoking as smoking is now too effeminate, he waited for the expected laugh which was not as hearty as he looked for, so he repeated the gag. Later when nearing the finish and the right exit, he pointed to his name on the card, while playing the violin, and saying, 'Jack Benny. That's me. They couldn't get my right name on it.'

His talk is along the lines of his girl, who lives in Philadelphia, with an idle brother and a father who died, Benny said, the same evening he was to take his girl to the theatre. On account of the death of his girl's father, he added, they were late for the performance. The 5th Ave. audience thought that was funnier than the smoking gag, which about sums up the 5th Ave.

In outline of turn, Benny has been a student of Ben Bernie, it seems. He talks much like Bernie, but has none of Bernie's gags. His violin playing is negligible for results. He holds the instrument in the regular way, under the neck, whereas Bernie holds its carelessly, often against his body, which Green of Green and Myra, on the same bill, must have intently observed, as he played his violin along that style.

It wasn't vaudevilly to have two violinists on the same bill and have both of them recall Bernie, although Bernie may not mind it. It certainly did not help Benny. But Benny seems able to help himself. He has gags, presence and assurance. His only worry just now may be how he is going to follow Bernie if he can make the big time. The answer seems to be for Benny to throw away his violin while Bernie is using one, and try another method of working in his talk, if he doesn't care to become a monologist, outright.

The Delmar time can handle Benny, also the Orpheum Circuit, and the other bookings in between and below, but while Benny looks good enough to make all the time, he can't make the best as at present framed up.

Here's a gag all talkers may take. It was brought from the Coast by Bill Halligan and released for their benefit just before he sailed. It is: 'An optimist is a bartender still paying dues to his union.' *Sime.*

Milton Burgh Quits NBC For Tracy-Locke-Dawson

Milton Burgh has quit as news editor in NBC's special events department to become radio director for the Tracy-Locke-Dawson agency in New York.

Francis C. McCall moves up into Burgh's spot.

It's 'Tom Mix' Again

Ralston has decided to return to its spot on the NBC-Blue with the 'Tom Mix' serial Sept. 29. Its new contract with the network calls for five additional stations.

The 'spirit' of the late Tom Mix has keynoted the script show since his passing.

SPONSORS NIGHT, DAY LEADERS

Latest Report of Cooperative Analysis of Broadcasting Reveals Jack Benny Still Tops in Night Series—Meantime Kate Smith Noontime Commentator Series Moves Into Daylight Front Spot

'McGEE' IN SPURT

General Foods currently has a monopoly on the highest-rating network programs, both day and evening. Latest C. A. B. report indicates that Jack Benny (Jell-O) continues to keep a hammerlock on the No. 1 evening spot, although his rating shows a 2.4 drop, part of which may be seasonal. Meantime, Kate Smith has nudged out P. & G's 'Ma Perkins' for the top daytime honors. The warbler-commentator now rates 9, while the 'Perkins' show stands at 8.9.

Also on the ascendancy is the Fibber McGee and Molly' series. With a gain of 1.8 (and a total rating of 36.6) the Johnson wax stanza has slickered itself into second place, right on the heels of Jack Benny, and ahead of the Charlie McCarthy show which so far has had the No. 2 spot pretty safely to itself.

Otherwise, median rattings continue to ease off toward the coming summer levels. For some reason, however, a couple of shows are bucking the trend with mighty gains. Aside from Fibber McGee, these include Kraft Music Hall, Ford Sunday Evening Hour, and Blondie.

Meantime, the C. A. B. has added a new member to its governing committee. He is Robert B. Brown, assistant v. p. of the Bristol-Myers Co.

PACIFIC RADIO LISTENING IS A PUZZLE

Situation which deeply puzzles network sales and research executives is the consistency shown by the metropolitan centers on the Pacific coast for low listener ratings. Not only are the ratings for network daytime shows in such areas about a third less than the level prevailing for eastern cities but they are substantially below the average for the nation. The exceptions in the way of individual programs are few.

No particular attempt has been made so far to determine the cause for this wide difference in network program interest among the Coast cities. Two speculations advanced are that the women in the Coast cities have become too sophisticated for the daytime serial chatter and that their daily habits are such as to keep them more out of doors than eastern and midwest women.

REORGANIZE TEXAS STATE

Mrs. Elliott Roosevelt As Is—Gene Cagle Is Promoted

Fort Worth, April 29.

Gene Cagle, manager of KFJZ, has been appointed general manager of the Texas State Network, a chain of 16 stations. Charles F. Roeser, a director and member of the executive committee of the chain, states that reorganization of the network will be completed within 90 days.

Mrs. Elliott Roosevelt is retaining the presidency. Hardy Harvey was named assistant chain manager in charge of KFJZ.

Tributes, Hollywood Style, Poured Out and on Fellow Radio Artiste

Hollywood, April 29.

John Barrymore — 'Jack Benny should have the luck with his writers that I've had with my wives. Egad, he'd still be playing 'The Bee' on Waukegan street corners for the Salvation Army.'

Bob Burns—'Ten years! Why I used to break in my act in two weeks'.

Frank Morgan—'There are comedians in the radio business who won't let making less money and rating lower in the Crossley stand in the way of their congratulating Jack Benny on the 10 years he's managed to stay on top. We've learned to take our Angostura bitters with the sweet.'

Irene Rich—'Has it been 10 years? What did he do before Rochester?'

Jim Jordan (Fibber McGee)—'Ten years, hey? With or without a toupee?'

Jerry Colonna—'You could be taking delightful naps every afternoon in your own clothing store in Waukegan now, but you had to go and open your big mouth. Now you'll probably have to stay in radio 10 years more. Disgusting, isn't it?'

Bob Hope — 'Congratulate Jack Benny? Certainly. He deserves it. After 10 years in radio he's still got his stomach.'

Bing Crosby—'Any comedian who can stay on the radio for a decade without alluding disparagingly to my horses deserves the world's greatest tribute.'

Rudy Vallee—'What other man could make us eat Jell-O and like it? What other man could have a bear eat a gas man and make us think it's just good clean fun? What other man could be so funny with only Rochester, Andy Devine, Mary Livingstone, Phil Harris, Don Wilson, Dennis Day and the best gag writers in the business to help him? The Sealtest cast salutes Jack Benny.'

Fanny (Baby Snooks) Brice—'Congratulate Jack Benny? Why, daddy?'

Al Pearce—'Happy days, supersalesman, and no returns, I hope, I hope, I hope.'

Amos 'n' Andy—'After blowing out candles on nine other birthday cakes you ought to know enough not to get too close. Hair will stand only so much singe. Good luck.'

Hedda Hopper—'It took him 10 years to work up to being a Quiz Kid.'

Edgar Bergen—'Ten years! He should have gotten life.'

U. S. RUBBER E. T.'S ON 157 STATIONS

San Antonio, April 29.

Transcontinental Tours, a new series of transcribed programs, will debut over 157 stations under sponsorship of the United States Rubber Co., with local tie-ins by outlets in each city. Program will be aired here through KTSA each Sunday afternoon starting May 4, under sponsorship of the Broadway Auto Supply Co.

Each week a 'tour' in a different state will be conducted. Hal Ayres will be narrator. Others who will be presented the programs include Jan Rubini, violinist; Salvatore Santaella, pianist; Mavis Lee and Steve Merrill, vocalists; Dick Terry and Mildred Stone, motion picture players, and Bob Moore, announcer.

Hal Ayres and his wife were here the past week gathering material for the local opus of the broadcasts. Mrs. Ayres will do the scripts. Broadcasts are a quarter hour in length.

Carleton Morse Feels Strain Of Writing Two Serials; May Vacation 'Mystery'

Fleischmann Yeast may have to shelve its 'I Love a Mystery' series, which is on the NBC-Blue Monday nights, because Carleton Morse, the writer, would like to ease up on his work for the summer. Morse also does 'One Man's Family.'

Layoff would become effective at the end of June and entail 13 weeks, with the account meanwhile signing up for a fall return.

TED STEELE UPCOMING

Two Years Ago a Page Boy—Now NBC Guarantees Him $250 Weekly

NBC has given Ted Steele a new contract which guarantees the singer-bandleader-m.c. $250 a week for five years. Net further contracts to provide him with at least $500 worth of weekly commercials within a year. To earn the $250 guarantee he has to handle a maximum of three half hour sustaining shows a week. Steele is currently on Harry Salter's 'Song of Your Life' show on NBC-Blue.

Steele started a Monday-Tuesday-Wednesday 9:45-10 p.m. series Monday (28) on NBC Blue and Red, picking up whatever stations are open, using his band and vocals. In addition a 6:30 p.m. Sunday show is being built for him. Welbourne (Web) Kelly and Eddie Byrnbrier are writing program and Elliot Jacoby is arranging music for Steele's 16-piece band.

Steele is 23 and two years ago was an NBC page boy.

Gottlieb Gandering

Lester Gottlieb, Mutual press representative in New York, leaves Friday (2) for a visit to the network affiliates and radio editors in the principal cities where Mutual has outlets. He'll also attend the National Association of Broadcasters' convention. Due back three weeks.

Among the cities he'll visit will be Baltimore, Washington, Pittsburgh, Wheeling, Cincinnati, Indianapolis, St. Louis, Des Moines, Minneapolis, Chicago, Detroit, Cleveland, Buffalo and Boston.

BOB McNELL'S OPERATION

Bob McNell, radio exec with the New York office of Blackett-Sample-Hummert, is recovering from a minor operation performed at the New York Medical Center last Thursday (24).

He will be back on the job next week.

TEXACO OPERA SET FOR '41-'42 ON BLUE

Texas Co.'s board of directors voted last week to pick up the company's option for the Metropolitan Opera broadcasts on the NBC-Blue next season. Account holds a five-year option for the Saturday matinee events.

Sponsorship costs Texaco somewhat over $250,000 a season.

ACTOR-FINANCED SHOW

'Nobody's Children' Returning to Don Lee Network

Hollywood, April 29.

Only program on the air sustained by contributions from film and radio performers returns to the Don Lee-Mutual network May 4. It is Walter White's 'Nobody's Children,' dealing with social service problems.

It's 13 weeks on the chain is assured by $10 weekly donations from 20 air and screen actors, who prefer to remain anonymous, for the period of the series. Stars also make appearances on the program, first on the new start being Jeanette MacDonald.

WASHINGTON REMAINS CONSISTENTLY INCONSISTENT; B'CASTERS CONFUSED

What Mark Ethridge's 'Investigation' Means Is Theme of Much Conjecture—Whole Monopoly and Newspaper Issue Is Fog-Bound

Washington, April 29.

Just where the Roosevelt administration stands on the newspaper-radio issue, let alone what it proposes to do, is even more of a puzzling brain-twister than before. Actions and words do not jibe, or there are some very badly garbled signals.

Front men for the radio industry are more perplexed than ever as a result of President Roosevelt's table commandeering of Mark Ethridge (WHAS, Louisville) to make an independent study of numerous controverted policy matters and the Federal Communications Commission announcement Saturday (26) that all newspaper applications will be put on the hook. The Commission's implication that 'this hurts us more than you' is even more confusing, especially since the regulators have been so insistent that they were not acting from bias and they guffawed at fears the original order for an inquiry to decide regulatory principles for frequency modulation would have an immediate effect on standard stations.

Either the White House doesn't know what the Commish is up to or President Roosevelt is unaware of actions of Chairman James L. Fly and his echoes. That's the way more and more industry observers feel about the latest shenanigans.

Bewildering

The most bewildering of all the Federal maneuvers is the Commish statement that 'in keeping with' the policy of deferring action on FM pleas, all requests for new standard stations and transfer of control where newspapers are involved will be shunted to the 'pending file.' The Commish said 'this supplemental action is in conformity with Order No. 79,' which disclosed the intention of another of those alleged fact-finding studies. Ironic last paragraph said existing press-owned plants may get permission to improve their facilities—if they show 'the proposed increase in service' conforms to public interest, convenience and necessity and to the engineering requirements.

Suspension of action on such pleas hardly fits in with the President's assurances to Ethridge that 'no action is contemplated that would effect any present ownership.' The Commish tried to justify its action with observation that shelving of all newspaper pleas would safeguard the press from 'incurring substantial radio expenditures' that might later be jeopardized when the fact-finding study is over.

More apparent—at least unexplained-contradiction results from comparison of Ethridge's statements with the Commish announcement. While the WHAS executive said he has been assured the newspaper-radio group will have plenty of time to get ready, Chairman Fly declared once more that 'date for this hearing will be set in the near future.' The FCC did not say definitely that the sessions will open soon, but the tenor of the several announcements is that the regulators' evidence-taking will be deferred for more than a few weeks. (Suspicion remains, though, that the Commish will let things ride and the hearings are months away.)

At the time the investigation was voted, there was scoffing at idea it was likely to smack the existing standard press-owned plants. That was a case of seeing things under the bed, inquirers were told, and anybody who felt the order implied a threat was a jittery alarmist.

Another upsetting aspect the seeming (and unexplained) conflict between the way the Commish was induced to call the inquiry and the President's comment that nobody can object to 'airing of the subject in this democratic way.' The order was adopted by a 3 to 2 vote after the original suggestion had been buried by a count of 5 to 1. Heat was applied with at least some Commish members being led to believe the President wanted the investigation conducted post haste, while comments of certain influential people in the FCC law department together with other indications of the way the wind is blowing certainly do not harmonize with the suggestion the only intent is to explore the subject. With increasing frequency, industry watchers have noticed signs there is a very potent element in the Commish which is convinced newspapers, by and large, ought to be driven out of the radio field.

Enlisting of Ethridge to make an independent study for the President's guidance has raised several very important questions. Among the foremost is whether the Commish or the White House makes radio regulation policy. For if Ethridge is to give the President his slants on 'the whole problem of radio in America—its ownership, its regulation, and its possibilities of public service,' that long-pending chain-monopoly report may have to go on the shelf. How the WHAS exec can be helpful if the Commish goes through with the ideas now written into the report which has been under discussion for several weeks is a regular Houdini.

If everything is on the up-and-up, there is apparently a tug of war of no insignificant proportions.

Commissioning of Ethridge to weigh the various problems is presumably a temporary victory for the industry. The President's letter to the Louisville broadcaster-publisher came after Lowell Mellett, one of the White House advisors with a 'passion for anonymity,' reported the issues too complicated for him to make a useful study while handling all of his other chores and followed by less than a month a brief White House visit by Ethridge.

From the standpoint of industry watchers, it's another case of where do we go from here?

KMBC PROMOTES SHIRER LECTURE

Kansas City, April 29.

KMBC was sponsor of the appearance today (29) of William L. Shirer in the arena of the muny auditorium. Shirer, former CBS correspondent from Berlin, is currently on lecture tour.

Appearance here was means of a test to KMBC which promoted lecture only through use of radio announcements. Arena seating over 10,000 was scaled at $1.12, 56c and 29c.

ALLEN-PEARSON CONTINUE

Stay NBC Sustaining—Brazil Contract Expires

NBC is dickering for another account to underwrite the Bob Allen-Drew Pearson news program on the blue Sunday nights. Meanwhile the network will keep the pair running on a sustaining basis.

Team's contract with the Brazilian government has expired.

MASON, ARMY MAN, NAVY'S PUBLICIST

Frank Mason, starting May 1, will divide his time and his presence between the United States Navy department in Washington and his regular vice-presidency at NBC. He will be a $1-a-year man in charge of the Navy's radio publicity staff while continuing as NBC's publicity overseer.

Mason is a lifelong Army man and former World War officer. He goes to the Navy at the call of Secretary Frank Knox who was a fellow-exec in the old Hearst newspaper setup. Knox, too, is an ex-army man.

At the moment Mason's plans are vague, but he will probably spend two days New York each week.

VON STROHEIM VS. BACHER

Slight Tiff as Mothball Ceremonial on in Chicago Tonight

Chicago, April 29.

WGN is dropping its 'In Chicago Tonight' show for the summer and will replace with a new comedy show tagged 'The Great Gunns,' a backstage serial. Will be produced by William A. Bacher, who was also producer of 'Chicago Tonight,' a show which used top-flight show talent names as guesters and who occasionally became a bit hard for Bacher to handle.

Bacher had a little run-in last week with Erich von Stroheim, currently in Chicago with 'Arsenic and Old Lace.' According to witness von Stroheim won the decision on a technical k.o. when Bacher refused to come out of his corner.

Mullen Urges All NBC Employees To Become Promotion-Minded

In connection with recent emphasis within radio concerning 'senior officer responsibility' for public relations the following memorandum from Frank Mullen, NBC v.p. and general manager, to all NBC outlets is significant. Memo reads:

I am sure that each of you shares with me a feeling of pride in the position of leadership which NBC occupies in the field of radio broadcasting. This position of leadership is our most prized possession and is the result of the individual efforts and improvements of all departments and of each and every member of our widespread personnel.

However, the maintenance of this leadership carries with it a responsibility which all of must share in order that we may maintain it. Practically every day some department or some individual does an outstanding job which contributes materially to the maintenance of our leadership. Many times only a few individuals know about the matter and we are too often prone to work on the basis that 'virtue will be its own reward.'

This letter is a plea to all of you and to your organization to become promotion and publicity minded in regard to everything we do. We have excellent promotion and publicity departments set up to function quickly and effectively to tell the world about the worthwhile things that NBC accomplishes. But these departments must know about these things before they can start the publicity and promotional wheels rolling.

On Saturday, April 5, NBC scooped not only the broadcasting field but the newspapers and news services as well on the announcement of the German march against Yugoslavia and Greece. Due to the alertness of George Tobler, interpreter on duty at the NBC short-wave listening post, and Robert Massell, engineer, NBC scored another notable 'first.'

As a result of their enterprise and the appreciation of certain other individuals of the publicity value involved, it was possible for the company to get out an effective promotional release covering the scoop within 24 hours—despite the fact that the next day was Sunday. Just one example of what can be done when we are publicity minded.

I want each of you from here out to consider yourselves as 'roving reporters' for NBC permanent assignment. When you know of something that has been accomplished by NBC that will make good news or good promotion, be sure to see that the information is immediately placed in the hands of Ken R. Dyke, director of promotion.

PAYROLL TRAFFIC

Salt Lake City—Artie Clark, salesman for KUTA, reports for active duty as Ensign in the Naval Reserves at Los Angeles. No Replacement at KUTA as yet.

Spokane—Homer Mason, from KOMO-KJR, Seattle and KSL, Salt Lake, added to announcing staff of KFPY.

San Antonio—KABC staff has Joan Moore as receptionist and vocalist.

Longview, Texas—Sue Rainwater will conduct a new series of airings over station KFRO.

Bob Olben added as announcer. He's from KGNO, Dodge City.

Madison, Wis.—Edwin C. Allen, from Chicago, has been appointed general manager of radio station WIBA here. He's from Reynolds-Fitzgerald advertising agency. William E. Walker, WIBA station manager since 1930, has resigned from the position to head his own local advertising agency here.

Nashville—Mac McGar, hillbilly fiddler, has been added to NBC's 'Down South' program from WSM.

Pittsburgh—Herb Morrison, announcer at WCAE, named assistant to James Murray, publicity director for station. Morrison will continue on the spieler's staff.

With moving of Johnny Boyer from KQV to KDKA as an announcer, Jim Thompson, salesman and former announcer has taken over Boyer's Today's Sports program on the former station.

Columbia, S. C.—Fred B. Maness back to WCOS after stay with WTOC, Savannah, Ga.

Philadelphia.—Betty Hurd, former feature writer on Philly Record, joins WCAU to do a film chatter series.

Joe Handschetz, engineer at WFPG, Atlantic City, returning to WHAT, replacing J. C. Geise, Jr., who has been ordered to Navy Submarine base in New London. Geise is a lieutenant in Naval Reserve.

Bob Roberts, spieler on WDEL, Wilmington, Del., transferring to WPEN, here.

John Irvine, formerly with RCA-Victor and WCAM, Camden, N. J., joining engineering staff of WIP.

New York City—Charles C. 'Bud' Barry, night supervisor of NBC stations in Washington, has been appointed assistant to William Hillpot, program director of the NBC blue (WJZ) network, succeeding Robert Button, who was called in the draft.

Albert A. Grobe, newscaster of WINS, New York, has added the duties of continuity director, succeeding Harry W. Pascoe, who resigned last week to become continuity and program head of WAAT, Jersey City.

Ogden, Utah—Howard Flynn, announcer-producer at WJLS, Beckley, W. Va., takes a similar assignment at KLO, Ogden, effective May 1. He was once an NBC page boy.

EZRA STONE DRAFTED; AGENCY HUNTING SUB

Erza Stone, who is starred and plays the part of Henry Aldrich on the 'Aldrich Family' series for General Foods, expects to be called in the draft in about two weeks. He is unmarried.

Francis Van Hartesfeldt, director of the program for Young & Rubicam, has been auditioning for a possible replacement, but hasn't yet selected a successor. Stone is understood to get $1,500 a week for the show. Not known what, if any prospect there is of his being put back on the program when he returns from his year's military training.

Katherine Roche in N.Y.

Katherine Roche (June Baker) of WGN, Chicago, is in New York on one of her periodic visits.

Will continue her Chicago series through the Mutual wire out of WOR.

PRIORITIES MAY KILL KEGLINED SHOW

American Can Co. and the Young & Rubicam agency find themselves in a ticklish position over the stand taken by the O.P.M. Priorities Committee on the use of metal for beer containers. 'The Amazing Mr. Smith,' mystery comedy, now running on Mutual, had been bought to plug the Keglined brand and because of the curb imposed from Washington the manufacturer, which on the four broadcasts to date hasn't mentioned that product, would like to cancel the series at the end of the first 13 weeks of the contract, namely July 28. Obligation on the show itself runs through 1941 and this may cause some legal controversy.

The priorities angle came up just at about the time that the program went on the air. An ironic twist to the predicament is that when the offer from American Can came along the Lyons office, agenting the script, was in the process of negotiating a deal with a soap account.

Ex-Amer. Legion Lady Exec Joins NBC to Tour U. S. Contacting Groups

Mrs. William H. Corwith has joined the National Broadcasting Co. as an aide to Educational Counsel James Rowland Angell. She former president of the American Legion Ladies Auxiliary and also served for a time as its radio chairwoman. She's from Rockville Center, L. I.

Mrs. Corwith will spend much time traveling for NBC, contacting loeal patriotic, civic and cultural groups.

NBC's educational counselor, James R. Angell, has the following speaking schedule: May 12, Barnwell Foundation, Philadelphia; May 18, William College Alumni; May 19, New York Academy of Medicine; May 24, Taft School.

TOM PARRY IS N. A. B. ST. LOUIS PUBLICIST

St. Louis, April 29.

Thomas W. Parry, a St. Louisan, has been hired by the National Association of Broadcasters to handle general publicity for the St. Louis convention.

George Burbach of KSD and Merle Jones of KMOX made the choice.

VAGUE LADY ESTHER

Keeps Time on NBC but Lombardo Continuance Indef

Lady Esther intends to retain its Monday night half-hour on CBS through the summer but it hasn't decided on the program that will replace Guy Lombardo.

Pedler & Ryan, agency on the account, reported yesterday (Tuesday) that it didn't know how long Lombardo would be continued and that everything connected with the talent end of the spot was pretty much up in the air.

Chick Allison Gets Tapped

Kansas City, April 29.

Milton 'Chick' Allison, former director of publicity for KMBC here and now sales promotion manager at WLW, Cincinnati, and John Bondeson, promotion director for WREN, Lawrence, Kansas, were designated last week to membership in the Legion of Honor of the Order of De Molay.

Others of the radio and entertainment world designated this year include Clyde Lucas, orch leader; Olan Soule, radio dramatic actor of 'Bachelor's Children'; Marvin Elliott Mueller, formerly of KMOX and one time 'Quiz Kids' announcer, now acting in the 'Peter Quill' show via Mutual; Charles Thornton Snyder, program director KWBG, Hutchinson, Kansas; Frank Cyrus Carman, g.m. and part owner of KUTA, Salt Lake City.

Charles Taibi, philharmonic violinist, and John Tompkins, tenor, also received the degree locally.

STAGEHANDS RIVAL AFRA

WGN Not Party to Press Defense

Initial rift in the ranks of newspaper-owned stations in connection with the FCC's forthcoming investigation of such ownership has been caused by WGN, Chicago, and there are indications that other newspaper-controlled outlets affiliated with Mutual will follow the action of the Chicago Trib's station of resigning from the Newspaper Radio Committee. WGN, in its letter of resignation, expressed the fear that the newspaper group in its activities might become allied with other groups faced with pressure from the FCC and that the station would prefer to handle the monopoly allegation in its own way. The implied alliance is NBC and CBS, which Mutual has charged in FCC hearings with monopolistic practices.

Following is the letter which WGN (E. M. Antrim) sent to the Newspaper Radio Committee (Harold Hough) and the reply which the committee made to WGN:

1. ANTRIM TO HOUGH

(Copy)

I hereby resign as a member of the Newspaper Radio Committee. I am further authorized to state that WGN, Inc., cannot support, or continue to be represented in, the Committee.

Our for this action is that developments to date indicate to us that there is not sufficient assurance that the large fund of $200,000 to be collected from the newspapers will be devoted exclusively to the preparation and presentation of the case on behalf of newspaper ownership of broadcasting stations on the merits of the issues involved, and that there is not sufficient safeguard against intermingling of these issues with other unrelated issues and activities in which the newspaper group, as such, have no interest. We believe that the course indicated by these developments will seriously prejudice the interests of the newspaper group by linking its fortunes with those of other groups having entirely separate problems.

As has been repeatedly stated by our representatives, particularly at the meeting held in New York on March 28, 1941, we believe that the issues involved in newspaper ownership of broadcasting stations have not been prejudged by the Federal Communications Commission, that the facts and arguments bearing on these issues should be gathered and presented exclusively on the basis of their merits, without regard to whether such facts and arguments help or hurt the cause of other radio interests before the Commission, and that with such preparation and presentation the newspaper group should be able to convince the Commission not only that there is no basis for any charge of monopoly against newspaper owners of stations, but also that such ownership has served, and will continue to serve, the public interest.

2. HOUGH TO ANTRIM

(Copy)

I acknowledge with regret the receipt of your letter of April 23 resigning from the Newspaper Radio Committee. If you lack confidence in the Committee, which was appointed by approximately 250 newspaper publishers at the meeting which you recently attended, you have, of course, no other course open to you but to resign.

At the same time I must insist that any lack of confidence on your part is wholly baseless. The Committee subscribes most wholeheartedly to the principle that any hearings on newspaper ownership of radio stations should be limited most strictly to the actual issues involved. It is our belief that a dispassionate consideration of the question will demonstrate that the newspaper publishers who have had radio facilities entrusted to them have been operating them in the highest public interest. It is in this belief that the Committee desires to approach the Federal Communications Commission in a spirit of full cooperation and in full confidence that hearings will establish that there is neither legal nor social justification for the classification of newspaper publishers as a category of persons whose rights are in any way different from other citizens of the United States.

I am convinced that the progress and actions of our committee will ultimately convince you that your present suspicions with respect to the Committee are wholly unjustified, but meanwhile I must acquiesce in your decision.

SOUND EFFECTS RULE AS ISSUE

Meantime Other Conflicts in Unionism Seen Involved—Mahoney of WIOD, Miami, in Cordial Call on Union

OTHER NEWS

Jurisdictional dispute is threatened between the American Federation of Radio Artists and the International Alliance of Theatrical Stage Employees over representation of radio sound effects men. New York local of the stagehands' , has asked AFRA, which now represents many of the men in question, to turn over its jurisdiction. AFRA has countered with an offer to let the sound effects men themselves decide the matter of representation in an election supervised by the American Arbitration Assn. Stagehands have not yet answered that proposal.

Stagehands' move is regarded as another attempt by that union to get a foothold in the radio field, which it has thus far never been able to crack. Union tried several years ago to gain jurisdiction over technicians, but the International Brotherhood of Electrical Workers was able to get recognition from the American Federation of Labor. However, the American Communications Assn. (CIO) has also made some progress in organizing the radio engineers, so the field is divided. Another subsequent move by the stagehands to represent various classifications of television workers likewise made little success.

Involvements

In some quarters, the stagehands' move to take over the sound effects men is viewed as a renewal of the battle of two years ago with the Associated Actors & Artistes of America, AFRA's parent group. Another possibility is that the stagehands, closely allied with the musicians' union, are trying to exert oblique pressure on AFRA to bring about a settlement of the pending fight by the radio union and its affiliate organization, the American Guild of Musical Artists, against the musicians. Since the entry of the Department of Justice into the picture with a grand jury probe of music union president James C. Petrillo, the musicians have been in an uncomfortable position. Withdrawal of AGMA would obviously weaken the Government's case.

Although AFRA's jurisdiction over sound effects men is not completely clear, many of the men in question have joined the organization willingly. AFRA has a number of contracts, including one with NBC and CBS, covering them. And in fact, the contract with NBC has just been renewed, with an increase in wages for all the sound effects men involved.

Other Battles

On its other fronts, AFRA is carrying on struggles through three of its locals. In Cincinnati, the union has been unable to make much progress toward obtaining a contract with WKRC. Hyman Fine, national organizer, is in charge of the situation. Chicago local is glowering at stations WJJD and WAAF. Situation in Detroit is at a virtual standstill, with Vic Connors, the union's new national organizer, due to arrive tomorrow (Thursday) from the Coast.

AFRA's national paid-up membership was officially tabulated last week at 3,865 members. Of this total, 1,528 are in New York, 1,161 in Los Angeles, 680 in Chicago and the balance scattered in various locals. On the basis of the tabulation, New York will have 18 delegates at the union's annual convention, with Los Angeles having 13 and Chicago eight. Total number of delegates will be 46.

Transcription code, approved last week by the union and the negotiating committee for the transcription producers, was submitted over the weekend to the producers themselves and was slated to be signed late yesterday (Tuesday). Producers in other parts of the country are expected to signature the pact in the next few days.

Dan Mahoney, president of WIOD, Miami, where AFRA recently settled its dispute before the NLRB, was in New York last week for the newspaper publishers' convention. During his stay he visited the AFRA national office and was said to have had cordial meeting with union executives. Both rides pledged efforts to maintain peaceful relations in the future.

NBC Men With AFRA

Hollywood, April 29.

Sound technicians at the National Broadcasting Co. here have voted for affiliation with AFRA. Current contract with network under the name, Radio Production Guild, continues in force until expiration.

AFRA now holds jurisdiction over all soundmen in the country.

Censor Group Mulls Labor Complaints Of Not Getting Fair Share of Air Time

A luncheon meeting was held last Thursday (24) at the Men's City Club, New York, by the radio committee of the National Council for the Prevention of Consorship. This is an offshoot of the American Civil Liberties Union. Meeting was called to consider what action or position to take on three issues:

1. *Labor complaints of not getting a fair shake or share of radio time compared to manufacturers and business.*

2. *The divorce of newspapers and radio stations, a move often proposed by Morris Ernst, who is active in this group.*

3. *Anti-libel laws already passed in Oregon and Iowa which exempt stations from co-liability when speakers jump scripts and utter slanderous remarks.*

About 15 persons attended the luncheon, over which Quincy Howe presided. Joseph Miller represented the National Association of Broadcasters, and Sidney Kaye the newspaper-owned stations. Morris Novik, of WNYC, Ernst and Hazel Rice were also among those present.

Meeting took no action.

WAR DEPT. OKAY NEEDED

For WLAC Description of First Vultee Test Flight

Nashville, April 29.

WLAC will broadcast formal opening of the Vultee Aircraft plant in Nashville. Opening ceremonies are set for Sunday (4) with Tim Sanders handling the mike.

Permission of the War department had to be secured before Sanders could describe initial test flight.

'SIMILARITY' RAP DELAYS COAST 'KIDS'

Hollywood, April 29.

National Broadcasting Co. refused to put 'The Kids of the Week' on 11 stations of its Coast network Sunday (27) to start off series for Lime Cola, and is threatened with legal action. Donald Davis, head of David-Pearson agency, said the network ignored a formal demand to put the program on the air and 'will be made to suffer the consequences for breaching contract.'

Davis said the show originally was approved by the NBC program department but later was tabooed and postponement ordered. It was indicated by Davis that the reason for the NBC action was that it verged too closely on the formula of Alka Seltzer's 'Quiz Kids' and that representations were made by the Wade agency for that show. Don Gilman, NBC western head, said the complications which have developed should be ironed out shortly.

Davis said the setup of his show differs from 'Quiz Kids' inasmuch as the only quiz angle used is grilling of an outstanding personality appearing as a guest. Highlights are discussions of current topics by seven youngsters ranging in age from 10 to 14 years and the picking of 'the kid of the week' for some meritorious act.

Kids appearing on the program are selected by schools and from letters sent in by dialers. Program was to have begun its origination in Seattle and by easy stages move down the Coast to Hollywood. Davis said that unless NBC gives the show a clean bill of health he will move it to the Don Lee chain.

15 NBC LINKS GET KROGER

Cincinnati, April 29.

Some 15 NBC stations are now carrying the 'Hearts in Harmony' dramatic-musical series which the Kroger Grocery & Baking Co. inaugurated March 31 on several outlets. Programs are recorded in New York by the Ralph H. Jones agency. They run 15 minutes and are aired Mondays through Fridays.

Special piano arrangements, scripting, and directing are handled by Victor Arden, Larry Klee and Martha Atwell. Joan Allison, who is in the 'Aldrich Family' series, is the Queen in the 'Hearts in Harmony' stanzas. For first time in radio work she is vocaling. Supporting her are Andy Donnelly, Irene Hubbard and Louis Hall.

Stations carrying the Kroger show, which blurbs Tenderay meat, are: WLW, Cincy; KDKA, Pittsburgh; KMOX, St. Louis; WBNS, Columbus, O.; WGN, Chicago; WIRE, Indianapolis; WMBD, Peoria, Ill.; WJR, Detroit; WLWO, Ft. Wayne; WSPD, Toledo; WTAM, Cleveland; WCHS, Charleston, W. Va.; WDBJ, Roanoke, Va.; KARK, Little Rock, Ark., and WOOD, Grand Rapids, Mich.

More stations will be added gradually, according to Malcolm D. MacPherson of the Jones agency's office here.

Flamm, Weinberg Need Not Be Examined In WMCA Commish Suit

Donald Flamm and Emile Z. Weinberg need not be examined before trial, Justice Carrol G. Walter ruled yesterday (Tuesday) in N. Y. supreme court, in connection with Alexander J. Jacoby's $117,500 and $21,250 suits against both of them and the Knickerbocker Broadcasting Co., Inc. Jacoby claims breach of contract, alleged failure to pay commissions on the sale of WMCA.

Jacoby avers he was hired by Flamm, president of WMCA, Dec. 3, 1935, to secure a purchaser for the station. Certain percentages of the sale price were agreed upon and Weinberg was to act as co-broker. It is claimed that a purchaser was secured but Flamm declined to go through with the deal. It is then asserted Weinberg secured Edward J. Noble to buy the station for $850,000, and no commissions were paid Jacoby by Flamm and no split was made by Weinberg.

ALIEN TONGUES OUT AT WPEN

Philadelphia, April 29.

Arthur Simon, general manager of WPEN, yesterday (Monday) declared that within the next two months all foreign language programs will go off the outlet, part of the Arde Bulova chain. The 'Americanization' process will coincide with the increase in power from 1,000 to 5,000 watts. Simon explained that although the foreign language broadcasts represented lucrative biz, many large national accounts balked at having their programs follow those in another tongue the ground that no audience was built up for their shows.

Another factor believed behind the 'Anglicizing' of the outlet is the publicity given to the recent investigation by Government agencies of foreign-language broadcasts and announcers. Although WPEN's spielers were given a clean bill of health, station officials feel that the station's prestige would be helped when the 'foreign' stigma is removed.

Relinquishing by WPEN of foreign language programs, leaves only WDAS and WHAT in this field.

Andy Devine, film actor and his wife arrived Friday (25) for a ten day visit with J. T. Ward, owner of WLAC, Nashville.

DIFFERENT SHOW DAILY

Four-Station Web Rotates Originations for Beer Sponsor

San Antonio, April 29.

This is believed to be a radio first. Every station of a network will originate one program per week for the same sponsor. Deal is being presented here by the Gulf Brewing Co., bottlers of Gand Beer, and was set through Rogers-Gano Advertising Co.

Broadcasts are being aired through the Texas Quality Network comprising WOAI, here, KPRC, Houston, WFAA, Dallas, and WBAP, Fort Worth. Each broadcast presents a varied type of muscial entertainment such as San Antonio, Spanish Serenadors Fort Worth, Cowboy and range songs, Dallas Popular music and from Houston a variety show.

Programs are aired each Tuesday through Thursday.

WTAG's Enlistment Splurge

Worcester, April 29.

An all-out program to promote enlistments in Army, Navy, Marine and Air corps is under way at WTAG. National defense drive is aimed at increasing enlistments by publicizing opportunities in armed services.

From sign- to sign-off, seven days a week, announcements are inserted at very available station break. At least 100 weekly spots are carried as a vital contribution to defense.

Inside Stuff—Radio

'Information, Please' costs Lucky Strike $8,500 weekly for the program alone. Budgeted expenses to Dan Golenpaul, owner of the quiz, are understood to be as follows: Clifton Fadiman, $1,500; John Kieran, $750; Oscar Levant and Franklin P. Adams, $600 each. Guests usually get $250 maximum. Research and clerical expenses are around $1,000 weekly.

'Information, Please,' newspaper feature, containing Q's and A's from Lucky Strike show, is being offered dailies gratis with exclusive territorial guarantee by NBC press department.

German short wave radio continues nightly to 'answer' the radio-grammed questions it asked Americans to send a couple months ago. Queries being answered, however, are not those sent, it was learned through authoritative sources, the Nazis merely having used the question-sending gag in the hopes of building up their American listening audience.

Example of the type of question being replied to is: 'What is Germany doing for the health of its children?' Announcer then goes into a long and very complimentary spiel.

Deal under which WTRY, Troy, and the Fabian Theatres was to jointly sponsor a one-night stand of the Metropolitan Opera Co. at the Palace theatre, Albany, May 6, is off. The Met management has decided that it would rather rent the house and assume the entire responsibility for the date. Practically all the seats for the engagement have been sold. The station had gone into the venture merely for the promotion value that it would get out of it, since the guarantee was too high for allowance of much profit.

Thomas D. Thatcher, former Federal jurist, who has been retained by the newspaper-owned stations to head their legal staff in the forthcoming probe of such outlets by the Federal Communications Commission, was at one time employed by ASCAP. He served as special counsel at the trial of the Government's monopoly suit against the Society in the N.Y. federal court the summer of 1935. Thatcher was brought in to make the opening argument in ASCAP's behalf on the legal questions involved.

William Ackerman, a Princetonian, is the librarian who is organizing a reference library at the New York headquarters of CBS. He spends much of his time tracking down out of print volumes on radio. At CBS, as at NBC, the scarcity of records, logs and facts pertaining to the early years of broadcasting are painfully realized. Cross-indexing and cataloging of radio material of the last few years is fairly complete, with many universities now taking an interest in the medium.

Kate Smith's 10th anniversary broadcast last Friday (25) was marked by dignity and class, obviously consciously sought by Ted Collins. Event was followed by a reception in a private ballroom at the Hotel Astor, which was also notable for the taste and gentility of the event. Clarence Francis and William S. Paley participated in both affairs. A clock with diamond hands was presented by CBS to the star.

Art Donahue, RAF flyer and author of 'Tallyho' in the current (May 3) issue of the Saturday Evening Post, is a brother of Bob Donahue, manager of WLLH, Lowell, Mass. 'Tallyho' deals with his experiences fighting the Luftwaffe and was written during the aviator's six-week confinement in a hospital. Incidentally before becoming a radio manager Bob Donahue was an actor in Broadway musicals.

In line with a policy adopted by Louis Wasmer, Inc., owners of Spokane stations KHQ and KGA last September, employees of the announcing and continuity staff received their semi-annual increase in salary, March 1, on a range from $15 to $25 monthly. This is separate from the annual bonus, which amounted to two and one half months salary, last December.

R. E. Miller of Omaha has been named to succeed the late Senator Morris E. Sheppard of Texas as treasurer of the Woodmen of the World society, which has its head offices in Omaha, and which owns radio station WOW, red net outlet for NBC.

For 'audience reactograph experiments' on the WHO Iowa Barn Dance Frolic, John Beeston, chief engineer; Stan Widney, producer and announcer; Ken Houchins and Anne Coon of the talent department, are paying unannounced visits to farm homes around Iowa.

Dorothy Kilgallen, N.Y. Journal-American gossip columnist whose 'Voice of Broadway' program Saturday mornings on CBS is sponsored by Johnson & Johnson, expects to become a mother early in July. She has an 'act of God' clause in the contract.

Fred Allen program, one of the last of the full hours on network radio, may go either to the NBC Red or Blue next season. That possibility develops in inquiries made by Bristol-Myers for available time spots and hook-ups.

NBC expects to use native South American music (serious kind-not sambas, etc.) as background for its now-organizing series of 'Good Neighbor' programs glorifying Latin republics. Series starts May 22 on the Red network. Musical research is now under way.

NBC blue has distributed its own time finder among advertisers and ad agencies this year. Device, which shows the clock standings in over 300 localities during the period of daylight savings, is more simple in mechanical operation than it has been in previous years.

Forthcoming book by Lee DeForest and a collaborator bears the same title, 'Television, Today and Tomorrow,' English volume of some years ago by Sydney A. Moseley.

WOR INCORPORATED IN NEW YORK STATE

Albany, April 29.

Bamberger Broadcasting Service, which operates WOR, New York, has become a N. Y. state corporation. WOR recently changed its local identification exclusively to New York and the incorporation charter was taken out to conform with this move. The New Jersey corporation covering the same operation will probably be dissolved soon.

Papers filed with the N. Y. secretary of state gave the total amount of stock authorized as 200 shares, no par value. The directors named in the application were A. J. McCosker, president; T. C. Stribert, v.p.; and Emanuel Dannett, WOR lawyer.

STOKOWSKI'S YOUTHS

To Tour Canada, Mexico and U. S.—46 Dates in All

Leopold Stokowski and his All American Youth orchestra will make a tour of 46 cities in the U. S., Canada and Mexico, including a single concert May 16 at Carnegie hall, N. Y. Rehearsals are currently going on in Atlantic City.

In line with Stokowski's previous announcement that he would take the orchestra on tours of North America and abroad during alternate spring and summer seasons, he revealed plans for a second South American trip next year.

Lanny Ross fell off a horse Monday. One rib. Singing for Franco-American spaghetti strapped up.

MILTON FLAMM'S JOB

Brother Donald Denies Any Link to WPAT, Paterson, N. J.

Milton J. Flamm, formerly with the WMCA, N. Y., sales department, is national sales director for WPAT, the new Paterson, N. J., outlet which starts operations Saturday (3). He is a brother of Donald Flamm, former WMCA owner.

Rumors in the trade have had it that Donald Flamm has an interest in WPAT, but Flamm Monday (28) not only stoutly denied this but said that the first he knew of his brother's connection with the Jersey outlet was when Milton told him about it the day before.

12 Profs Give Announcer A Fast Smarting-Up

Detroit, April 29.

Designed solely to drill into one city radio announcer's head some of the farm problems and background, Duncan Moore's one-man, two-day blitz college pulled in educators from four States. The 12 rural experts spent April 25-26 coaching Moore in the requirements for the 'Farm Forum,' new rural service which WJR launched here April 28 on daily schedule from 5:30 to 6:30 a.m.

Those who drilled him in his rural chores were:

John Baker, Department of Agriculture, Washington.

Joseph Ryan, Surplus Market Administration, Milwaukee.

Claud Patterson, Surplus Market Administration, Detroit.

Philip B. Lush, Surplus Market Administration, Detroit.

Ewing Jones, Radio Information, Soil Conservation, Dayton, O.

G. E. Ferris, Radio Editor, Agricultural Extension, Ohio State Uni.

R. E. Crowell, Forest Supervisor, Huron State Forest, Mich.

Gordon Zimmerman, Soil Conservation Service, Washington, D. C.

Daniel A. Wallace, Surplus Market Administration, Milwaukee.

Everett Swingle, Assistant Extension Editor, Michigan State College.

Robert J. Colesman, Manager Station WKAR, Michigan State College.

Elmer Isaksen, Farm Security Administration, Milwaukee.

DICKER FOR WILLSON ON FORD HEAT SHOWS

Ford Sunday evening hour (CBS) goes strictly popular with the May 18 Broadcast. Talent for the summer series has not been set.

McCann-Erickson, agency on the account, would like to have Meredith Willson for the baton assignment. This would require Willson's commuting between Hollywood and Detroit until the Maxwell House Coffee show takes its hiatus from the NBC red late in June. Jane Pickens may be the first guest for the summer Ford series.

Florence George (Mrs. Everett Crosby) has been booked to appear Sunday, June 4.

WITNESS SUES WGRC

Citizen Alleges News Report Prejudiced Public Against Him

Louisville, April 29.

Making the charge that news airing over WGRC, Mutual's Louisville outlet, was slanderous, John B. Pryse of Jeffersontown, Ky., a department store floorwalker, asked damages of $25,000 in a Circuit Court suit against the Northside Broadcasting Corp. the S. A. Cisler, president. Suit was filed Saturday, (26).

Pryse charged the station aired a news report Feb. 17 in which it was stated the the Commonwealth Attorney had prepared an indictment charging him with obstructing justice in the John C. Maas case, which was recently closed. Pryse contended the report on the radio exposed him to 'public hatred, distrust, contempt and ridicule' and caused him to lose his job.

Maas is in the reformatory serving 21 years for the killing of his estranged wife last December. Pryse was supposed to have witnessed the tragedy.

From The Production Centres

IN NEW YORK CITY . . .

Helen Walpole, scripter of 'Our Gal Sunday' and 'Amanda of Honeymoon Hill,' did an acting stint on NBC's 'Listener's Playhouse' last week.... radio author who has written the legit comedy 'Lullaby for Husbands' is Doris Frankel, not Doris Krankel, as reported last week.... Coca-Cola has renewed the Kostelanetz series for over the summer.... 'Creative Americans,' half-hour dramatic series built around the lives, personalities and anecdotes of noted, no-longer-living Americans, have been outlined as a network summer replacement by Mitchell Grayson, production head of WNYC, N.Y.... Joe Julian playing the 'Big Sister' lead.... Alice Frost no longer billed on the series.... Monday (28) night's 'Cavalcade of America' script, 'The Heart and the Fountain,' was the first radio writing attempt by actress Peggy Riley, former Chicago emoter who came to New York about a year ago and has appeared on various programs.... Cy Walter, classic-pop pianist, doing Friday afternoon series on WOR-Mutual.... Addison Smith is directing 'Colgate Spotlight,' with Ed East.... Lyn Murray, CBS composer-conductor, has taken a summer place at Nyack, N. Y., which he describes as resembling a set for a murder-thriller.

Jo Delinois' French Hour on WBNX held its fourth annual banquet for its fans recently at the Champlain. . . . NBC delegation to Ohio State's Institute for Education by Radio includes Walter G. Preston, Lewis Titterton, Harry Summers, H. M. Beville, Blevins Davis, Dr. James Rowland Angell, William Kostka, Judith Waller, Jennings Pierce, William Drips, Tom Eisworth, Bill Q. Webb.... AFRA will hold annual dance May 9 at Waldorf-Astoria. . . .

Jim Parker, manager of WATR, Waterbury, Conn., on weekly safari to Manhattan for Earle McGill's production course at N. Y. U.

Wythe Williams has bought a farm in Stout's valley, near Easton, Pa., and will move from Greenwich, Conn.... Frankie Hyers, Pat Harrington and Jack White auditioned (again) last week for a series being readied by Al Rinker for CBS.... Arlene Francis and Martin Gabel being considered by Ruthrauff & Ryan for a 'Girl Lawyer' series to sub for 'Big Town' during the summer.... Hi Brown's 'Thin Man' show, with Donald Cook and Claudia Morgan, a possibility for the same spot.... Margalo Gillmore being written out of WOR-Mutual's 'We Are Always Young' serial, so she can accompany her husband Robert Ross to St. Louis, where he'll direct the Muny Opera summer season.... Dick Pack, of WOR's publicity staff, scripting 'Weekend Review' series for the station's FM outlet, W1NY.... Dick Dorf will announce the show.... Dorothy Ann Crowe, soprano soloist on Wheeling Steel's 'Musical Steelmakers' program on WOR-Mutual, has announced her engagement to Ardenne White, tenor soloist of the show.

Queen Marie, mother of King Peter of Yugoslavia will do a Mother's Day broadcast on NBC blue (WJZ) via shortwave from London. . . . It'll be her first time on the U. S. air. . . . Realignment of Procter & Gamble serials brought following changes in announcer assignments: Richard Stark replacing Nelson Case on 'Against the Storm'; Alan Kent, already doing the 'O'Neills' first show, replacing Kenneth Roberts for the repeat; Ed Herlihy replacing Stuart Metz on 'Pepper Young' and Bill Rogers succeeding Jim Fleming on 'The Goldbergs.'

Paul Douglas doing sustaining sports series at 6:45 p.m. across the board on NBC red (WEAF). . . . Brown & Williamson moving 'Uncle Walter's Doghouse' to Friday nights and putting a new show called 'College Humor' into the vacated Tuesday night spot on NBC red (WEAF).... Whole NBC red schedule for Saturdays has been reshuffled. . . . New shows include Happy Jack Turner, for Fitch shampoo, and 'Texas Jim.' . . . Ray Nelson's 'Spice of Life' news oddities series five mornings a week on WEAF locally. . . . Women's shows on NBC blue (WJZ) moving from afternoon to morning hours, opposite the red network's serials, effective May 12. Old Gold ciggies and 'P.M.,' New York daily, added to participating sponsors on Ed East's 7-7:55 a.m. 'Breakfast in Bedlam' show on NBC-Blue.

IN CHICAGO . . .

Louise King goes off the Carnation 'Contented Program' next week, and the show in the future will be based exclusively on classical music rather than mix in occasional pops as has been the policy since Percy Faith came in as conductor.... Gail Henshaw moves into the cast of 'Romance of Helen Trent'.... Ken Fry suping the Drake Relays broadcast out of Des Moines for NBC.... O. B. Hanson in from N. Y. for a quick o.o. of new studio construction at NBC here.... Buddy Clark and Dale Evans visiting WSBT, South Bend on May 12 to aid station in celebrating shift to new wavelength.... Eddy Howard bowing off the Land O'Lake Butter program for a month to snatch off some vaude dates in the midwest, and Eddie Guest will continue the show on his own.... Nikki Kaye, writer and commentator of the 'That's Show Business' program on WAAF, sold a story to the Chi Daily News tagged 'Call Me Dear'.... Radio Theatre of Chi, headed by Arthur Peterson, producing a little theatre musical labelled 'VVV'.... Cornelius Peeples is now in with 'Road of Life.'

NBC Chicago Athletic Ass'n holding its first social of the season in the Edgewater Beach Hotel with Dorothy Masters of the press department as chairman of the shindig along with association president Lynn Brandt.

IN HOLLYWOOD . . .

Shirley Temple makes her second guest stand on Chase & Sanborn May 4.... Seaside oil backer of Tom Breneman's 'Spelling B-Liner' keeping show on the hop, covering cities all over the state and edging into Arizona. Paul Pierce is the perigrinating producer.... Abe Reynolds, veteran burlesque comic, getting plenty of radio work since he enlarged on his versatility.... Arch Oboler presides over panel discussion at Ohio State Institute for Education by Radio next week.... Upton Close pitching here for his NBC commentary series.... Edward Everett Horton and Barbara Jo Allen (Vera Vague) packaged in half-hour show by NBC.... Jack Chertok of J. Walter Thompson N. Y. radio force, given a breather before shipment to an army camp.... Amos 'n' Andy going east to look over the shows and pick up some ideas.... The Jim Jordans made another of their occasional jaunts to Kansas City to look after biz interests there.... Bob Hope taking his Pepsodent troupe to March Field, Riverside, Cal., for a broadcast from the air base. Frances Langford goes along as guest vocalist.... Reed Kilpatrick, KHJ staff announcer, takes on the added duties of television director for Thomas Lee's W6XAO.... Ben Alexander, radio-screen actor, takes the matrimonial dip this summer with Elizabeth Robb, sec to Joe Bigelow at J. Walter Thompson.... Don Thornburgh, CBS Coast top kick, heading east for home office parleys and the NAB convention in St. Louis.

Beer Night on WOR

Monday nights on WOR, Newark, has become known as 'Beer Night.' The station has four accounts that evening plugging the suds between 8 and 11 o'clock.

At 8 o'clock its Keglined Beer Cans with 'The Amazing Mr. Smith,' and for the succeeding program (8:30) there's Piel's Beer with Boake Carter, P.O.N. is the beer brand at 9:15 and Red Barber, the talent, while the 11-11:15 news-period plugs Hoffman's Bock Beer.

CONVENTION IN HOME, BROADCAST IN YARD

Nashville, April 29.

Tom Williams, Columbia's Old Dirt Dobber, will air his Saturday morning program May 10, from his eight and a half acre garden. The occasion of the broadcast is the annual meeting of the American Iris Society which is being held at the Dirt Dobber's home on May 9 and 10.

The Dirt Dobber has introduced 20 new iris varieties in the commercial field. Program is aired weekly at 9:30 EDST Saturdays.

More NBC Portugal-Spain Newscasts; 24-Hour Day for Shortwave Looms

Added newscasts to Spain and Portugal every afternoon in those languages has been instituted at NBC in New York. It's an open secret that the Government is disquieted by developments in those countries, which are well-fed on Nazi propaganda.

Meantime, it is possible NBC's shortwave department will shortly go to a full 24-hour daily service. John Royal, NBC vice-president, has made this recommendation and the matter is up for conference this week.

NBC reports 14 South American stations linked with NBC took Secretary of State Hull's speech last Thursday.

BBC INCREASES ITS GOVERNORS

London, April 8.

New governship setup for BBC went into effect this week, when Parliament announced appointments of Captain Sir Ian Fraser, J. J. Mallon, Lady Violet Bonham-Carter, and Arthur J. Mann. These personages will operate in control of radio, along with Sir Allan Powell and C. H. G. Millis, present governors.

Sir Ian Fraser was on the governing board of BBC from '37 to '39, and has a close association with air matters. J. J. Mallon also held a governship for the same period. Arthur J. Mann is former editor of the Evening Standard and Yorkshire Post. Lady Bonham-Carter is daughter of late Lord Asquith. She is prexy of Women's Liberal Federation.

Increase in the board is result of recent flare-up in Parliament over matters of censorship and the People's Convention fiasco, when BBC put a personal ban into effect against hiring performers who were members of the leftist group.

WLWO's Razor Shortwaver

Cincinnati, April 29.

American Safety Razor starts on WLWO, Crosley's short-waver, this week with a series of Tuesday and Thursday 15-minute sports review programs, on at 6:30.

Bayer Aspirin is renewing its Tuesday night quarter-hour Bajo el Cielo de Mexico series on this station for another 13-week stretch.

London Calling

London, April 8.

'Front Line Family' will give North American listeners a line on life under the blitz this side. New series hits shortwave (27) and will star Ernest Butcher, with Nell Ballantyne, Dulcie Gray, William Ashley, Tony Halfpenny, and Nancy Nevison as members of his brood.

Elsie Carlisle renewed for the air with her vaude session 'Carlisle Express.' Show returns (16) with same principles and Billy Ternent orchestra.

Johnny Claes, trumpeter with Teddy Joyce outfit before batoner's death, has formed his own aggregation and will air from current dance spot, Palm Beach Club. Further radio dates will be lined up.

Frances Day, Arthur Askey and Tommy Trinder have given their okay to an appearance on new Flannagan and Allen airer. Dates not yet set.

George Formby takes to the air again, heading a unit playing to troops and on which BBC will run a cut-in.

Oscar Wilde's 'A Woman of No Importance' has been readied for radio.

'The Old Town Hall' is being revived to fill spot vacated by 'Music Hall.' Setup of the variety show is as close as the titling, one to the other, and will bring gladness to many vaude acts.

Charles Heslop inked for a series of six weekly airings. Actor will travel on his own script around comedy professor of music.

New Glens Falls Station

Glens Falls, N. Y., April 29.

Glens Falls Broadcasting Corp has been chartered to conduct business in Glens Falls, with a capital stock of $25,000, $100 par value. Directors are: John R. McKenna, of Kingston; Louis P. Brown, and Attorney Francis W. McGinley of Glens Falls, as directors.

John R. McKenna is president and station manager of WKNY in Kingston. McKenna and Brown own 81 shares each in the new company; McGinley, 18.

MARGE'S SON TO DAD

Kretsinger Gets Custody of Late Radio Actress' Second Child

Custody of Richard Kretsinger, four-year-old son of the late Marge Damerel Fick, of 'Myrt and Marge,' was awarded to his father, William J. Kretsinger, Kansas City advertising man, last week in New Jersey Court of Common Pleas. Child's mother died Feb. 14 on the birth of another son, Donnie, by her third husband, Peter Fick, a swimmer. Film and legit actress Helen Mack has since succeeded to the Marge part in the radio series.

Charles Griffith, 12, Mrs. Fick's oldest son by her first husband, Frank W. Griffith, is a student at Staunton Military academy and is in the custody of his father. Children were the beneficiaries of insurance policies on their mother's life. 'Myrt,' who is Mrs. Myrtle Damerel Lambert, wife of Eddie Lambert, also has placed money in trust for them.

Drop Swing As Drawing Poor Spenders

Boston, April 29.

'No more swing music on the 920 Club,' is the edict handed down by George Lasker, manager of WORL. The 920 club is a recorded session from two to five p.m., music by different band leaders on 15-minute stints, interspersed with commercials.

The sweet music encourages an older listening audience, more favored by the clients because of their purchasing power, according to the station.

New WCFI Buys ASCAP, Only One in Rhode Island

Pawtucket, R. I., April 29.

ASCAP music is being heard locally in Rhode Island through the state's newest radio station WFCI. The station began test programs Saturday (26) and is planning dedication ceremonies for next Saturday and Sunday. It is an affiliate of the Mutual Broadcasting System and will also carry Colonial Network shows.

Station is operating on 1420 kilocycles and will carry its Mutual broadcasts on a special high fidelity transmission line. Howard J. Thornley, a stockholder, is chief engineer; Theodore Allen, formerly with NBC in New York, is commercial manager; George Sutherland, formerly of WLW, Cincinnati, is program director; Arthur Paquette, musical director; Don Graham, chief announcer. Other announcers are David Brooks, formerly with WEAN, Providence, and David Adams, Brown University graduate and former member of the television department of NBC. Engineers are Jefferson Borden, John Perry, Barton Albert and Charles Hayman.

Daily Is Well-Licensed

Milwaukee, April 29.

Extent of The Milwaukee Journal's radio activities may be gauged by the fact that it has FCC licenses for eight stations. Starts with the regular AM station, WTMJ.

To recently commercialized FM station W55M, the newspaper adds licenses for a television station, W9XMJ, being constructed this year, and for five short wave relay stations—WEIN, WEIP, WEIO, WJER and WAHB, operated as part of the regular program service.

Marquette's Radio Studios

Milwaukee, April 29.

Indicative of the growing importance of Marquette University faculty attaches to radio is the establishment of a fully equipped campus studio in the School of Speech building. Here will originate a half hour broadcast by WTMJ every Saturday, the program being made up of original radio plays written, directed and acted by students, interviews with the faculty and a resume of varsity news.

Aim is not only publicity for Marquette but development of future professional radio talent.

Some Possibility Armament Burdens May Usher in Radio Gross Tax

Washington, April 29.

Dat Ol' radio tax Debbil is prowling around the Capitol now that Congress has begun wrestling with the problem of finding billions more of revenue to help the Treasury cut down next year's Federal deficit and help meet the costs of the extraordinary defense program. Nothing has been said publicly but the House Ways and Means Committee has taken up the suggestion of a special levy on broadcasters' receipts.

The Treasury Department was revealed to have given some consideration to such an idea as is being plugged by the printing trades as a means of limiting radio advertising. Assistant Secretary John L. Sullivan admitted that behind closed doors last week.

Question whether in canvassing the field for every possible additional dollar of taxes the radio industry had been given a thought was tossed at Sullivan during the confidential discussion of fiscal headaches. Sullivan confessed there has been some talk, but said no conclusions have been reached because there are many angles. Still, he agreed a levy on gross revenue of radio stations and networks would yield a handsome total and added an opinion that it probably would be framed so it would not be especially harmful.

A report on the possible revenues from such a tax was asked and promised, without any talk of the rates which might be imposed. Figures given the House Appropriations Committee some months ago showed a possible take of $15,000,000 to $18,000,000 annually. This is the guess of the printing trades, based on 1939 financial reports to the Federal Communications Commission.

Exempt Low Watters

The idea put forward by the American Federation of Labor crafts embodies exemptions for the little stations. By starting with stations having a yearly gross income of $50,000, only the big fellows whose receipts are more than ample to meet their stated operating expenses would be nicked, the laborites insist. A scale of 10% on everything from $50,000 to $500,000 would not be out of line with the levy of 10% on all admissions tickets from 20c up, the argument goes. And the 25% bite on anything over $500,000 fits in with the idea of soaking the rich, which Congress likes to do.

Real danger, as far as radio is concerned, lies in the way the House group writes tax bills. After sending up an assortment of trial balloons and seeing many of them shot down immediately, the legislators customarily retire to their sanction and begin drawing on their ingenuity for other possibilities which weren't even mentioned at public hearings. What comes out of the executive sessions usually is vastly different from the indicated schedule of taxes at the outset. So far, since nobody publicly has recommended a special radio levy, the industry cannot very well appear to protest; that would be inviting trouble. At the same time, it is definitely being ogled as a possible object of a 'painless tax' that would bring in badly-needed revenue.

BOB HOPE SUB STILL NOT SET

Lord & Thomas is still dickering for a show to take Bob Hope's place on the NBC-red for the summer. Agency's main interest is a script held by a Hollywood literary agent. As yet it has no title for the comedy drama, nor a name to head the cast.

Hope does his last broadcast for the current season June 17.

Claude Dorsey Injured

Kansas City, April 29.

Claude Dorsey, KMBC newscaster, hospitalized as result of an automobile accident last week.

Suffered torn ligaments of the knee and some other strains. Dave Partridge, of the publicity staff, riding with Dorsey received minor injuries. Partridge returned to work following day.

John Cameron Swayzee is filling in Dorsey's shift as well as his own regular newscasts in the interim. Dorsey is scheduled to be bed-bound for another week or ten days.

WEED AND COMPANY

NEW YORK
DETROIT
CHICAGO
SAN FRANCISCO

★

RADIO STATION REPRESENTATIVES

WE LAID SOME EGGS

and we're proud of it!

Our town always has a big municipal Xmas tree. Puts on a Fourth of July celebration second to none. And, when we had the idea something should be done about Easter, the now-famed Annual Easter Egg Hunt came into being.

Before crack of dawn on the eve of Easter, our staff was out hiding thousands of gaily-colored eggs in two of Cleveland's city parks. Not long after, the happy youngsters began to assemble — a thousand, two, three, five, SEVEN THOUSAND EGG-VENTURERS to search for the hidden "hard-boileds."

This is the third year the event has been conducted and broadcast by WGAR, Cleveland's Friendly Station. The third year of sponsorship by the Kroger Grocery & Baking Company.

We believe that a radio station owes something to the civic life of its community. We believe it should offer advertisers more than simply time on the air. Judging by our loyal audience and the growing preference of advertisers for WGAR as their Number One choice in Northern Ohio—*we must have something there!*

CBS Staff Takes Over Scripts For Ontario (Ned Sparks) Program

Columbia's program department has stepped in on the preparation of the Ned Sparks show which the Ontario Travel and Publicity Bureau carries on that network Sunday afternoons. Initial move the CBS department made after the initial broadcast (20) was to bring in Al Lewis and Hank Garson, comedy writing team, to punch up the series' scripts.

Sparks wrote the initial script and Columbia programmers suggested that it lacked surefire touch for American listeners and that it might be advisable for the Ontario setup to send on the scripts to New York for extra treatment. It is figured that CBS' next move will be to dispatch a staff producer to Toronto, the program's originating point, to lend Sparks a hand in whipping the thing together.

Ken Stowman, WCAU Phildelphia publicity director, teaching at Temple University 'principles of radio'.

Spears Manages Clauser

Cincinnati, April 29.

John C. Spears, for the last two years in charge of publicity, advertising and road show bookings for the WLW artists bureau, has resigned to take over personal management, bookings and publicity for Al Clauser and his Oklahoma Outlaws, cowboy band currently heard over WCKY, local CBS outlet.

He'll maintain offices at WCKY.

WCKY Opens at 5 A.M.

Cincinnati, April 29.

Starting Monday (28), WCKY advanced its week-day kick-off 45 minutes to 5 a.m. EST, for its earliest regular eye-opener and a half-hour ahead of WLW, also a 50,000-watter. Hillbilly platters are aired 45 minutes as a warm-up for WCKY's rural combo, Al Clauser and His Oklahoma Outlaws, which continues in the Hot Coffee period, 5:45 to 7 a.m.

WOR SUBSIDIZES STAFF BRAINCHILDREN WITH $

Management of WOR, New York, is soliciting 'suggestions' from members of the staff. Any ideas used will bring a bonus of between $5 and $25. Suggestions may cover program or production ideas, slogans, more efficient office or business methods, etc., and may be offered by any employee of the station, except that members of the program, special features or publicity departments may not receive awards for program ideas.

At the end of each half-year first, second and third grand prizes of $75, $50 and $25 will be given to those who have submitted the three best individual suggestions during that period. Also, if any suggestion proves in operation to be more valuable than at first estimated the original bonus may be adjusted. All ideas are to be submitted in writing, in sealed envelopes, to the Suggestion Committee, composed of J. R. Poppele, chief engineer; Joseph Creamer, sales promotion head, and Julius Seebach, Jr., program director. Special forms for the submission of suggestions have been distributed to the staff.

Radio Daffodils

Washington—Quote: 'Radio news reporters all say 'quote' but only one reporter always says 'unquote'. How are we to know what the quotation is if the reporters do not say 'unquote'? Issue an order and enforce it.' Unquote.

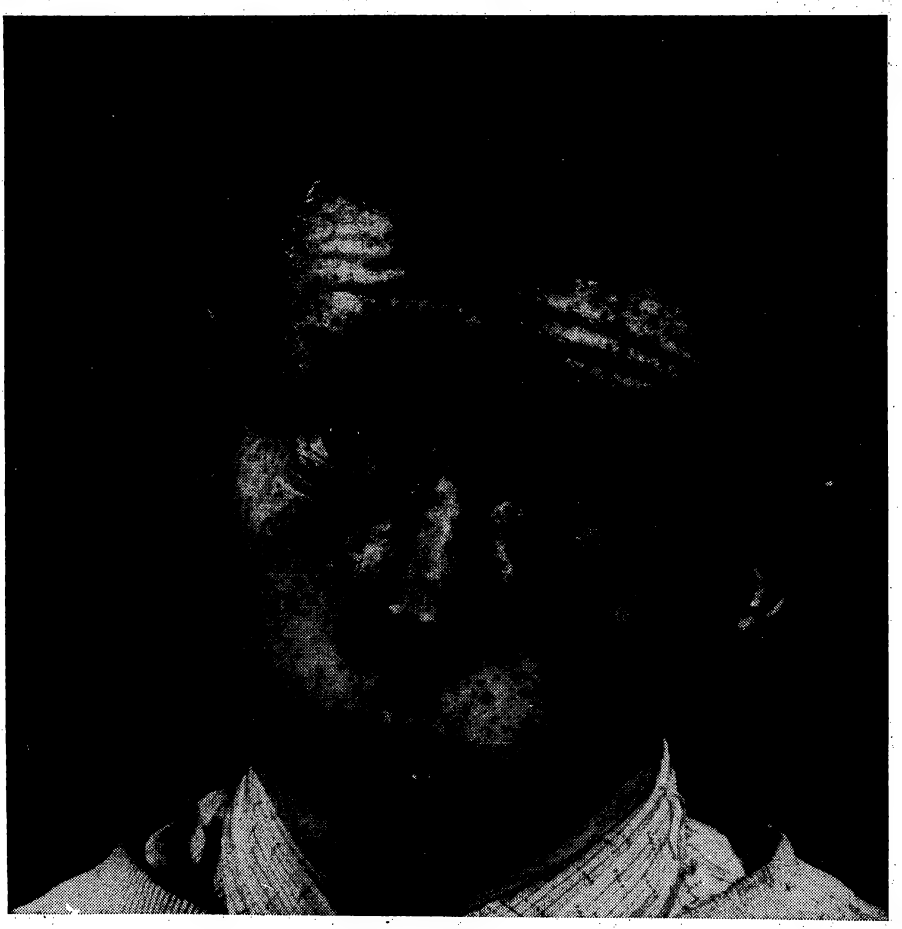
This is the latest headache of the Federal Communications Commission, which is constantly bumping its head on problems sent in by the radio public. Above request was received from a California listener who was quite stern about it.

Other sticklers received during the week include: (Quote) 'A Houston resident objects to news rebroadcasts from Berlin as propaganda; a Los Angeles resident objects to rebroadcasts from London on the same ground.' (Unquote.)

Washington.—Ultimate in service was demanded last week from WJSV. A listener to John Charles Daly's quiz program, 'Magic Carpet,' called the studio and requested 'one of those magic carpets,' toot-sweet. Attempts of the management to explain that they could not furnish the article failed to convince the lady. Even after it was explained that magic carpets had not been available or in use since the Arabian Nights era.

Philadelphia.—Buck privates who have a yen to tell their sergeants where to head in will get their chance on a program skedded to start Saturday (3) by WCAU. Broadcast will originate in Indiantown Gap, Pa. (28th Division). It's called 'The Old Army Game' and works this way:

A squad of four bucks and four non-coms is chosen. Each buck will order his opposing three-striper to do whatever oops into his mind, in the manner of the 'Truth and Consequences' game.



concerning SPOTS

They're serious business. *And that's why picking the right station in the right market for national spot advertising is so important.* WEEI is the *only* station that knits Boston *and* 190 other New England communities into a single, easily-sold market. In this rich area WEEI produces so *successfully* that, during the March period of 1941, WEEI's net income from the sale of station time for national spot advertising increased 34% over that for the same period of last year. For actual sales results in New England national advertisers consult WEEI or Radio Sales concerning spots.

WEEI ★ CBS IN BOSTON

Operated by CBS. Represented by Radio Sales

BLUE PLANNING HOUR OF KID PROGRAMS

Chicago, April 29.

The NBC-Blue network is going ahead with plans for a full hour of children's shows as a business-getting magnet for the coming radio season. Plan will take the 5-6 p.m. slice of NBC-Blue time and devote it exclusively to kid programs. One-fourth of this period is already set for the Ralston's 'Tom Mix' show, and it is likely that another quarter-hour will be taken up by General Mills for its pending 'Treasure Island' children's show.

Remainder of the time, if not sold for children's programming, will be devoted to sustainers for the children by NBC. And should these commercials drop off the ether for the summer—which is likely—NBC would keep the session going along with its own kid shows so as to hold the youngsters' loyalty until the commercials return the following season.

Third for Charlotte

Charlotte, April 29.

Authorization for a third radio station for Charlotte has been granted by the Federal Communications Commission. The station, to be operated on 610 kilocycles, will have power of one kilowatt with unlimited operating time. It's owned by Greenville News-Piedmont (also own station WFBC of that city).

Other Charlotte stations are WBT, 50,000-watt southern key station for CBS, and WSOC, locally owned NBC affiliate.

WSTV Now Full Time

Steubenville, O., April 29.

Grant of full-time operation has been received from the FCC by WSTV, local Mutual affiliate. Station was formerly off the air from 7:15 to 8:45 p.m. Tuesdays and Thursdays, and from 4:30 to 5:30 p.m. Sundays. Those periods were used by WSAJ, operated by Grove City (Pa.) college.

WSTV's regular schedule will now be from 7 a.m. to 1 a.m. daily.

LOCAL SPONSOR 12 YEARS

Ft. Wayne, April 29.

Perfection Biscuit Co. has signed for its 12th consecutive year of radio advertising. Firm is currently sponsoring a 10-minute news program six days a week on WGL.

Vicki Harris, WOWO-WGL feminine newscaster, has been set in a new series of programs sponsored by Troy Dry Cleaning Co. Broadcasts consist of five-minute shots of Hollywood news twice weekly on WGL.

Edward Flynn of the Leighton & Nelson agency, Schenectady, and Sally Martin, of WABY-WOKO, Albany, have announced they'll wed June 14.

ED SULLIVAN
With Will Bradley Orch, Adele Gerard, Lynne Gardner, Terry Allen, Harry Von Zell
INTERNATIONAL SILVER
Sunday, 6-6:30 p.m.
WABC-CBS, New York
(Young & Rubicam)

This summer replacement for the Silver Theatre (dramatic show) is a variety entertainment headed by the N. Y. Daily News' Broadway columnist, Ed Sullivan. It's a variation on the 'new faces' theme and shapes up as acceptable light summer fare topped by Sullivan's chatter about Hollywood and Broadway, in order named.

The gossip is divided into sessions, which is a good idea. Emceeing is by Sullivan. Harry Von Zell is confined to the straight commercials.

Will Bradley's upcoming crack band, with Ray McKinley featured, falls within the scope of the program's 'new faces' theme. There's emphasis on the band's jukebox and disk popularity. Swing harpiste Adele Girard, handling 'Intermezzo' as her major specialty, was in like category. Lynne Gardner and Terry Allen, regular vocalists with the Bradley-McKinley band, will continue, but Miss Girard was a one-timer. Latter, incidentally, was given a personal profile buildup as a young mother of a lovely child. Her novitiate with her husband's dance band and her background as the daughter of a concertmaster in Sousa's band and an operatic mother was mentioned. Presumably this kind of copy is intended as homey stuff for the Sabbath diners-in.

Sullivan, no novice at conferencierring, is by now of professional mien and manner at the mike. His address is authoritative and his Coast and Broadway chitchat of general interest.

Bradley's band wisely leans to melodic excerpts instead of killer-dillers, only sizzling off with 'Beat Me Daddy Eight to the Bar' as the major bounce barrage; for the rest it veered to 'Amapola,' 'What Do You Do With Your Heart?', 'You Walked By' and kindred foxtrot balladeering. Featured drummer Ray McKinley only got a couple of opportunities with his stick work.

George McGarrett produces half-hour variety frolic. Okay for sound. *Abel.*

Wilson as Rambeau N.Y. Rep

William M. Wilson has been promoted by William G. Rambeau as manager of his New York office.

Wilson's predecessor, Roy Shults, has gone with International Radio Sales.

VACATION SHOWPLACE
FOR SALE
Will sacrifice beautiful Thousand Islands, N. Y. Estate. Convenient terms.
BOX 291
Variety, 154 W. 46th St.
New York

KFEL DENVER 5000 WATTS MUTUAL NETWORK
24 HOURS A DAY EVERY DAY
Represented by Blair

'WORLD WITHIN REACH'
With Helen Dycer, Patricia Doebler, Paul Knopp, Lyle Burt, John O'Hara, Al Morris, Dick Kirk, Al Weisberg, Art Williams, Hal Weinstein, Betty Evans.
30 Mins.—Local
Sustaining
Tuesday, 8:30 p.m.
KOL, Seattle.

This weekly dramatic program, written, directed and produced by Alice Emel, of the University of Washington drama school, with characters portrayed by members of the U's Campus Radio Players, did an adaption of Michael Foster's novel 'The American Dream' on the night heard. The group shows talent and direction and sound effects were handled with a professional touch.

Miss Emel's adaption dramatized the portion of the book up to the separation of Captain Thrall and the emancipated Joanna, with a nice feeling for contrast, showing good dramatic unity in the selection of scenes afforded in the half hour. Lines were fumbled a few times, but each character was clearly recognizable with a high standard of intelligibility and unhammy diction reached throughout. Helen Dycer, as Joanna, has an attractive and distinctive voice.

Program is put on by U. of W. drama school and Seattle Public Library and carries a plug for the use of the library's facilities. *Reed.*

MAURICE C. DREICER
'Ghost Stories'
15 Mins.—Local
Sustaining
Daily, 11:15 p.m.
WHOM, Jersey City

Maurice C. Dreicer, who has literally conceived and aired several dozen different 'idea' programs on various New York stations within the last year (the brain-sired and has a piece of 'Where Are You From?' with Dr. Henry Lee Smith), recently launched this series on WHOM, Jersey City. He had to discontinue it last week when he went away for a rest, but plans to resume it when he returns. It's worth resuming, for it has distinct possibilities, but with all of Dreicer's other concurrent stanzas he's just that much more to a physique-crushing routine.

As heard Wednesday (23) night, the show offers straight reading of spine-chilling supernatural yarns. In this case it was 'Maxim's Master,' by Ambrose Bierce, a not-too-credible concoction about a scientist who creates a chess-playing robot which finally rebels against being check-mated and strangles his master. Naturally there is a terrible thunderstorm at the time. There's obviously a large market for shudder-fables, particularly at this hour of the night. Moreover, as a straight narration job, they involve negligible production expense. Dreicer has a tendency toward kilocycle-gnawing, but otherwise the show is a natural. *Hobe.*

WOW's Sponsored Races

Omaha, April 29.

Falstaff Brewing (Omaha plant) will sponsor WOW broadcast the Ak-Sar-Ben races May 27 to July 5. Tentative schedule which is subject to fluctuations, will cover the feature race every day.

WOW is now airing spot announcements described as complete one-minute musical comedies for Schulze Butter Nut bread. These capsulated announcements represenging something entirely new, were evolved by R. J. Potts & Co. Kansas City, in charge of the account. Jane Rodgers wrote group of singing spots. Straight spoken commercials combined with these verses. Recordings made in Hollywood.

Follow-Up Comment

Edgar Lee Masters guested Thursday (24) on 'Against the Storm,' playing himself and reading some of his poems before Prof. Allen's class in English literature. It was the first of several such appearances by the poet on the show. Masters read several of his 'Spoon River' verses, answered a few questions over WNYC, New York. Only a Stoki would have the audacity to attempt such a broadcast and only he would have the poise and showmanship to bring it off successfully. Production being rehearsed was the fourth movement of the Brahms first symphony. Being a highly melodic portion of one of the best known of all symphonic works, it made ideal material for such a broadcast. However, as Stoki guided the young musicians through the piece, it took on a new and fascinating character. Obviously on his benign behavior and the radio eavesdroppers, the conductor was kindly, yet exacting and, also for the listeners, was careful to clarify the intent and flavor of the music. It not only provided a stimulating and illuminating show, but suggested a fertile new program idea. However, possibly only in a Stokowski's hands could such a broadcast be a click. For he is not only a great musician—he is also a personality and an intuitive showman.

Vera Gilmer, whose photogenic blondeness adorns the current Life mag ad campaign with Marlin Hurleneck's ultra-modern band at the Rainbow Room, New York, from whence she was heard Monday night on a regular NBC pickup from the Rockefeller ritery. Miss Gilmer is still a looker if no killer as a vocalist although not worse than many another femme chirper with some of the other bands. Malneck, on the other hand, is so well advanced with his rhythmic versions of the classics that perhaps it makes the contrast the more striking.

'I'll Find My Way,' Mutual sustainer serial out of WOR, Buffalo, has not maintained the promise of its early chapters. Wednesday's (23) edition was hyper-melodramatic and painfully repetitious. As the heroine waited outside to see if her surgeon-sweetheart could save her injured brother's life, she wrung her hands and the listener's patience with labored histrionic-hysterics. Meanwhile, the faithful old printer from her newspaper plant babbled on with some of the most tiresome bromides ever sprayed over the ozone. Apparently on the outmoded serial scripting theory that everything should be said at least twice so it won't be lost in a slammed refrigerator door, every speech was repeated three and four times—and in virtually the same words. Whole stanza was played in a single locale, though with a couple of time-lapses.

'Right to Happiness,' as heard Wednesday (23) was an over-intense drama about everyday doings of everyday people. Chapter was in two takes, the first a cliche-studded love scene between the boy and girl, the second a confab between the latter and what seemed to be her room-mate. Direction and playing were rather pliant. Procter & Gamble's plug for Crisco was brief, but the spiel about cash prizes for jingles was interminable.

'The Bartons,' sustaining serial on NBC blue (WJZ) out of Chicago, is the revised stanza formerly titled 'The Story of Bud Barton.' It's a much-improved show. Caught Wednesday (23), it related the minor crisis injected into the Barton household by Midge's young beau, apparently a copy-boy and would-be journalist-novelist who comes to the Bartons too early in the day, talks too much and stays too late. It's all folksy family stuff, with an amusing comedy flavor, shrewd character drawing, clear story line and good pacing. In other words, expert writing; much superior to most of the sponsored serials on the air. Incidentally, NBC is still mis-billing it as a children's program. It's thoroughly adult.

'Mail From Constituents,' an evening broadcast by senators and representatives, from Washington over NBC blue, had a good title and a promising idea for a regular program. However, in the unfolding, participants did too much stump speaking and too much obvious script-reading. Royce Powell of the Committee of Americans, was emcee. He, too, made the shot seem rather stiff, slow and oratorical. Questions sounded 'leading' and they did not flow freely. Several awkward pauses and at least one re-reading of an interrogation already answered were noticeable.

If proceedings were handled more informally and comments by members of Congress were curtailed, while full play were given to constituents' letters, result from listeners' viewpoint would be better. The reading of communications on convoying, defense strikes, St. Lawrence development, is an idea worth developing. Although danger of 'reading' is easily imagined. If someone with a sense of showmanship were permitted to do a little winnowing, a series of brisk, provocative broadcasts might be bagged.

'The CALAGHAN TOUCH'
With Jack Livesey, Betty Hardy, Macdonald Parke, Lydie Sherwood, Thea Holme, James McKechnie
20 Mins.
Thursday, 8 p. m.
BBC, London

Super-sleuth is latest entry to the whodunit urge now frequently hitting BBC. It's a tightly framed affair from Peter Cheyney, who scripts this kind of thing in between bouts of thinking. As listener fodder it's grade A stuff for radio, asks little in the way of concentration while supplying a return of very listenable entertainment to lovers of the debonair in thrills.

Hero Callaghan takes the folks along on one crime per week. He may have not so much to work on, but what there is comes over with commendable punch. At this opener (3) he successfully ripped the cloak from a scarlet woman when the baddie would frame her ward on theft of a diamond necklace.

Story moved with nice pace, crisp dialog sustained that effect, and playing provided all the support needed. Piece has been given the better class performers in BBC Repertory Company, and benefits by that attention. Macdonald Parke holds down comedy stuff as Callaghan's assistant; he has little to do but supply the occasional wise-crack, and handles the assignment effectively. Characterization is being plugged as Canadian. Livesey's reading as the sleuth is punchy.

Script itself has quite enough pace; players can afford to take it easy.

Edmund Taylor was the second of the personages talk-guided on NBC by Rex Stout on behalf of the Council of Democracy. Taylor proved a socky speaker, with a lot of plain speaking about Nazi use of terror and defeatism as weapons for its own advantage. A year ago such a talk would have been a sensation. Today it is just a little franker than the average. Stout is also emerging as one of the latter-day personalities in the post-lendlease era.

Sammy Kaye's poetic readings on his Sunday midday dansants, on NBC hookup, are a neat change of pace. They blend quite smoothly into the swing-and-sway stylist's program. Coming on a Sabbath, the classical poetic interludes, well recited by maestro Kaye, against an appropriate musical background, is a class departure, with a capital K.

Leon Keller's stringophonic music from the Hotel Bismarck (Chi) on WOR is very listenable stuff Sunday nights.

Dick Gilbert (now night manager of WOV, New York), is doing two daily sessions. The 5-6 p.m. Latin dansapation daily, and the two and a half hours later in the evening (pop stuff) is more than the usual platter chatter. He has created a style of singing with the disks, skillfully blending his own voice against the instrumental passages.

'YOUNG AMERICA ASKS'
30 Mins.—Local
Sustaining
Friday, 10:15 a.m.
WOR, New York

Originating at Newark Academy and heard locally over WOR, New York, 'Young America Asks' is something along the lines of 'Town Meeting of the Air' or WOR-Mutual's 'American Forum of the Air.' However, it's an infant edition.

For each Friday morning's program a guest speaker, the diplomatic representative of some foreign country, answers questions submitted by students of Newark Academy and a few visiting pupils from other nearby New Jersey schools. What might provide provocative material is made innocuous by having the whole thing prepared in advance. All students about to ask questions are announced by name, then stand up and obviously read their queries.

Naturally, nothing combustible is permitted, so the entire affair becomes classroomish and stilted. On the program heard Friday (25) the guest was Dr. Victor Ner, Swiss consul general in the U. S. *Hobe.*

H. E. JAMISON
'Armchair Cruises'
15 Mins.-Regional
FISHER FLOURING MILLS
Tuesday-Friday, 8:15 p.m.
KOMO, Seattle.

The bass part of Mendelssohn's 'Fingal's Cave sets the right mood for these tales of the sea, ships and sailors, and Jamison's yarn-spinning style sails along shipshape. Old tale of sailor rescue from raft on the Caribbean, who picks up his rescuer, a Swedish captain in the Atlantic years later made a story that held interest throughout the program caught.

Jamison also reads the commercials which are toned down to blend with the program, and his salty style and leisurely manner is a welcome change from strident news flashes of the day's disasters. *Reed.*

Billboard
Annual Radio Publicity and Exploitation Awards
In recognition of outstanding achievement in radio publicity and exploitation, according to selections made by the Editorial Staff of The Billboard and radio editors of daily newspapers in the United States and Canada.
Presented to
David O. Alber
for
First Place
in
Press Agents' Exploitation Division
Exploitation Awards Committee
April, 1941
* * * *
DAVID O. ALBER ASSOCIATES
Publicity and Exploitation
30 Rockefeller Plaza
New York City Circle 6-9595

5000 Watts Day 1000 Watts Night
THE CAROLINAS' BEST FREQUENCY
NBC RED
WIS
560kc
FORT JACKSON'S 40,000 MEN WITHIN 5 MILES
FREE & PETERS, Inc.
NATIONAL REPRESENTATIVES
COLUMBIA, S.C.

ARTHUR GODFREY
"The Friendliest Voice on the Air"
THIRD YEAR RUNNING FOR IRRADIATED CARNATION MILK
Coast-to-Coast by Transcription
—*—
WABC, New York—6.35 to 7:45 A.M. EDST Daily
also
WJSV, Washington—6:45-9:00 A.M. EST Daily
—*—
Otherwise Unemployed
—*—
See WABC Sales for WABC Participation
Radio Sales CBS for WJSV Participation
—*—
Exclusive Management
ARTHUR M. GODFREY PRODUCTIONS
808 Earle Building, Washington, D. C.
Metropolitan 3200

Addenda to Ohio State Schedule

Columbus, April 29.

Herewith are revised and added meetings to be held next week (May 5 and 7) at the Institute for Education by Radio, conducted by Ohio State University at the Deshler-Wallick hotel, Columbus.

MONDAY MORNING

Radio in the Present Emergency—A Town Meeting Discussion.

Participants:

George V. Denny, Jr., president, The Town Hall, Inc., Moderator.
Ed Kirby, Office of the Chief of Staff, United States Army.
Robert Landry, Radio Editor, VARIETY.
Clifton Utley, Chicago Council Foreign
Discussion from the floor.

Announcement of awards for the Fifth American Exhibition of Recordings of Educational Radio Programs.

MONDAY AFTERNOON

Agricultural Broadcasts

Chairman, John C. Baker, Radio Extension Specialist, United States Department of Agriculture.

Participants:

Gertrude Dieken, Iowa State College.
C. M. East, New Albany, Indiana.
Mrs. Alene Hazard, WHA, University of Wisconsin.
Woodrow Hattic, WWL, New Orleans.
Richard B. Hull, Minnesota Extension Service.
G. Emerson Markham, General Electric Co.
Arthur G. Page, WLS, Chicago.
Morse Salisbury, U. S. Department of Agriculture.

Broadcasting by National Organizations

Chairman, Charles Dillon, in charge of radio, American Red Cross.

Participants:

W. W. Bauer, American Medical Association.
W. H. Cameron, National Safety Council.
Mrs. W. R. Cavanaugh, National PTA Congress.
Gloria Chandler, Association of Junior Leagues of America.
Vera Eikel, National Girl Scouts
Belmont Farley, National Education Association.
John D. Fitzgerald, National Association of Manufacturers.
Henriette K. Harrison, National YMCA Council.
G. W. Johnstone, President a Birthday Celebration.
Edward McGrail, American Legion.
Laurance D. Redway, New York State Medical Society.
Mary M. Robert, American Nurses' Association.
Bent Taylor, Community Chests and Councils, Inc.

Educational Broadcasting for Adults

Chairman, Joseph Ries, director, Public Service Programs, Station WLW, Cincinnati.

Participants:

Josephine Smith Horchow, Western College Club, Columbus.
Herschel W. Nisonger, Ohio State University

Children's Programs

Chairman, Dorothy Lewis, vice-chairman, Radio Council on Children's Programs.

Participants:

Mildred Batchelder, American Library Association, Chicago.
John S. Carlile, director of Radio Activities, University of Alabama.
Marjorie Cooney, Station WSM, Nashville.
Louis Cowan, Chicago.
Margaret Cuthbert, director of Women's Activities, National Broadcasting Company.
Mrs. Ralph T. Edwards, editor, Parents Magazine.
Vera Eikel, radio chairman, National Girl Scouts.
Dorothy Frost, Seattle Public Schools.
Earl J. Glade, Salt Lake City.
H. Clay Harshbarger, Department of Speech Arts, State University of Iowa.
Herta Herzog, Office of Radio Research, New York City.
Harriet Hester, educational director, Station WLS, Chicago.
Mrs. Lowell F. Hobart, president-general, National Society New England Women, Cincinnati.
Rita Hockheimer, New York City Public Schools.
Hazel Kenyon, Portland Public Schools.
Paul F. Lazarsfeld, director, Office of Radio Research, New York City.
Howard E. LeSourd, dean of Graduate School, Boston University.
Jessica MacFarland, Station WMBD, Peoria, Illinois.
Mrs. Harold V. Milligan, president, National Council of Women.
Bryan L. Mitchell, Wilmette, Illinois.
Frank Monaghan, Yale University.
Mrs. George Palmer, Radio Council, Minneapolis.
Jennings Pierce, educational director, National Broadcasting Co., San Francisco.
Mrs. A. W. Proetz, Gardner Advertising Agency, St. Louis.
Arthur Pryor, Batten, Barton, Durstine & Osborn, Inc., New York City.
Mrs. Knox Reeves, Knox Reeve Agency, Minneapolis.
Joseph Ries, director, Public Service Programs, Station WLW, Cincinnati.
Howard Rowland, research associate, Evaluation of School Broadcasts.
Lavinia Schwartz, midwestern educational director, Columbia Broadcasting System.
Mrs. Nathaniel Singer, United Parents Association, New York City.
Margaret Stoddard, Cedar Rapids, Iowa.
Dorothy McFadden, Junior Programs, Inc.

Broadcasts in Religious Education

Chairman, James H. Scull, publicity manager, the National Conference of Christians and Jews.

Participants:

Gilbert Harrison, University of Religious Conference.
Barnet R. Brickner, Euclid Avenue Temple, Cleveland.
Edward J. Heffron, National Council of Catholic Men.
H. B. Summers, NBC, New York.
Sterling Fisher, CBS, New York.
Frank Nelson, Bureau of Institutional Broadcasting.
Roy Burkhart, First Community Church, Columbus, Ohio.

Research in Educational Broadcasting

Chairman, A. L. Chapman, director, Bureau of Research in Education by Radio, University of Texas, Austin.

Participants:

Elithe Hamilton Beal, University of Texas, Austin.
H. M. Beville, research manager, National Broadcasting Company.
H. L. Ewbank, Department of Speech, University of Wisconsin.
H. C. Harshbarger, Department of Speech Arts, State University of Iowa.
Robert B. Hudson, director, Rocky Mountain Council, Denver.
Paul F. Lazarsfeld, director, Office of Radio Research, New York City.
Howard Lumpkin, director of broadcasting, University of Texas, Austin.
Mrs. Bryan L. Mitchell, Wilmette, Illinois.
Leonard Power, coordinator of research, Federal Radio Education Committee.
Seerley Reid, Evaluation of School Broadcasts.
Edgar Willis, Detroit Public School.
Norman Woelfel, associate director, Evaluation of School Broadcasts.
C. E. Hooper, C. E. Hooper, Inc.
CBS research director.
manager, CAB.

MONDAY NIGHT

Women's Organizations

Presiding Jessie F. Magee, Radio Council of Greater Cleveland.

Participants:

Gloria Chandler, Association of Junior Leagues of America.
Mrs. Ralph W. Hoffman, Columbus Radio Council.
Mrs. J. R. Inman, Federation of Women's Clubs of Greater Cleveland.
Mr. Tracy LaCost, Ohio Congress of Parents and Teachers.
Mrs. Frederick T. McGuire, Jr., Cleveland Junior League.
Mrs. Harold V. Milligan, National Council of Women.
Mrs. Lawrence Smith, American Legion Auxiliary.
Mrs. Keith Weigle, Ohio Congress of Parents and Teachers.
Robert S. Stephan, radio editor, Cleveland Plain Dealer.

Advertising Agencies

Presiding, Arthur Pryor, BBD&O, Inc., New York.

Farm Editors of Radio Stations

Presiding, John F. Merrifield, agricultural coordinator, Station WHAS, Louisville.

Participants:

Bill Prance, Station WSB, Atlanta.
Arthur C. Page, Station WLS, Chicago.
Emerson C. Markham, Station WGY, Schenectady.

Radio Councils

Presiding, Robert Hudson, director, Rocky Mountain Radio Council, Denver.

Participants:

Genevieve Allen, Western Massachusetts Radio Council.
Boyd F. Baldwin, Montana Council on Civic Broadcasting.
William H. Bowen, Jr., Virginia State Board of Education.
A. L. Chapman, Texas Radio Council.
James D. Finn, Colorado State College of Education.
Ruth L. Goodnough, National Committee on Education by Radio.
H. R. Heck, Oklahoma Radio Council.
Harrison Holliway, KFI-KECA, Los Angeles.
Harold W. Kent, Chicago Radio Council.
Hazel Kenyon, Portland Public Schools.
Dorothy Lewis, Radio Council on Children's
Jennings Pierce, California Radio Council.
Leonard Power, FREC.
Burton Paulu, WLB, Minneapolis.
Thomas D. Rishworth, NBC
Luke Roberts, KOIN-KALE, Portland.
Ralph E. Steetle, Louisiana State University.

TUESDAY MORNING

Radio and Cultural Relations with the Americas

Presiding, W. S. Hendrix, professor of Romance Languages, Ohio State University.

How Radio Can Improve Cultural Relations:

John M. Begg, Division of Cultural Relations, United States Department of State.

Needs in Inter-American Broadcasting:

Mauricio Magdaleno, head, Department of Fine Arts, Republic of Mexico; novelist and literary critic.

Developments in Short-Wave Broadcasts to the Americas:

Philip L. Barbour, Office for Coordination of Commercial and Cultural Relations between the American Republics.

Short-Wave Broadcasts Today:

Antonio Gonzales, assistant director, Pan-American Relations, CBS.

Activities of NBC:

Edward Tomlinson, NBC representative for Latin-America.

TUESDAY NIGHT

Special Responsibility of Radio

Chairman, Lavinia S. Schwartz, midwestern educational director, Columbia Broadcasting System.

Writing for Radio

Chairman, Lewis H. Titterton, script division head, NBC.

Dramatic Programs

Chairman, Arch Obler, noted radio and screen writer.

WEDNESDAY MORNING

Radio in War Time

Presiding, Shannon Allen, United States Department of Interior.

Speakers:

W. C. Newton, BBC, 'The Role of Radio in Wartime England.'
Ernest Bushnell, CBC, 'Status of Radio in Canada at War.'

Participants:

Louis Franics, National Defense Advisory Commission.
Helen Hiett, NBC European observer.
Colonel Parker Hitt, U. S. Army.
Harold Lasswell, Social Scientists.
H. B. McCarthy, University of Wisconsin.
Caesar Saerchinger, American Historical Association.
Eric Severeid, CBS commentator.
Norvelle Sharp, U. S. Navy.
Louis Wirth, University of Chicago.

Theatre Visio

Continued from page 2

producer would get from the exhib for each event would be variable, but on a starting basis of from 50 to 100 theatres he suggested 10c to 20c per seat for ordinary affairs and 40c for a Joe Louis championship fight or something of that sort. In addition, special service on the machinery might run from $25 to $50 a week, although an ordinary projectionist quite easily could be taught to operate it, Joyce said.

NBC Out of It

He declared that David R. Sarnoff, RCA topper, had ruled out NBC as a producer of the programs for theatres. Sarnoff's stand is that NBC is strictly in the field of home entertainment and should remain so, Joyce explained.

Press confab was a prelim to a demonstration for newspapermen and exhibs of the new RCA equipment on May 8. Company will televise to the 1,000-seat New Yorker (NBC) theatre from Madison Square Garden the Billy Soose-Ken Overlin middleweight championship bout.

Joyce, who admitted RCA had made a considerable study of the question, estimated that a top of 500 theatres throughout the country were in situations that would make the visio setup practical within the next five years. He guessed that 50-100 might find it practical in the metropolitan New York area now.

He stressed the fact that RCA is only in the equipment-manufacturing business so far as theatre visio is concerned and it is up to someone else to be the producer of the shows that would make installations desirable. He suggested that the film industry, instead of fighting television, as it is inclined to do, get in on the ground floor.

Victor Records' Object Lesson

He pointed out, as an example, the Victor Record Co., which refused to go into the radio business because it felt that was out of its line. Finally, although it had many artists under contract and could have made a profitable deal, Victor's business got so bad the company virtually went on the shoals. RCA stepped in at that time and took over and in 1941 will sell as many discs as Victor did in its top year, 1921. Don't fight 'em, join 'em, was Joyce's moral.

Two reasons were advanced for wiring the pictures instead of etherizing them. First is the fact that it would be necessary to get a special channel and permish from the FCC for air transmission, which might be impossible. Second is to prevent non-subscribing theatres or home television owners from copping the shows out of the sky.

Transmission by wire for long distances is entirely feasible from an engineering standpoint, Joyce said, although he admitted it is highly expensive. Sky-pix must be sent for long distances over a coaxial cable (the one from Philly to New York, 90 miles, cost $1 a foot) but for shorter stretches a 'balanced' telephone line can be used, which is cheaper. That's why Joyce sees an immediate future only in and around New York.

U. S. Dept. of Agriculture has picked Lee Vickers, WJSV announcer, for commentaries on a series of film shorts which the Government is producing.

Statesville, N. C., to File

Cfiarlotte, N. C., April 29.

Dr. James W. Davis was re-elected president of the Statesville Broadcasting Co. at the annual stockholders meeting. Other officers elected were: Frank L. Johnson, first vice-president, and R. M. Lazenby, secretary and treasurer.

It was announced at the meeting that an immediate application for a radio station for Statesville will be filed with the Federal Communications Commission.

ZANESVILLE
A Fort Industry Market

Zanesville IS . . GROWING

(and as Zanesville grows, so grows WHIZ, Ohio's biggest little radio station). 1940 census figures showed a definite population gain for Zanesville. 1940 audience figures showed a definite popularity gain for WHIZ. (And we're still growing).

Tell It and Sell It to Southeastern Ohio Through

A FORT INDUSTRY STATION

WHIZ
ZANESVILLE, O.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100% pure
LISTEN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
IN . WABC—5:15-5:30 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

My thanks to the
BILLBOARD'S RADIO AWARDS COMMITTEE
for choosing me winner 2nd place, Independent Press Agents Division, The Billboard's 4th Annual Exploitation Survey.
Deeply grateful to the NBC, CBS and MBS Publicity Departments for their cooperation, and to my clients for their quality.
IVAN BLACK
Publicity-Public Relations 128 E. 58th Street, New York

5-Min. Howard & Shelton Platters To KECA for Royal Crown Cola

Los Angeles, April 29.

Just another week of coasting and most of the stations satisfied that the dips aren't any steeper. Network units helped for a plus total, with fractions marking the differential.

KECA: Zeeman Clothing, 261 quarter-hour newscasts, through Lockwood-Shackelford; Murphy Motors, 156 half-hour broadcasts of 'Musical Clock,' through Charles N. Stahl; Royal Crown Cola, 52 five-minute transcriptions of Howard and Shelton; through BBD&O; Cunningham-Mayan, six quarter-hour periods.

KFI: Zeeman Clothing, 22 quarter-hour broadcasts of 'Cabbages and Kings,' through Lockwood-Shackelford.

KNX: Wrigley's Spearmint, 52 time signals, through Vanderbie & Rubens; Mayflower Nurseries, 20 participations newscast, through Torrey & Torrey.

KHJ: Central Bus Depot, 26 half-hour periods, through Ferry-Hanly; Progressive magazine, 13 quarter-hour periods, through Advertisers Sales; May Co., nine spots, through Milton Weinberg.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	12,838	12,814	+0.2
Local	8,642	8,589	+0.6
Nat'l Spot	1,378	1,402	—1.7
Total	22,858	22,805	+0.2

(Included: KECA, KFI, KFWB, KHJ, KNX)

Soil-Off Company Buys ½ Hour News On KOA for 1 Year

Denver, April 29.

Remoting from the Mammoth Gardens Roller Skating Rink, KFEL has signed the K & B Packing Co. to a series of quarter-hours, five a week for one year. Wesley Batterson, free-lance announcer, will feed the questions to the skaters.

KFEL: K & B Packing Co., through Raymond Keane agency, 260 quarter-hours; Ambrose & Co., wines, through Max Goldberg agency, sports review, 10 minutes, three times a week, one year; Cramer's Foot Comfort Shop, through Ted Levy agency, nine five-minute announcement service to Anderson Service Station, Arapahoe Cleaners, Remington-Rand, Resler Truck Lines, Public Grocery, E. S. Toy Heating Co., Stile Mfg. Co., National Upholstery Co., Western Sewing Machine and Vacuum Cleaner Co., Geo. A. Beverly Grocery, E. P. Martin Grocery & Market, Gold Top Bakery, Flower Shop, Evettes Beauty Shop, Cash Fruit & Vegetable Co., Bill's Pharmacy and Co-operative Mercantile Co.

KOA: Soil-off Mfg. Co., through Hillman-Shane, two quarter-hour newscasts weekly, one year; Tom Botterill, through Reaves agency, 24 announcements; Lehn & Fink Products Corp., through Wm. Esty, 13 announcements and chain breaks weekly, 11 weeks; Denver Grand Opera Co., one spot.

KLZ: Sears, Roebuck & Co., through Otto Shaw agency, 104 announcements; Lever Bros., for Rinso, through Ruthrauff & Ryan, eight announcements; Denver Grand Opera Co., one spot; Sears, Roebuck, five spots.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	8,140	8,255	—1.2
Local	4,602	4,659	—1.2
Nat'l Spot	1,587	1,582	+0.2
Total	14,349	14,496	—1

(Included: KFEL, KLZ, KOA, KVOD)

Tulips on 105 Blues

Chicago, April 29.

Holland Furnace Co. of Michigan will again sponsor a single network broadcast of the annual Holland (Mich.) Tulip Festival. Has bought 30 minutes on 105 NBC-Blue stations for the shot on May 17. Will ride starting at 1 p.m. CDST.

Set, as usual, through the local Ruthrauff & Ryan agency, with radio chief Ros Metzger making all necessary time and show arrangements.

DES MOINES RESTS

Units Languid After Spurt—Nat'l Spot Off 5%

Des Moines, April 29.

After several months of mounting gains, Des Moines biz leaned on the oars the past week. Only category to keep rowing was network, which showed a slight increase.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	7,588	7,540	+0.6
Local	3,342	3,476	—3.9
Nat'l Spot	2,857	3,014	—5.2
Total	13,787	14,030	—1.7

(Included: KRN'., KSO, WHO)

SALT LAKE SPOT GAINS

Salt Lake City, April 29.

All three classifications up or holding their own in Salt Lake City. Indications are that this rosy condition will last well over the spring season and on into June at least.

Local stations, who must stay on standard time, complain that daylight saving is a pain in the neck. This year, instead of a reduction, they report no loss of network time due to revised schedules, and in the case of KDYL, there is an additional 45 minutes of network biz.

KSL: Columbia Marriage Club' audience show has been held over for another week, although last Saturday it played to 6,500 people in the South High School. Grocers report the demand for tickets to be as lively as before.

KDYL: Bennett Glass & Paint Co., series of 26 fifty-word spots; Rexall Drug, three quarter hours, through Street & Finney; Packard Motors, through Young & Rubicam, series of evening spots; General Mills (Wheaties), extension of five quarter-hours per week, through Westco Advertising; Sperry Flour, renewal of early morning news broadcasts, through Westco Advertising.

KUTA: J. B. Burnham Finance Co., 130 five-minute 'Dug Out Interviews'; General Mills and Goodrich, sponsorship of Pioneer League baseball, through Westco Advertising Agency; Barnett & Weiss Jewelry Co., daily quarter-hour newscast; Utah Finance, 130 nightly announcements, through Gillham Advertising Agency; Beneficial Life Insurance, 130 nightly announcements, through W. E. Featherstone Advertising Agency.

Comparative Unit Count

	April 19.	April 12.	Change. % of
Network	7,731	7,731	*
Local	2,649	2,741	—3.4
Nat'l Spot	746	768	+2.9
Total	11,126	11,240	—1.0

*No change.
(Included: KDYL, KSL, KUTA)

GIVEAWAY SHOW TO TRY WHK IN HEAT

Cleveland, April 29.

WHK has 13-week test for summer appeal of 'It's a Gift,' give-away program sponsored by Rosenblum's, clothiers. Broadcasts are aired three times weekly on 15-minute evening spot, and winners are selected through city directory. Winners receive $20, and an additional five if they call station within half-hour.

Since start of program sponsor has given away $3,325, and 80% of winners have called station within the required half-hour to land the extra fin.

Dept. Store With KOCY

Oklahoma City, April 29.

John Brown department store, this town's largest emporium, last week signatured contracts with station KOCY here for the 'Brown's Morning Watch' show. This will make it the third consecutive year on the station for this program and sponsor.

Show is a full hour six-times-weekly program conducted by Louis Hartman, KOCY production chief.

Delay Packard Spots

Packard has postponed the start of its spot announcement campaign to May 12 because it hadn't ample opportunity to get the new models around to all the dealers.

Schedule was to have started Monday (28).

RAIN CALLS BB, CUTS UNITS IN SAN ANTON

San Antonio, April 29.

Rain the past week cut the number of baseball games placed here, with a drop in units noted.

The political season opens here with a local race for Mayor and City commissioners, as well as a state race for a Senator to fill vacancy caused by death of Senator Morris Sheppard. KABC reports 14 hours per week of political time sold already, with WOAI also reporting a heavy load.

WOAI: American Chicle Co., through Badger & Browning, renewal of the 5:45 p.m. newcast with Corwin Riddell; ABC Multigraphing Co., for one year, direct, one 25-word announcement per week; Frank Bros., direct, one announcement per week. Reader's Digest, April 26 to May 10, one announcement per day with the exception of Sundays; Gulf Brewing Co., through Rogers-Gano, one additional quarter-hour program per week over the Texas Quality Network and 208 station break announcements. St. Anthony Hotel, three half-hour remote broadcasts per week from the Anacacho Room; station will start Monday carrying the NBC 'Portia Faces Life' for General Foods, quarter-hour Monday through Friday, through Benton & Bowles, the 'Bess Johnson' quarter-hour, Monday through Friday for Colgate-Palmolive-Peet via Ward Wheelock Co., 'Home of the Brave,' quarter-hour, Monday through Friday, for Calumet Baking Powder and 'Road of Life' for Procter & Gamble, through Pedlar & Ryan, quarter-hour Monday through Friday. On the political side, station will carry a half-hour broadcast on the Texas Quality network of Martin Dies; Gerald Mann will speak for one hour over the TQN web and has scheduled 17 quarter-hours and two hour broadcasts; local Anti-Maverick ticket for four quarter hours scheduled; Maverick ticket has three-quarter-hour scheduled and Gov. W. Lee O'Danie' will speak for one full hour over TQN.

KABC: There was only two games played this week under sponsorship of San Antonio Seven-Up Co., and two games sponsored by General Mills; Joske's Bros., Store, additional spot announcements; Elks Club Bull Fight, 30 spot announcements; Interstate Theatres, 30 spot announcements for Road to Banzibar.; Schlitz Brewing Co., John W. Scott, news analyist, quarter-house Tuesday through Saturday from KABC to Texas State Network; on Mutual network, station will carry the Lutheran Hour.

Comparative Unit Count

	April 26.	April 19	Change. % of
Network	6,253	6,160	+8.0
Local	9,532	10,051	—5.2
Nat'l Spot	2,016	2,134	—5.5
Total	17,801	18,345	—3.0

(Included: KABC, KMAC, KONO, KTSA, WOAI)

OPEN-MINDED CALOX ACCT.

Calox Toothpowder is on for another spot campaign. The J. D. Tarcher agency has been making inquiries on available packages.

Agency has nothing specific in mind and will consider chainbreaks, minute announcements, participation programs, or what have you.

THIS WEEK AND LAST | VARIETY RADIO INDEX | NOW AND A YEAR AGO

(Each week VARIETY *publishes reports of radio time placements in leading markets. These markets are selected from the standpoint of: (1) importance; (2) existence of normal competition; (3) availability and reliability of data. A unit system is followed in computing network, local and national spot radio advertising activity. The totals are for markets, not for individual stations. The units correspond to the clock, the measurement fundamental of radio. That is to say, an hour's sponsored program counts as 60 units. A half hour is 30 units. Each spot announcement counts as one unit.)*

PULSE OF AMERICAN RADIO

(As Exemplified by the VARIETY Sample)

	% of Change Compared to— LAST WEEK	YEAR AGO
NETWORK	0	+15%
LOCAL	—3%	+6%
NATIONAL SPOT	—1%	0
TOTAL	—1%	+9%

Woman's Home Companion on KFRC Via Jean Abbey's Femme Stanza

San Francisco, April 29.

Local and spot biz got out of the doldrums last week, and in all cases except one increases, however slight, were reported. The exception was KSFO, whos spot billings slumped considerably, but whose local accounts climbed appreciably. KSFO's network biz also stepped last week, and the other web outlets here—Mutual's KFRC and NBC's KGO and KPO—had neither loss nor gain to show in this division.

KFRC: Blackstone Products Co., Inc. (Aspertone), 156 'Breakfast Club' quarter-hour programs, through Raymond Spector; Hastings (men's clothing), 52 half-hour programs, 'Brain Battle,' through Sidney Garfinkel (renewal); Dr. J. C. Campbell (dentist), 1,265 spots, through John McEnroe; Reid, Murdock Co. (canned foods), 1,300 spots, through Rogers & Smith; Transport Motors Co. (autos), 260 spots, through Stack-Goble; Barbasol Co. (shave cream), 39 five-minute programs, 'Close Shaves,' through Erwin, Wasey; Euclid Candy Co., 13 quarter-hour programs, 'American Junior G-Man,' through Sidney Garfinkel (renewal); Ex-Lax, Inc., 390 E. T. spots, through Joseph Katz; White Laboratories, Inc. (Snoot), 50 E. T. spots, through H. W. Kastor & Sons; Rockwood & Co. (Chocolate 'Bits'), 30 five-minute programs, 'Bess Bye, Market Scout,' through Federal Adv.; Garden City Publishing Co. (business encyclopedia), 312 five-minute E. T. programs, through Huber Hoge & Sons; Waltham fountain pens, 457 five-minute talks, through United Adv.; Health aids, Inc. (Serutan), 156 half-hour transcribed programs, 'Victor H. Lindlahr,' through Ruthrauff & Ryan; Dr., B. L. Corley's Product (medicinal), 52 quarter-hour talks, through Rufus Rhoades, from KFRC to Don Lee California network—KIEM, KHSL, KVCV, KPKC, KPMC, KYOS, KMYC; Crowell-Collier Publishing Co. (Woman's Home Companion), 45 quarter-hour programs, 'Jean Abbey,' through McCann-Erickson; Walter N. Boysen Co. (paints), 104 spots, through Emil Reinhardt; T. M. Sayman Products Co. (soap) 117 quarter-hour E. T. talks, 'Katherine Turney Garten,' through Kelly, Stuhlman & Zehrndt; A. S. Boyle Co. (Old English floor wax), 16 half-hour programs, 'Breakfast Club,' through J. Walter Thompson; Glen C. Stater, Inc. (autos), 60 spots, through Ad-Service; Bank of America, 20 spots, through Charles R. Stuart; Nash-Kelvinator Corp. (refrigerators), 30 e.t. spots, through Geyer, Cornell & Newell; General Brewing Corp., 30 spots, through McCann-Erickson.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	10,600	10,912	— 2.9
Local	3,701	3,361	+10.1
Nat'l Spot	1,824	2,007	— 9.1
Total	16,125	16,280	— 1.0

(Included: KFRC, KGO, KJBS, KPO, KSFO)

Sweetheart Soap Set For AP News on KYW

Philadelphia, April 29.

Very little action along Radio Row this week, after a brisk selling boom in the early part of the month. Spring ennui has apparently hit time-salesmen, with very little new biz reported.

With Daylight Saving Time making its bow-in over the weekend, there's the usual dropping off of spot announcements and the regular seasonal hiatus by local business houses.

KYW showed the best action of the week with the sale of its new Associated Press News show to the Manhattan Soap Co. to advertise Sweetheart Soap. Deal was set by Franklin Bruck agency. Other KYW biz: Wilson Line, Inc. (river excursions), 75 minutes on 'Musical Clock,' Monday through Friday, 13 weeks through John Falkner Arndt.

Abbotts Dairies, ice cream, renewal of participation in woman's program, 13 weeks, through R. A. Foley; Philadelphia Evening Bulletin, two spots weekly, through Donovan-Armstrong; American Chicle Co., 3 spots weekly, 13 weeks, through Badger & Browning.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	9,813	10,096	—2.8
Local	8,151	7,783	+4.7
Nat'l Spot	3,839	3,786	+1.4
Total	21,803	22,375	—2.6

SPOTS ROCKET IN K.C.

BB Hypos Biz — KCMO Reports Record Week

Kansas City, April 29.

Bulk of activity is concentrated in the national spot accounts, which are unusually lively this time of year. Clarence Brazeal of KCMO reported past week was the best single seven days on record at his station, and bids to hold in that vein for a time.

Jump in national spot biz is largely accounted for by surge of baseball through General Mills sponsorship over KOKN and WREN (which isn't tabulated in the K. C. comparison but which broadcasts Walt Lockman's play-by-play reports simultaneously with KOKN). This is likely largest town has ever registered in the national spot column.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	6,665	6,665	*
Local	6,229	6,106	+ 2.1
Nat'l Spot	7,979	6,883	+15.9
Total	20,873	19,648	+ 6.2

*No change.
(Included: KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Postal Telegraph Co. Contracts Announcement Campaign on WINS

All local 50,000-watters were cut in on the spot campaign which RKO placed for the opening of 'Citizen Kane' at the Palace theatre tomorrow (Thursday). On WOR, WJZ and WABC the schedule, cleared through Lord & Thomas, called for two mentions participating programs, while WEAF was given four one-minute announcements.

The lull in New York, which was noted previously, continued during the past week. Most of the new accounts were from short-term local clients, though several healthy national spot contracts were passed out about town.

WHN: Waltham Fountain Pens, through United Advertising, five-minute periods with Bruce Wendell; Astor theatre, through Donahue & Coe, spots; the publication PM, through Harry A. Berk, daily participating announcements, four-week contract; Hudson-Canadian Fur Co., six additional quarter-hour shows.

WINS: Loew's, Inc. (Astor Theatre), through Donahue & Coe, six 30-second announcements; Madison Long Island Personal Loan, through Klinger Advertising, 21 one-minute announcements per week, 13-week contract; the publication PM, through Harry A. Berk, two announcements per day, four-week contract; Postal Telegraph Cable Co., through the Biow Co., 70 one-minute announcements.

WMCA: Stegmaier Brewing Co., through Crowly Advertising Agency, 13-week contract for announcements; Packard Motor Co., through Young & Rubicam, one-week contract for announcements; Manhattan Dress Co., direct, 13-week contract, participation in 'Rise and Whine.'

WNEW: Pepsi-Cola Co., through Newell-Emmett, renewal, 30 announcements per week, 52 weeks; Abelson's, direct, 52-week contract; DeCozen Motor Co. of Newark, direct, 12 announcements per week; 20th Century-Fox Film Corp. (Roxy Theatre), through Kayton Spiero, 10 announcements.

WOR: Newark Committee Ticket (political), direct, one quarter-hour program; Packard Motor Car Co., through Young & Rubicam, two-week contract, three announcements on participation program and four one-minute E. T.'s; Foster-Milburn Co. (Doan's pills), through Street & Finney, 52-week contract, one-minute T. T.'s per week; Duffy-Mott Co., Inc. (apple juice), through Al Paul Lefton, 13-week participation on 'Dear Imogene'; Ten-B-Low (ice cream mix), through Ralph H. Jones Co., one-minute announcements, 20-week contract.

JEWELRY CHAIN USES DISCS IN N. Y. ZONE

Schenectady, N. Y., April 29.

Another series of 26 five-minute transcriptions for Rudolph Bros., jewelry chain, will be cut, through Leighton & Nelson, with Landt Trio and Curley Mahr featured. They will start spinning during the latter part of May or the early part of June, over stations in cities where Rudolph has stores.

First series, waxed for use around Christmas time, turntabled on WGY, Schenectady; WOKO, Albany; WTRY, Troy; WMBO, Auburn; WSYR and WFBL, Syracuse; WHAM, Rochester; WIBX, Utica; WKIP, Poughkeepsie; WNBF, Binghamton; WJTN, Jamestown; WHCU, Ithaca, and WAAT, Jersey City.

Form Utica Radio Corp.

Albany, N. Y., April 29.

Utica Broadcasting Co., Inc., has been chartered to conduct a radio broadcasting business in Utica. Capital stock is 500 shares, no par value. Directors, each owning 100 shares, are: Herbert E. Trevvett, Alexander T. Herron, Samuel D. Earl, Utica.

Fuller, Brown, Hubbard & Felt are filing attorneys.

Frank Silva on WHAM

Rochester, N. Y., April 29.

Frank Silva returns to WHAM from WSAY with Bond Clothes sports reviews. He airs 15-minute chatter Monday, Wednesday and Friday at 6:15 p.m. and 10-minute sports roundup daily at 11 p.m.

This puts both local Bond programs on WHAM as it already had Thursday night 'State Troopers' on that station.

DETROIT HOLDS GAINS

Network Cancels Other Losses—Total Figure Unchanged

Detroit, April 29.

There was little activity among Detroit's six stations as reflected by the latest figures, which show practically a stand-still on total units.

However, several of the chain stations and one of the smaller ones took a healthy lift during the week, held down by sluggishness in a pair of the smaller studios.

Biggest gain was in the network category, which went up close to two per cent to take care of the recession in the other two groupings. Even the stand-still is good, freezing major gains of the past weeks which put the time for Detroit's six studios above par with comparable ratings of six and seven station centers.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	9,348	9,189	+1.7
Local	13,563	13,722	—1.2
Nat'l Spot.	4,521	4,547	—0.5
Total	27,432	27,458	*...

* No change.
(Included: CKLW, WJBK, WJBL, WJR, WWJ, WXYZ)

P. & G. TAKES 13 SPOTS ON WBAL FOR DUZ

Baltimore, April 29.

Nice rise here in network and national spot classifications last week. Shifting around to make way for daylight savings switch in this town, where the time remains static summer and winter, effected the local unit count to some degree. WBAL reported an active slate and WFBR has started some ambitious promotion aimed at imminent switch from NBC Red to Mutual.

WBAL: Procter & Gamble (Duz), through Compton Adv., 13 spots; Barbasol, through Erwin, Wasey, 28 one-minute announcements; Dr. Pierce's Medicines, through H. W. Kastor, extended spot usage to eight more days; D. S. & D. Motors, through Leon Golnick, 101 spots; Pittsburgh Institute of Aeronautics, through Leon Golnick, 101 75-word spots; Consolidated Gas & Electric Co., 26 one-minute announcements; City Baking Co., through J. Walter Thompson, 15 spots and 45 one-minute announcements.

WCBM: RCA, 52 five-minute 'Miniature Concerts'; Fleer's Dubble Bubble Gum, through N. W. Ayer, daily spots; Baltimore Bed Spring Co., through Louis Schecter, two spots a week.

WCAO: Truft Clothes, through Leon Golnick, renewed 105 quarter-hour nighttime sportscasts; City Baking Co., through J. Walter Thompson, 30 announcements and 10 station breaks; Montgomery Ward, through Paul Brown, 12 a.m. clock announcements; Hanna Rug Co., 12 clock announcements.

WFBR: Manhattan Soap Co. (Sweetheart), through Franklin Bruck, 60 announcements; Maryland Trust Co., through Emory Adv., five announcements; Truft Clothes, through Leon Golnik, 150 announcements; Typewriter Sales Co., through Katherine Mahool, 100 spots; D. S. & D. Motors, through Leon Golnick, 100 spots.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	8,858	8,777	+0.9
Local	4,694	4,861	—3.4
Nat'l Spot.	2,404	2,222	+8.2
Total	15,956	15,860	+0.6

(Included: WBAL, WCAO, WCBM, WFBR)

WCCO Singer Wins Contest

Minneapolis, April 29.

Penny Perry, WCCO soprano since 1932, was returned winner in a state contest sponsored by the National Federated Music clubs.

As a result she'll compete for a final $1,000 prize.

Boston Brightens As Renewals Pile Up

Boston, April 29.

Business took a definite upswing here this week, with renewals prominent.

WAAB: Lester L. Burdick, Inc. (insurance), six 100-word participations in news service, Tuesdays and Thursdays, April 22-May 15, through advertising Management, Inc.; Henley Kimball Co. (Hudson-Terraplane), extension of 27 100-word participations in news service, Mondays through Saturdays, May 1-31, and renewal of 13 30-word cut-ins, Mondays, Wednesdays, Fridays, May 2-30, through Glaser-Gottschaldt; L. J. Peabody Office Furniture Co., three 100-word participations in news service, April 29-May 2, direct; First Federal Saving & Loan Assn., renewal for 25 100-word announcements, Mondays through Saturdays, April 26-May 24, through Doremus; Tremont Temple Baptist Church, 52 75-minute programs, Sundays, June 1, 1941, May 24, 1942, direct; Eastern Racing Assn., 16 100-word participations in news service, May 9-July 18, through Harry M. Frost; Clinton Clothing Co., 26 100-word participations in news service, Mondays through Fridays, April 23-May 29, through Bresnick & Solomont; Gerard Pub. (Who magazine), eight 100-word announcements, April 25-29, through H. C. Morris Co.; Radio Telephone Club, 39 15-minute programs, Mondays, Wednesdays, Fridays, April 28-July 25, through Chambers & Wiswell; Shubert theatres, three 100-word participations in news service, April 26-30, through Harry M. Frost.

WNAC: H. P. Hood & Sons, Boston, 36 participations in Yankee Network news, also on WTHT, WEAN, WICC, WCSH, WLBZ, WFEA, WLLH, WNBH, WSAR, WSPR, WBRK, WNLC, WLNH, WRDO, WCOU, WHAI, WSYB, WATR, Tuesdays and Thursdays, April 29-Aug. 28, through Harold Cabot; Ex-Lax, Inc., 138 one-minute transcriptions, in 'Musical Roundup,' Mondays through Saturdays, April 21 till forbid, through Joseph Katz; Sudbury Laboratories (hearotone), 30-word announcements, April 23, through Mason L. Ham; First Church of Christ Scientist, 100-word announcement, April 30 and May 12, direct; First National Stores, Inc., renewed series of 234 15-minute programs, 'First National Food News,' Mondays through Saturdays, also on WTIC, WEAN, WTAG, WICC, WCSH, WLBZ, WFEA, Sept. 22, 1941-June 20, 1942, through Badger & Browning; R. J. Reynolds Tobacco Co. (George Washington and Top tobacco), renewal of 78-100-word announcements, Mondays through Saturdays, May 12-Aug. 9, through Wm. Esty; Arrid (feminine product division of Carter Products) five one-minute transcriptions, Mondays through Saturdays, May 1-Sept. 30, in 'Musical Roundup,' and, beginning Oct. 1 to Dec. 31, 30-word announcements weekly, through Street & Finney; Lydia E. Pinkham Medicine Co., five-minute program, Mondays through Fridays, May 5-30, renewal through Erwin, Wasey; Boston Herald, three 15-minute programs, April 30, May 7, 14, 'Interviews with Bill Cunningham,' direct.

WEEI: Griffin Mfg. Co. (shoe polish), renewal of 21 radio headline announcements per week, through Bermingham, Castleman & Pierce; American Chicle Co. (Dentyne gum), renewal, one-minute announcements, Mondays through Saturdays, through Badger & Browning; Gruen Watch Co., renewal of 10-minute news broadcasts, Mondays through Saturdays, through McCann-Erickson; Stream Studio (photographers), one-minute participations in Caroline Cabot Shopping Service, direct; Bresnick & Solomont; Coleman's Fashion Shop (women's apparel), one-minute participations in Caroline Cabot Shopping Service, through Bresnick & Solomont; Swartz Brothers (furriers), 100-word announcements preceding news, Tuesdays, Wednesdays, Fridays, direct.

Klek Soap Flakes Spots

Ted Bates agency is placing a spot campaign on Klek (formerly Supersuds) for Colgate. They are 100-word announcements.

The new 'Concentrated Supersuds' is still on the markets.

Active National Accounts

Account	Agency	Time Purchases
American Cigarette & Cigar	Ruthrauff & Ryan	¼ Hours
Barbasol	Erwin, Wasey	¼ Hours
Beech-Nut Packing	Newell-Emmett	¼ Hours
Bost Toothpaste	Erwin, Wasey	Announcements
Bunty Bars (candy)	Presba, Fellers & Presba	Announcements
Canada Dry (ginger ale, sparkling water)	J. M. Mathes	Announcements
Carter Products (Little Liver Pills)	Street & Finney	Station Breaks
Colgate-Palmolive-Peet	Benton & Bowles	Announcements
Consolidated Drug (Yeast Foam)	Benson & Dalle	¼ Hours, Participations
Dill Co. (Espotabs)	Herbert Slifer	Announcements
Dodge Motors	Ruthrauff & Ryan	Announcements
Double Bubble Gum	N. W. Ayer	Announcements
Ex-Lax	Jos. Katz	Announcements
Fruit Growers Exchange	Paulsen-Gerlach	Participations
General Cigar	Federal Adv.	¼ Hours
General Foods (Grape Nuts)	Young & Rubicam	½ Hours
General Mills (Wheaties)	Knox Reeves	Baseball
Hinds Honey & Almond Cream	Wm. Esty	Announcements
Johnson & Johnson	Ferry-Hanly	Chain Breaks
Kellogg Co	Kenyon & Eckhardt	Announcements
Kelvinator Corp	Goyer, Cornell & Newell	¼ Hours
Lever Bros. (Lifebuoy)	Wm. Esty	Baseball
Lever Bros. (Rinso)	Ruthrauff & Ryan	Announcements
Longines-Wittnauer Co	Arthur Rosenberg	½ Hours
Look magazine	Raymond Spector	¼-Hour News
McKesson & Robbins (Calox)	Brown & Tarcher	Participations
Manhattan Soap Co. (Sweetheart)	Franklin Bruck	Announcements,
John Morrell & Co. (Red Heart dog food)	Henri, Hurst & McDonald	Participations Announcements
Morton Salt	Blackett-Sample-Hummert	Participations
Moxie Co. (soft drinks)	Alley & Richards	Weather Reports
Nehi, Inc. (Royal Crown Cola)	BBD&O	5-Mins.
Packard Motors	Young & Rubicam	Announcements
Par Soap	Tomaschke-Elliott	¼ Hours
Pepsi-Cola	Newell-Emmett	Announcements
Perfection Stove Co	McCann-Erickson	Announcements
Lydia E. Pinkham	Erwin, Wasey	Announcements
Planter's Nut & Chocolate Co.	Raymond R. Morgan	½ Hours
Plymouth Motors	J. Stirling Getchell	Announcements
Popular Science magazine	Jos. Katz	Announcements
Rex Cole (refrigerators)	Maxon, Inc.	Announcements
R. J. Reynold. (tobacco)	Wm. Esty	Announcements
Jacob Ruppert Brewery	Ruthrauff & Ryan	5-Mins.
Sayman's Soap	Kelly, Stuhlman & Zahrndt	¼ Hours
Seiberling Rubber Co	Meidrum & Fewsmith	¼ Hours
Shell Oil	J. Walter Thompson	Announcements, 5-Mins.
Southern Pacific Railroad	Lord & Thomas	½ Hours
Studebaker Corp	Roche, Williams & Cunnyngham	¼ Hours
Wilbur Suchard (chocolate)	Gray & Rogers	Announcements
Swift & Co. (Sunbrite cleanser)	Stack-Goble	Announcements
Twin City Shellac (Dan-Dee products)	Devine Adv.	Station Breaks
Union Pacific Railroad	Caples Co.	Announcements
United Drug (Rexall)	Street & Finney	¼ Hours
Waltham Pen Co.	United Adv.	¼ Hours, 5-Mins., Announcements
Ward Baking (Devil's Food Sandwiches)	Sherman K. Ellis	Announcements
Welch Grape Juice	H. W. Kastor	¼ Hours, Announcements
White Laboratories	Wm. Esty	Announcements
Wm. H. Wise (books)	Northwest Radio	5-Mins.
Wm. Wrigley, Jr.	Vanderbie & Rubens	Announcements
Crowley, Milner & Co.	Detroit	¼ Hours
Jordan Marsh Department Store	Boston	Announcements
O'Neill's Department Store	Baltimore	Announcements
Wolff-Marx Department Store	San Antonio	Announcements

VIGORO ON WLAC

Distributor Plugs Plant Food—Dunlap Milling to WSM

Nashville, April 29.

Active spots being aired by WLAC include the following: Snowdrift, four daily blurbs, renewal for four months, via Fitzgerald agency; Canada Dry, two one-minute spots daily in behalf of Spur, for six months; Pan Am gasoline, one-minute spots three times a day, one month; The Miami Butterine Company, in behalf of Nu Maid Oleomargarine, five spots per week, two months, through Ralph H. Jones; Vigoro is being plugged by E. K. Hardison, distributor, six times per week for two months.

WSM: Dunlap Milling Company of New York, through Young & Rubicam, 'Pleasant Ridge Folks,' three times per week for 26 weeks. Show includes Frank Marlow as the country storekeeper, assisted by various other WSM performers. Roy Acuff has purchased a quarter-hour of 'Grand Ole Opry' to sell his song book. Sales last week totalled 23,000 copies at twenty-five cents per copy.

WSIX: Katherine Cushman, vocalist, in weekly quarter-hour program for Lily White Program. To run for 26 weeks.

'Breaking In' A. H. Flaten

Minneapolis, April 29.

A. H. Flaten, KDAL, Duluth, commercial manager, is taking a course in 'Station Procedure' at WCCO here. From Minneapolis he'll go on WBBM for the same routine and from there to New York Radio Sales, Inc. He'd replace Bob Sommerville, who has been switched to CBS network sales.

MOBILOIL CO. ADDS ON WBBM

Chicago, April 29.

Business is dribbling into the local outlets, with most of the contracts intended for the spring and summer seasons already in the bag, and the new stuff is coming in spottily.

Not yet set, but due to be contracted for some time this week will be a big local announcement campaign for Walgreen's drug stores to be handled through the Schwimmer & Scott agency. This campaign will plug the Walgreen's fountain and soft drink services for the hot spell.

WBBM: National Biscuit Co., five minutes six days weekly on participation program, through Federal Adv.; All Year Club of Southern California, two 15-minute disc programs weekly, through Lord & Thomas; Mobiloil Co., addition of six 15-minute news broadcasts weekly, making total of three hours of news periods weekly.

WGN: 'Lone Ranger' returns on May 5 for three 30-minute periods weekly for General Mills, through Blackett-Sample-Hummert; Northern Trust Co. has set another 52-week stretch of one 30-minute period weekly, through J. Walter Thompson.

Comparative Unit Count

	April 26.	April 19.	Change. % of
Network	9,805	9,835	—0.3
Local	6,797	6,788	+0.1
Nat'l Spot.	11,530	11,550	—0.2
Total	28,132	28,173	—0.1

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Tiny Hill, Okeh Artist, Makes Play For Bartenders-Waiters' Goodwill

Lincoln, Neb., April 29.

Tiny Hill, who records for Okeh (Columbia), carries on a one-man exploitation campaign in behalf of his own disco through the strategem of attending meetings of waiters and bartenders' unions and getting acquainted with these gentry at their places of employment. He has found that the waiter and the bartender are often the middle-man between the customer and the jukebox, and by garnering the goodwill of the former twosome he can build himself into a much-heard item around the moist spots.

Hill says he got his idea from overhearing a customer tell waiter, after handing her a quarter, to get him a pack of cigarets and pick out a couple tunes for him in the music box. In his calls on union meetings Hill brings along a playback portable and a couple of his records. His first gesture is to introduce himself to the chairman. He then suggests that he be allowed to put the meeting in the right mood with some music. Hill says that permission has never been refused him. If it's a bartenders' gathering, he gives 'em a novelty such as 'The Guy at the End of the Bar.'

When the performance is Hill makes the rounds of the members, shaking hands, autographing union cards, etc., and, if allowed, he even sits in on the meetings. Day or two later he makes the rounds of the local jukebox stands to see whether the follow-through is working, and invariably, he reports, his efforts have been to his advantage.

Incidentally, Hill is so busy attending meetings of the waiters and bartenders' union that he never gets around to attending one of his own —the musicians' local.

Stabile Orch Conflicts Theatre, Nitery Dates

Dick Stabile is in midst of conflict since he is scheduled to open May 1 for 10 weeks at Chatterbox, Plainfield, N. J., and Loew's State theatre, N. Y. C., has him down for May 15. Stabile will use relief band most likely during his theatre engagement. After the Chatterbox run, he goes to Tybee Beach, Savannah, Ga., for four weeks and two weeks at the Surf Club, Virginia Beach, Va. George Navarre, first alto with Clyde McCoy, returns to Stabile, whom he left recently. Kay Little, formerly vocalist with Tony Pastor and Bobby Byrne, has joined Stabile, replacing Edythe Harper, who is rehearsing with Muggsy Spanier.

Old Covered Wagon Inn Using Imported Music

Old Covered Wagon Inn, Strafford, Pa., swank suburb of Philadelphia, widens its budget for musical talent this year, first time it has gone in for anything other than local music. Spot is starting Cecil Golly's band on an indefinite stay May 14 or 21.

Owners are putting in a network wire, whereas in the past they've had only local shots.

'BUMBLEBEE MUSIC'—NOW

That's the Style Slogan—Theme of New Lew Gray Group

Urge to hang a style label on an orchestra apparently hasn't died. Latest is an outfit led by Lew Gray which works under the tag 'Bumblebee Music' and begins and ends each of its numbers with a buzz. Gray former director of pit music for all of Earl Carroll's stage musicals, takes the band, a new one, into Rustic Cabin, Englewood Cliffs, N J., May 7, for 18 days.

He replaces Alvino Rey and King sisters while latter are at Paramount theatre, N.Y., Rey and Kings return to the Rustic for four more weeks after the Par.

Art Jarret With Victor

Art Jarret orchestra, the new band now being rehearsed which will use the library of the late Hal Kemp, has been signed to record for Victor Records. Outfit will cut its first sides as soon as possible after opening its first job at the Blackhawk Cafe, Chicago, May 14.

Kemp's band recorded for Victor at the time the leader died.

Campus Best Sellers

(UNIVERSITY OF CALIFORNIA)

Berkeley, April 29.

Six best record sellers on the campus:

1. *'Flamingo (Duke Ellington).*
2. *'Flight of the Bumblebee' (Harry James).*
3. *'Amapola' (Jimmy Dorsey).*
4. *'Music Makers' (Harry James).*
5. *'Do I Worry' (Tommy Dorsey).*
6. *'Oh, Look At Me Now' (Tommy Dorsey).*

Maybe It Was Ghosts That Made Cafe Society Mob a Bit Self-Conscious

By BERNIE WOODS

Medical Fund of Local 802 of the American Federation of Musicians benefited approximately $1,500 from the $2,900 grossed by Cafe Society's concert at Carnegie Hall, N.Y., last Wednesday (23). First concert of its type, involving colored nitery talent from Uptown and Downtown Cafes, drew three-quarters of capacity into the 3,000-seat Hall, at prices ranging from $1.10 to $2.50. Audience was almost exclusively ofay.

Atmosphere of Carnegie Hall seemed to leave its mark on the various performers. Stiffness of individual interpretations gave the impression that each turn was heavily weighed down by politeness. Leonard Leibling, m.c., didn't help the situation any either, by pointing out some of the history of the building and its headline tenants.

However, the lifeless initial three hours was forgotten in blowoff jam session when Count Basie and six or seven of his best men came on to back up John Kirby's sextet, Eddie South's group and Henry 'Red' Allen's combo, and brought along such instrumental standouts as Will Bradley, Ray McKinley, Bunny Berigan, Max Kaminsky, Paul Laval, Henry Levine, et al. The audience howled its appreciation.

But, true to form, the jam session evolved into a conglomeration of noise that began to get out of hand with nobody up front to keep it within listenable bounds. Soloists were so eager to strut their stuff that they were working in pairs, trombone against trumpet, etc., neither aware of the other. About a dozen mixed units got together on the final piece, however, and managed to come up with something that had some form.

Boogie-Woogie Teeoff

Concert proper was an in and out affair for reasons already mentioned. Pete Johnson and Albert Ammons, boogie-woogie pianists, started it off, working singly and as a duo. Test of boogie-woogie fingering is to make a listener usually unimpressed by the style, sit up and take notice. Johnson's work on 'Roll 'Em Pete' did just that. Helena Horne (Lena Horne when with the Charlie Barnet band recently) exhibited nice style on a group of rhythm and blues tunes; Art Tatum's brisk piano style studded with touches of humor, preceded Kenneth Spencer, understudy to Paul Robeson in last year's 'John Henry' legit production on Broadway. Singer displayed smart poise, but his choice of selections didn't seem to show his voice to advantage.

John Kirby's orchestra seemed most bothered by the Hall. Numbers it handled lacked the usual punch; Eddie South's group was unimpressive, though South's violin, particularly on an unbilled encore, hit the bull's eye soldily. Cocky as a bantam, Hazel Scott ran off several well handled piano arrangements, and the Golden Gate quartet followed her with a trio of spirituals, well sold. Henry 'Red' Allen's combo displayed so-so jive rhythms, the only bunch to work without music. Allen's trumpeting and Jay C. Higginbotham's tromboning stood out, particularly the latter.

Barney Josephson, operator of both cafes, claims that though the concert cost him some cash personally, he's more than making it up via heavily increased business at both his spots due to the interest generated by the concert.

'EARS AND OVERHEAD

Mrs. Kramer In and Out on Dinner Dansant Policy

Smitten by the idea, following a tour of the classier east side (N.Y.) spots, that perhaps the customers would like their dinner sans dansapation, Mrs. Maria Kramer, president of the Hotels Lincoln and Edison, in the Times Square area, cut out the bands until 10:30. Besides a thought for the customers' eardrums, it means a 33⅓ saving on band bills when she has Blue Barron start at the Edison and Harry James at the Lincoln for suppers only.

However, biz has been so good at the Edison (Barron) that experimentally she reverted to dinner dansants Sunday (27) and was to have continued the experimentation last night (Tuesday); the bands swing night is Monday. The bigger James band (18 men) for suppers only since the Lincoln couldn't afford the extra 33⅓ nut.

Incidentally, Baron has six radio shots and James five a week, making these prize jobs for bands, for exploitation purposes.

802 Tightens Rule On Traveling Bds.; Fines Goodman

New York local 802 of the American Federation of Musicians is clamping down on infractions of its rules and regulations and demanding that certain ones on which it has been lax be lived up to fully. One of the rules it is tightening up on is the filling of dates within 802 territory by travelling bands. Local's trial board fined Benny Goodman $500 week before last for disregarding the law and it has ordered Tommy Tucker's crew to cancel a string of dates he has lined up.

In addition Tucker may be forced off his local New York 'Pot o' Gold' program because of the union's insistence that his working on it, with a travelling band, is filling a spot which should be handled by an 802 group. Tucker's program is a miniature of the national network show which uses Horace Heidt and is sponsored by the same manufacturer. It's carried by WMCA, WHN, and WNEW.

Another regulation 802 won't allow broken any more pertends to recording dates. Local demands that all data on popular recording and transcriptions, men used, etc., must be filed with it on union forms printed for that purpose, but used to allow leeway of a few days after the date for the information to be filed. It now requiries that the dope be spiked prior to a date or else.

'Hemisphere Character' for Music Week

WPA Music Will Have Many Dates Before Military Bodies

Washington, April 29.

With the field expanded by recently-established Army and Navy posts throughout the country, the WPA Music Program is planning an even larger program for National Music Week than in 1940. Some 10,000 musicians in all sections of the U. S. will participate in more than 700 separate performances between May 4 and May 11, according to Mrs. Florence Kerr, Assistant Commissioner in charge of Community Service Projects. Appearances before large concentrations of men in military camps and bases have been scheduled, in addition to the usual public concerts in schools, parks, institutions and other public places.

National Music Week will assume a 'hemispheric character' this year, Mr. Kerr explained, with North and South America cooperatihg to popularize native compositions from both continents. The Pan American Union and the various South American embassies are assisting in the task of procuring the necessary scores.

SALAAM COLUMNISTS

Columbia-Stork Club Tie on Their Fav Tunes for Album

An album of records inscribed with 'favorite tunes' of columnists who frequent the Stork Club, New York, or have in the past, is being made by Columbia Records, and cut by Sonny Kendis band, a fixture at that spot. Kendis has already made some of the tunes, but further progress is being held up awaiting okays from various writers on the use of their names and pictures. Each will write short comment on why they like the song they prefer.

Eight sides are to be made. Columnists and favorite tunes are: Walter Winchell, 'Stardust'; Louis Sobol; 'Pretty Girl is Like a Melody' Ed Sullivan, 'My Buddy'; Damon Runyon, 'Stumbling'; Hedda Hopper 'If I Had You'; Louella Parsons, 'My Blue Heaven'; Dorothy Thompson 'You're the Cream in My Coffee' Dorothy Kilgallen, 'Digga Digga Doo.'

Proser Mollifies N.Y. Daily News, Denies Its Harvest Ball Is Scuttled

Sister Tharpe Spirituals For Millinder Jive Orch

Sister Tharpe, spiritual singer who worked the run of the last Cotton Club, New York, show, which folded last fall, is to join the Lucky Millinder orchestra as a featured vocalist. Moe Gale, Millinder's manager, has signed her to debut her 'holy roller' stuff with the band at the Savoy Ballroom, N. Y. May 30. Millinder's is a hot swing outfit.

Pennsylvania Legislature Resolves It's Bad To Swing Negro Spirituals

Philadelphia, April 29.

The Pennsylvania Legislature last week passed a resolution condemning the swinging of Negro spirituals and requesting that radio stations in this State limit the use of religious music to the Sabbath and holidays. The resolution was introduced by Rep. Ralph Tennyson Jefferson, Philadelphia Democrat, who declared that swing and jazz arrangements of spirituals were 'ribald desecrations' and 'an absolute derogation of the composer's expression.'

'Today Negro spirituals are being used by leading orchestras throughout the country in arrangements which are sacrilegious if not blasphemous,' said Jefferson. 'They were written for solemn occasions and not for the edification of jitterbugs,' he said.

Copies of the resolutions were sent to all radio stations.

Stop Non-Union Music At Soldier Dances

Camp Edwards, Mass., April 29.

The Cape Cod Musicians' Union has stopped military bands from competing with organized civilian musicians, cancelling Saturday night parties for the soldiers provided by the Falmouth Women's Club and other groups, which charged no admission fees.

Col. Paul Murray cancelled last Saturday's party (26) after conferences with President Benjamin F. Teel, of the Cape Cod Musicians' Union, and Charles Brightbill, Federal entertainment coordinator, who entered the discussion at the request of Falmouth groups.

The previous weekend, Teel permitted the 101st Medical Band to play at the Falmouth Girl Scouts annual dance only after they paid $17.60, the minimum fee, to the Evening Star orchestra of Santuit, which had bid for the engagement. The latter collected its money without playing the dance.

Benny Goodman, Larry Clinton and Charles Barnet are the triple-threat dance band setup for the inaugural two weeks of Monte Proser's Dance Carnival at Madison Square Garden. They induct the Garden's new summer hoofery policy May 30. Dinah Shore may be an extra added attraction.

Proser's emphasis on the N.Y. Daily News' promotion manager, Bill Fritzinger, that the Dance Carnival was no 'dance contest' and, hence, no encroachment on the News' Harvest Moon annual shindig at the Garden, straightened what, for a time, threatened to be a very delicate situation. The daily's 2,000,000 circulation is nothing to be antagonized, especially since the News immediately clamped down on all space for Proser's other New York nitery ventures, the Beachcomber and Copacabana. On Monday (28) the News lead off its amusement column with an item on the Dance Carnival.

The Harvest Moon ball comes to a climax Aug. 27, two days after Proser's 100-day deal for the Garden expires. Proser pointed out to the paper that his venture might, in fact, constitute a trailer for the daily's own promotion stunt; furthermore, the booking of acts and name bands indicated it was straight show biz venture.

BOOKS CANADA BUT ALL COIN MUST BE YANKEE

Jimmy Dorsey isn't taking any chances on currency exchange or anything else in playing two dates in Canada the end of May. Band is booked at the Arena, London, Ont., and Mutual Arena, Toronto, May 28-29. Contract calls for 50% of salary on deposit and remaining half to be paid before band climbs on stand at London, in U. S. dough.

In addition, the promoter of hops is posting required bond at the border for men and instruments.

Abe Lyman Injects Some Swing Stuff

Auburndale, Mass., April 29.

Abe Lyman brought a rejuvenated band here (25-26) that tickled the kids as well as the oldsters, according to Roy Gill, manager of Totem Pole Ballroom.

'After listening to Abe Lyman waltztime programs, and realizing that he has been in the business for such a long time, we were expecting a bunch of 'long-hair musicians,' but were agreeably surprised that the band's repertoire also included boogie-woogie and swing tunes,' said Gill.

This change was brought about by Lyman's new arranger, Bob Mersey, formerly with Woody Herman, plus the following changes in the band's personnel:

Al Parker, trumpet, formerly with Dick Stabile, replaced Frank Bruno, who went to Muggsy Spanier; Don Moore, 1st trumpet from Paul Whiteman, for Bill Clarke; Bill Kimmel, 1st sax from Joe Candullo, for Zip Keyes who shifted to third alto; Phil Brodkin, second tenor from WOR studio band, for Tommy Mace to Babe Russin; Gil Bowers, piano from Bob Crosby, for Jack Please to Jan Savitt.

Jukebox Femme Trio Now A Dance Hall 'Attraction'

Milwaukee, April 29.

Helen, Bunny and Marge, who answer the calls when the nickels drop in a local tavern jukebox circuit and sing as well as chat with the customers via 'Wired Music' have won such a following during the winter months that they are now making personal appearances billed as the Melody Maids in the dance halls.

'You've heard 'em, now see 'em in person!' is the gag that seems to be working out in much the same way as the stage appearances of radio stars, although the juke girls still hold onto their regular jobs for steady income.

Coin-Catching Possibilities

Al Donahue 'Torna A Surriento'-'You're a Double Lovely' (Okeh 6159)

Al Donahue once fitted into the Rainbow Room, New York, with the style of band he led. He rebuilt to a more popular groove. It didn't work out as well as expected and he recently rebuilt the group again. On third or fourth release for Okah the new band and new arrangements represent 100% improvement. Work on 'Torna A Surrento' and 'You're a Double Lovely' is clean and full of fresh life. 'Sorrento,' as done by Woody Herman with English lyric, has been out some time, but it makes little difference. Phil Brito's smooth vocalling in Italian and Donahue's instrumental work burnishes the strong melody. Fact that Brito's lyric is foreign to most listeners won't matter much; a fine melody talks any language. Coupling shows the band in a solid rhythm light with good tempo, arrangement and playing. Early tenor break is bright. Dee Keating does neat vocal.

Inkspots 'What Good Would It Do?'-'When Heartaches Begin' (Decca 3720)

Spots have been consistent of late and these two don't break the string. Both ballads, they sit easily right off and grow stronger with additional playing. Tenor interprets both melodies with usual background.

Artie Shaw 'Alone Together'-'Who's Excited?' (Victor 27385)

Records are to be Shaw's only popular music outlet. He should find an easy market for the smartly tailored arrangements he uses. 'Alone Together' is not as well known a melody as some of his recent string, but it's equally effective from any angle. At average tempo, everything blends solidly. Reverse picks up speed and draws similar comment. No vocals.

King Sisters 'I Understand'-'My Sister and I' (Bluebird 11122)

Both good. Kings handle 'Understand' in neat fashion, cutting an excellently turned arrangement at slow tempo. Break up quartet work in spots to ring in fine solos. Group rates equal comment on 'Sister,' which is done at slow tempo, but avoids the heaviness of so many other low-speed versions of the tune. Eddie Howard's (Columbia 36074) for instance, which starts out with a trumpet playing 'Taps,' then goes on at so slow a speed that it almost topples. He backs it with an equally draggy version of 'Do I Worry?'.

Jimmie Lunceford 'Dinah' (two sides) (Columbia 36054)

Cutting was probably done some time ago. When it was recorded makes no difference. Only corners from which it will get play will be where indiscrimate jive fans huddle. Spilling over two sides work is heavily over-arranged, almost completely hiding tune's identity. Wild pitching.

Woody Herman 'Let's Get Away from It All'-'Chloe' (Decca 3712)

Herman's cutting of first is best version of the tune. Band gets a solid but easy tempo. Arrangement and playing and Muriel Lane's vocal clean it up. It's backed by a Herman vocal of 'Chloe.' Okay, but would have been better with less lyric. Gene Krupa tackles 'Let's Get Away' (Okeh 6130) and takes away a lot of the tune's pull with a brittle and driving arrangement coupled to n.s.g. Anita O'Daye vocal. He backs it with 'Just a Little Bit South of North Carolina,' so-so.

Cab Calloway 'Special Delivery'-'Greedy Joe' (Okeh 6147)

Calloway jive buyers will find both tunes worth the time. 'Special' is aptly titled. It's a driving arrangement that rid.s hot and strong all through and it's set with several sock breaks. 'Greedy' is twist on leader's 'Minnie,' utilizing hi-de-ho style of vocaling in slow tempo.

Lanny Ross 'Mother's Day Song'-'Ave Maria,' (Victor 27390)

With Mother's Day coming up in few weeks this pair should find good reception. First tune, collaborated on by Alec Templeton, is an okay melody and it's nicely handled by Ross at various tempos. Background helps. 'Ave' needs no comment. It'll sell.

Kay Kyser 'Wise Old Owl'-'Tell It to Marines' (Columbia 36051)

Kyser's 'Owl' takes a back seat to none of previous versions. Only fault is late release. Playing lifts at fairly fast tempo. Sully Mason vocals. Reverse stacks up as good novelty. Tune sells at merch tempo, with good lyrics.

Tony Pastor 'Braggin'-'Copley Square' (Bluebird 11119)

Almost all vocal, first tune boosts Pastor's stock. Guy turns out listenable vocals on such stuff as 'Braggin',' a distant cousin to 'Let's Do It,' one of his heaviest clicks. Reverse picks up speed and evolves into a well-played original with standout breaks.

Band Reviews

EDDY OLIVER ORCHESTRA (9)
LaMartinique, N. Y.

Eddy Oliver has a very danceable band for the class rooms. He has also a personable setup with his nine men, including himself as pianist-conductor from the Steinway. At LaMartinique, where Danny Kaye is the prime draw, the bands' major function is that Oliver's and Herbert Curbelo's congarhumba combo just dispense serviceable dansapation. The name element is a secondary aspect.

Coming north from a season at the class Hollywood Beach (Fla.) Hotel, Oliver is also a bit of a globe-trotter, having long been at Les Ambassadeurs, Paris, and at LeTouquet, French spa. In fact he almost got caught with his band following the Nazi blitz, and only was able to get out by way of Brussels in November, 1939.

His present combo comprises an effective steel guitar (Hy Glantz), three reeds (who doubleviolins), one trumpet, drums, string bass and violinist-concertmaster, Hy Kilover, who also arranges. Latter with Ted Stanley, on the violin, are both Juilliard alumni. All handle vocals but, primarily, Oliver's is a pert terp combo, excellent for the forthright dance purpose thereof. *Abel.*

HANK WINDER ORCHESTRA (10)
With Fud Moel
Pla-Mor Ballroom, Lincoln, Neb.

Groomed and musically brought up in the territorial field when he was a trombone-playing member of Ralph Slade's orchestra, Hank Winder, very new and still a little rough, is making his bid as the ninth attraction to be offered in the midlands by the Vic Schroeder bookery. Winder's unit is a compact outfit, every man, including the leader, working. Prime mover in the tempo is his two-bass setup which includes a sax bass and a bull fiddle-bass horn combo, which heavily underscores the rhythm.

The music is in slower vein most of the time, and the jivists won't find a thing for them here. On the other hand, for span of his reach to older people who can cope with his style will more than make up for the few hot-footers he'll lose. Latter are predominant in this Pla-Mor ballwick, which made it a tough date for him to play, but after the first hour, with a few compromises, Winder was making out very well.

The crew embraces three regular saxes, Ray Erickson, 1st; Red Harvey, tenor; Joe Boatman, 3rd, and Ken Kenneth rides on the bass sax; Lloyd Luhman 1st trumpet; Gene McClain, 2nd; and Winder on trombone, for the brasses; Fud Moel, bass fiddle-horn; Hobby Palmer, piano, and Walt Bahm, drums.

Jury is still out on Winder over the bulk of the territory he's skedded to play, but his initial dates, which have sent him into Iowa, Nebraska, and Minnesota have found him winning. He should become a major factor, in time, for the multitude of dance dates hereabouts which amount to elder get-togethers. He is doing, and will have to do a little more to allay criticism from the young, but he seems adaptable to a certain extent already.

Winder is a self-effacing individual, faking his assignment as the leader mostly as if he were one of the men. He has his horn written into all the band chores, and it's a Russ Morgan type. Moel is the voice of the band, and does a smooth mouthing of lyrics when up. *Art.*

Last of Jeannie

Gags and puns on 'Jeannie With the Light Brown Hair' have about petered out. But one of them is now going the rounds of retail liquor dealers.

A boy enters a store and demands a bottle of ginnie with the light brown label.'

RUSSE COMPOSER'S SUIT VS. UA, ALSO 20TH-FOX

Serge Adelheim, assignee of one Beresovsky, Russian composer, filed suit yesterday (Tuesday) in N. Y. supreme court against United Artists Corp., seeking $5,000 for the alleged unauthorized use of a song entitled 'Be Still, My Love, Be Still' in 'We Live Again.'

Adelheim filed an identical suit against 20th Century-Fox, charging the illegal use of the song in 'British Agent.'

Stan Patton, sax man with Mart Kenny's Western Gentlemen, opening soon at Banff, Alberta, is forming his own band to play the summer at Brant Inn, Burlington, Ont., where Kenny's crew broke all records during the past winter.

On the Upbeat

Al Miller will direct a Ruby Newman unit for third season opening June 28 at Hotel Preston, Swampscott, Mass.

Sammy Elson will lead Ruby Newman's orchestra on May 3 at the Empire Dance, Hotel Vendome, Boston, for 130 Boston debs.

Abe Lyman opens June 20 for four weeks at Palladium, Hollywood, California, first time since 1932 that he has been in home territory.

Cecil Golly's band set for Rainbow Gardens, Strafford, Pa., opening May 14.

Joe Frasetto's WIP house band to play at junior dances for Temple University and St. Joseph's College.

Jose Morand opens at the Roosevelt hotel, N. Y., May 4 replacing Guy Lombardo. Just closed a seven month run at Cleveland's Hotel Statler.

Charlie Barnet plays one-nighter at Pittsburgh's new Hill City Ballroom tonight (30).

Milton Pickman resigned his connection with the Lyons & Lyons agency the end of last week to devote all of his time to general managing Monte Proser's Dance Carnival Inc., the operating company for Proser's Madison Square Garden, New York, summer program. Pickman joined Lyons only few months ago to sell film, stage stars, for personal appearances.

Dominic F. Zullo, who works professionally under the name of Don Zullo, left his band in Kansas City to return to Detroit for his draft summons. Earlier Detroit calls here yanked into khaki, Anton Patti, taing him away from Patti and His Singing Strings, and Jack Rosevear, comedy pianist who also had his own orchestra.

Buddy Clark cut four sides for Okeh records last week. Vocalized 'Little Old Church in England,' 'Lamplight,' 'When That Man Is Dead and Gone' and 'Goodbye Now.'

Dorothy Sims has replaced Patricia Willis as vocalist with Paul Pendarvis.

Howdy Baum, who used to have a band of his own, has succeeded George Weber as pianist with Archie Tarshis orch at Yacht Club,

(Continued on page 58)

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by the major coin-machine distributors from coast to coast, to VARIETY. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1 Amapola	Jimmy Dorsey	Decca	(7)	Marks
2 I Understand	Jimmy Dorsey	Decca	(5)	Feist
3 Dolores	Bing Crosby	Decca	(4)	Paramount
4 Band Played On	Guy Lombardo, Jesters	Decca	(3)	PD
5 One I Love	Tommy Dorsey, Glenn Miller	Victor, Bluebird	(9)	Forster
6 There'll Be Changes Made	Ted Weems, Vaughn Monroe	Decca, Bluebird	(9)	Marks
7 Oh Look At Me Now	Tommy Dorsey, Woody Herman	Victor, Decca	(3)	Embassy
8 Perfidia	Jimmy Dorsey, Benny Goodman	Decca, Columbia	(3)	Southern
9 May I Never Love Again	Ted Weems, Bob Chester	Decca, Bluebird	(8)	BMI
10 Music Makers	Harry James, Andrews Sisters	Columbia, Decca	(1)	Paramount

DISKS GAINING FAVOR

(These recordings are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Sorrento	Woody Herman, Al Donahue	Decca, Okeh	Southern
Wise Old Owl	Dick Robertson, Al Donahue, Kay Kyser	Decca, Okeh, Columbia	BMI
My Sister and I	Jimmy Dorsey, Benny Goodman, Bob Chester	Decca, Columbia, Bluebird	BMI
Let's Get Away from It All	Woody Herman, Tommy Dorsey	Decca, Victor	Embassy
Until Tomorrow	Sammy Kaye	Victor	Republic
Friendly Tavern Polka	Horace Heidt, Frankie Masters, Sammy Kaye	Columbia, Okeh, Victor	BMI
Intermezzo	Marie Greene, Guy Lombardo, Benny Goodman	Columbia, Decca, Columbia	Schuberth
Everything Happens to Me	Woody Herman, Tommy Dorsey	Decca, Victor	Embassy

Bands at Hotel B. O.

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Clyde Lucas*	Biltmore (300; $1-$1.50)	4	700	3,425
Xavier Cugat	Waldorf (375; $1-$1.50)	2	1,750	3,470
Ray Kinney	Lexington (300; 75c-$1.50)	2	1,450	3,125
Guy Lombardo	Roosevelt (500; $1-$1.50)	28	1,325	36,000
Gene Krupa	Pennsylvania (500; 75c-$1.50)	1	1,475	1,475
Harry James	Lincoln (250; 75c-$1)	0	1475	475

** Asterisks indicate a supporting floor show, although the band is the major draw.*

† Two days; opened Friday (25).

Kaye Rolls Up $4,300, Lyman, $4,118, Tucker, $2,200, Gill, $1,800 on 1-Niters

(Estimates)

Henry Busse (Casa Loma, St. Louis, April 23). With stiff competition in form of Dick Jurgens at Chase Club, Busse drew fair 1,400 at 50c. for $700.

Cab Calloway (Terp B., Austin, Minnesota, April 24). Calloway drew approximately 1,000 heads at 90c plus tax for about $900. Capacity is 1,400 so take was okay.

Sam Donahue (Roseland-State B., Boston, April 26). Playing fifth straight Saturday, Donahue got 850 shufflers at 55c-44c for good $425.

Tommy Dorsey (Benjamin Franklin hotel, Philadelphia, April 18). Press Photographers' Ball took $5,150 from 2,060 entrants at $2.50 a head.

Emerson Gill (Book-Cadillac hotel, Detroit, April 26). Playing for National Jewish Youth Convention hop, Gill pulled nifty $1,800 from 600 at $3 per. Day before (25), at Commodore Perry hotel, Toledo, Gill drew 275 couples at $1.50 pair for okay $412.50 at St. Vincent's Hospital dance.

Erskine Hawkins (Lyric theatre, Bridgeport, Conn., April 27). Approximately $1,304 gross at average 55c from 2,713 attendees was anything but good.

Inkspots (Colored Library Aud., San Antonio, April 21). Bad weather held down take, but Spots got sock $800 with same number stubs at 95c-$1.10. Skipping to Houston (22) quartet drew about 2,500 at 85c-99c. Gross about $2,200. At Aud., Galveston (23). Spots did socko $3,000 at average $1.

Sammy Kaye (Memorial Aud., Buffalo, April 22). Kaye lured fair 1,800 at $1 here. At Arena, New Haven, Conn., Sunday (27) Swing and Sway was well received by about 9,200 in two shows. With vaude, take amounted to $4,300 at 45c to $1.10. About three-quarters capacity.

Mart Kenny (Trianon B., Regina, Sask., April 15). Air force trainees stationed here helped boost Kinsmen Club hop to 500 couples at $2 pair. Over 100 turned away. Sock considering Kenny's repeated stands here.

Kay Kyser (Municipal Aud., New Orleans, April 24). Kyser's used to pulling hefty audiences. He grossed approximately $11,000 here, with about 8,500 dancers and spectators at average $1.25 apiece.

Jimmie Lunceford (Aud., Buffalo, New York, April 23). Good 2,500 draw brought in $2,500 at $1 a head. At Trianon B., Cleveland (24) band played to 1,000 people at 85c advance, $1.10 door for estimated $925 gross. Fair.

Abe Lyman (Totem Pole B., Auburndale, Mass., April 25-26). Records still don't stand long here. Playing first shot at Totem Pole, Lyman drew 2,900 Friday and 3,200 Saturday for terrific $4,118 gross at $1.35 pair.

Johnny McGee (Colony C.C., Albany, New York, April 25). McGee culled good 130 couples at $5.50 per at Siena College Junior Prom. Capacity of spot is about 350.

Red Nichols (Raymor B., Boston, April 21-22-24). Nichols still strong despite repeated stands here. Drew 500, 575 and 625 in three separate nights for big mid-week $1,014. Wednesday (23) band hopped to Totem Pole, Auburndale, and sold 1,200 at usual $1.35 couple on his music for gross of $810. On Friday (25) Nichols played at Alumnae Hall, Brown U., Providence, R. I., and drew 400 at $5.50 couple for good $1,100.

Ray Noble (Capitol theatre, Manitowoc, Wis., April 23). Noble's gross of $1,509 with 2,332 attendance was okay. At Orpheum theatre, Davenport, three days (26-28) Noble got good play from 10,300 stubholders at 30c to 55c.

Rumny Berigan-Jack Renard (Playmor-Raymor B., Boston, April 25-26). Renard's first date and a Berigan return brought in 2,000 Friday and 2,200 Saturday for excellent $2,640 at 65c-55c, best weekend in two months.

Dick Rogers (Ritz B., Bridgeport, Conn., April 27). Rogers take of $697 from 930 dancers at 75c was disappointing.

Charlie Spivak (Saratoga Springs, New York, April 21). Take of $1,750 with about 350 at $5 was okay.

Tommy Tucker (Azalea Festival, Charleston, S. C., April 25). Tucker did swell $2,200 or so at 85c advance-$1.10 door, taking out $1,150 as his end.

Paul Whiteman (Maxwell House hotel, Nashville, Tenn., April 25). Whiteman got good $1,350 with 1,271 at $1.10.

Sterling Young (Peony Terrace, Omaha, Neb., April 26-27). Good $1,100 resulted from Young's two-day stand here. Drew 1,900 at 55c-60c.

Wade Batons, Byrne Ill

Stuart Wade, new vocalist with the Bobby Byrne band, fronted that outfit for three days end of last week while Byrne recuperated in a New York hospital from bronchial pneumonia and a sinus condition. Wade batonned at Miami U., Oxford, O., Friday (25), Trianon B., Cleveland, the following evening and at Myers Lake Park, Canton, Saturday.

Byrne rejoined the band yesterday (Tues.) at a recording date for Decca in New York and goes back to bandstand work tomorrow (1) at Trianon Ballroom, Toledo.

RIMAC OPERATED ON

Maestro Undergoes Emergency Appendix Slicing in Youngstown

Ciro Rimac was stricken with an appendicitis attack last week (24) in Youngstown, O., the closing day of his orch's three-day date there. He was rushed to St. Elizabeth's hospital, where he is reported doing well following an operation.

Meanwhile, his son, Charlie Boy, took over the baton.

Ray Benitez band ended 43-week stay at Cawthon hotel, Mobile, Ala., April 25. Jerry Gilbert band replaced.

Band Bookings

Del Brissette, May 3, Mass. State Guard Military Ball, Armory, Worcester, Mass.; 10, private party, Hotel Bancroft, Worcester, Mass.

Bobby Byrne, May 6, Graystone B., Detroit; 7, Youngstown, O.; 9, Aud., Charleston, W. Va.; 10, Duke U., Durham, N. C.

Cab Calloway, May 4, Tromar B., Des Moines, Ia.; 6, Pine Bluff, Ark.; 7, Fair Park, Dallas, Tex.; 8, Aud., Houston; 9, Aud., San Antonio; 10, Plantation Club, Houston; 22, Municipal Aud., Macon, Ga.; 23, City Aud., Atlanta; 26, Aud., Roanoke, Va.; 28, Market Aud., Wheeling; 30-June 26, Sherman Hotel, Chicago.

Larry Clinton, April 30, Armory, North Adams, Mass.

Al Donahue, May 8, Monroe, La.; 9-10, Texas A & M, College Station.

Sam Donahue, April 30, May 3, Hampton Beach Casino, Hampton Beach, N. H.

Jimmy Dorsey, May 16, Cornell U., Ithaca, N. Y.; 17, Sunnybrook B., Pottstown, Pa.; 18, Ritz, B., Bridgeport, Conn.; 23-25, Metropolitan theatre, Providence; 28, Philadelphia; 29, Johns-Hopkins U., Baltimore; 30, Mercersburg Academy, Mercersburg, Pa.; 31, Steel Pier, Atlantic City.

Sonny Dunham, May 2, Totem Pole B., Auburndale, Mass.

Ella Fitzgerald, May 15, Township Aud., Columbia, S. C.; 16, Benevolent Temple, Greenville, S. C.; 17, A. & T. College, Greensboro, N. C.; 18, Armory, Ashville, N. C.; 19, Dixieland, Lexington, N. C.; 20, Graystone, B., Cincinnati; 21, St. Moritz, Pittsburgh; 22, Sunset Terrace, Indianapolis; 23, week, Regal theatre, Chicago.

Woody Herman, May 10, Aud., Milwaukee.

Four Inkspots-Sunset Royal Orch., May 18-19, Graystone B., Detroit; 20, Trianon B., Cleveland; 21, Market Aud., Wheeling, W. Va.; 22, City Aud., Wheeling; 23, Pepper Warehouse, Winston-Salem, N. C.; 24, Beckley Arena, Beckley, W. Va.; 25, Armory, Danville, Va.; 26, Memorial Aud., Raleigh, N. C.; 27, Armory, Charlotte, N. C.; 28, Township Aud., Charleston, S. C.; 31, Tybee Beach, Savanah, Ga.

George King, May 7, Graystone B., Detroit.

Jimmie Lunceford, May 16, Wandermere B., Idaho Falls; 19, U. of Idaho, Pocatello; 21, Senator B., Seattle; 23, week, Beacon theatre, Vancouver, B. C.; 30, Century B., Tacoma; 31, McElroy's Spanish B., Portland, Ore.

Clyde McCoy, May 1-3, State theatre, Easton, Pa.; 6-19, T. D. Kemp circuit, N.-S. Carolina; May 23-June 5, Beverly Hills C. C., Newport, Ky.; June 7-19, Muehlebach hotel, Kansas City, Mo.; June 20-July 3, Meadowbrook C. C., St. Louis.

Ruby Newman, May 16, Simmons College Jr. Prom, Cambridge, Mass.

Red Nichols, April 30, May 1, Raymor B., Boston.

Tony Pastor, May 3, Sunnybrook B., Pottstown, Pa.; 8, Lakewood Park, Mahanoy City, Pa.; 10, Hershey Park, Hershey, Pa.

Alvino Rey, May 4, Arena, New Haven, Conn.

Dick Rogers, May 4, Cocoanut Grove B., Toledo; 6-11, Tunetown B., St. Louis.

Roly Rogers, May 9, Simmons College Sr. Prom, Copley Plaza, Boston.

Roland Russell, May 3, Oceanview B., Revere Beach, Mass.

Joe Venuti, May 4, four weeks, Roosevelt hotel, New Orleans.

Jerry Wald, May 29, six weeks, Manston, Youngstown, O.; July 12, indef., Buckeye Lake, Ohio.

Goodman, $37,000, J. Dorsey, 28G, Strong N.Y. H.O.s; Herbeck N.G. 7G, Indpls., Heidt, 20G, No Philly Panic

'Offy' for Short

The boys are calling him Cole 'Offenbach' Porter since label on his newest tune, to be used in a Columbia film, has been revealed.

It's 'Boogie Woogie Barcarolle.'

Estimates for This Week

Johnny 'Scat' Davis, Kansas City—(Tower; 2,110; 10-30). With 'Sleepers West' (20th) on screen. Good $7,300 in prospect. Film is an alright grosser, but not big.

Jimmy Dorsey, New York—(Strand; 35-55-85-99). With 'Great Lie' (WB) on screen. Continued draught of picture and the Dorsey bands means $28,000 this week (24), good enough to schedule show for a fourth. Last week (2d) was strong at $38,000.

Benny Goodman, New York—(Paramount; 35-55-85-99). With 'Road to Zanzibar' (Par) on screen, plus Copacabana Revue and other acts. Finished third week last night (Tues.) at $37,000, strong. Picture starts fourth week today (Wed.) with Harry James replacing Goodman, latter being unable to remain longer due to previous bookings.

Phil Harris, Los Angeles—(Paramount; 3,595; 30-44-55-75). Second week, with 'Zanzibar' (Par) on screen. Combo is gliding into lucrative $20,000, after solidly ringing the bell with $32,000 in first chukker. Film stays third week, but Harris departs as per the original agreement.

Horace Heidt, Philadelphia—(Earle; 2,350; 35-46-57-68-75). Heidt stage show is coupled with 'Blondie Goes Latin' (Col) on screen. Looks like $20,000, better than the tally here in recent weeks, but under expectations.

Ray Herbeck, Indianapolis—(Lyric; 1,900; 25-30-40). With 'Sis Hopkins' (Rep) on screen. Sympathy is in order, with the gross hovering around $7,000, punko. House may break even, but that's about all. Indianapolis takes continue to scrape bottom, and—for lack of other alibis—the operators are hanging it on the weather.

Wayne King, Minneapolis—(Orpheum; 2,800; 39-44-55). With stage revue and 'Trial of Mary Dugan' (M-G) on screen. Good $12,500 anticipated, with King getting all the credit. But this figure doesn't stack up near to the $18,000 or $20,000 King could land here some years ago. All grosses sub-normal in this burg for weeks.

Dick Todd, Chicago—(Oriental; 3,200; 28-44). With Eddie Peabody on stage and 'Vivacious Lady' (RKO) (reissue) on screen. Film has played the loop three times before, which is no help to the combo. So-so $12,000, with Todd largely attracting what money there is.

Inside Stuff—Orchestras

Abe Lyman and Billy Rose are still status quo on the last summer's booking when the maestro played at Rose's ill-fated Barbary Coast, a midway nitery at the N. Y. World's Fair. Lyman claimed some $19,000 due him, per contract, and will settle for $10,000, following complaint to the AFM, which sustained him.

Another pending AFM tiff, which has been referred to the executive board, is a $1,200 claim by Eddy Oliver, maestro last summer at the flop Ross-Fenton Farms (Jersey roadhouse) venture when Meyer Davis and Ralph Maurice operated it. Latter got jammed with the Government on taxes, but Oliver wants Davis to assume $600, or half the amount. Latter claims it's a corporate and not an individual obligation.

Abe Lyman last week hired a platter promotion man to boost sales of recordings in advance of the Lyman band on its tours through the country. He is Eddie Heller, a member of the record sales departments of the Raymond Rosen Co., local RCA-Victor distributors.

Heller will travel two weeks ahead of the band and contact record dealers, schools, colleges, juke box operators, and ballyhoo Lyman discs.

Initial stunt will be the issuance of a 'gold seal' record in honor of Lyman's opening at the Palladium, Los Angeles, next month.

Bob Reynolds, unknown singer who came into New York about six months ago as vocalist with the Coquettes, all-girl band, got a job as an usher at the Roxy theatre to support himself while trying to hook up with a name group. Hearing that Bill Darnell, singer with Bob Chester, was to be drafted, Reynolds presented himself at Chester's manager's office to try for the job, but was advised to wait a week until Chester got in off the road to be auditioned.

Getting Chester's itinerary the usher took a few days a.w.o.l. from his job and spent $11 of his only $15 to take a bus to Greensburg, Pa., to sing for one night with the band. He returned to New York with no decision from the leader and auditioned again when Chester came in, but under better conditions. He was signed to a contract immediately and recorded with the band Friday (25).

Rival press agents who have been waiting for Howard Richmond, p.a. for Gene Krupa, to be inducted into the Army so that they can make a play for the Krupa account, are in for a disappointment. Krupa has made arrangements with Richmond to continue praising the band from camp if the Government grabs him for its defense program, and he's stationed moderately close to New York. Richmond is supposed to be taken May 7.

Howard Dulaney, Krupa's vocalist, is also on the verge of training. He's to be given a physical examination this week.

Of the sundry publishing houses recently established the Collwill Corp. is a sideline of Ted Collins, Kate Smith's manager. Nationwide is owned by Lanny Ross and Del Sharbutt, Sammy Kaye is the chief stockholder in Republic, Gene Krupa holds Variety Music Co. and Dick Jergens Variety Music Corp. Mutual Music Society is a Glenn Miller operation, Guy Lombardo controls London Music and Tommy Dorsey started the Embassy firm, Richard Kollmar, musical comedy performer and husband of Dorothy Kilgallen, is associated with Americana, and Jimmie Lunceford is the New Era connection.

Sammy Kaye's band tangled with Government defense preparations a week ago on a trip between two dates. Bus band was riding in from date at U. of Illinois to Crystal Palace, Coloma, Mich., sideswiped a truck carrying a heavy die near Kankakee, Ill. Die, an expensive one, was cracked in the crash.

While no member of the band was hurt, outside of a severe shaking, the bus they were aboard was put out of commission. Held up four hours while a new jalloppy was rushed up from Chicago.

In the Wax Works

Louis Armstrong (Decca) 'Do You Call That a Buddy,' 'Hey Lawdy Mama,' 'I'll Get Mine Bye and Bye,' 'Yes Suh.'

Teddy Powell (Bluebird) 'I Went Out of My Way,' 'Ode to Spring,' 'All I Need,' 'Fans Coulette'.

Bob Chester (Bluebird) 'Until Tomorrow,' 'Clap Your Hands on the After Beat'.

Vaughn Monroe (Bluebird) 'Yours,' 'Aurora,' 'Monkey on a String,' 'What Word is Sweeter Than Sweetheart'.

Woody Herman (Decca) 'My Mom,' —'Until Tomorrow,' 'Dancing in Dark'—'Time Changes Everything,' 'G'bye Now'—'Intermezzo,' 'One-Nighter'.

Harry James (Columbia) 'Cherry,' 'Found a Million Dollar Baby'.

Xavier Cugat (Columbia) 'Madreselva Nostalgia,' 'Guaracha'.

Need a Wig?

Boston, April 29.

Red Nichols is seeking a solution for the confusion caused by his manager, George Tasker's red hair.

Some ballroom attendants have been mistaking Tasker for Nichols.

Arena Extends Season

New Haven, April 29.

Arena has decided to extend spring season of Sunday names, following biz upturn with Tommy Dorsey and Sammy Kaye.

Alvino Rey band and King Sisters coming up (4).

NBC-WFBR Exchange Wires

Baltimore, April 29.

Following are copies of wires exchanged between Niles Trammell, NBC prez, and Hope Barroll, Jr., executive v.p. of WFBR, local NBC affiliate which switches to Mutual soon, during the past two days on the ASCAP situation:

(The Message)

Hope Barroll, Jr. April 28, 1941.
Station WFBR
Baltimore, Md.

For the information of all our affiliates, representative of NBC met with representative of ASCAP today at ASCAP's request. ASCAP submitted proposal on a per program and on a blanket basis. A hurried analysis of these proposals causes us to conclude that they are not satisfactory to the National Broadcasting Co. We will keep you informed of developments.

Niles Trammell.

(The Reply)

Niles Trammell April 29, 1941.
National Broadcasting Co.
30 Rockefeller Center
New York, N. Y.

In reply to your wire of the 28th it looks to me as if you must have a lot of fun walking in and out of meetings with ASCAP trying to get special deals.

Hope Barroll, Jr.

ASCAP-MBS Terms: 3½%

(Continued from page 1)

being granted by ASCAP, while the latter's board of directors was engaged in discussing the disputed clauses. The schedule of fees is set: 3% on all commercial programs (the blanket arrangement) and 10% on sponsored programs using ASCAP music (the per program plan).

As soon as ASCAP and Mutual counsel have agreed on the wording of the licensing contract, MBS affiliates will be asked to ratify it. The ratification procedure calls for W. E. Macfarlane, Mutual prez, to analyze the terms worked out with ASCAP in a telephone conference call, taking in all of the web's affiliates, and for the affiliates to wire back whether they prefer the blanket deal, or the per program plan.

When the ASCAP board opened its session yesterday afternoon the major point of difference had to do with the inclusion of a clause which would compel ASCAP to submit any future deal succeeding the present agreement for nine years to arbitration. The ASCAP board appeared to be overwhelmingly opposed to any such proposal on the ground that the expiration date of the current agreement is too far off to anticipate what procedure would be best for the Society at that time. The new agreement would run until Dec. 31, 1949.

Terms

The contract which Mutual's directorate and stockholders, excepting John Shepard, 3rd, will recommend provides for a blanket fee, in preference to a per program arrangement. This over-all basis is 3% for the remainder of 1941 and 3½% for the succeeding eight years. These terms are far better than the Mutual stations in the majority enjoyed under the contract which expired at the end of last year. Deductible before the collectable figure is determined are the agency commission, frequency discounts, wire lines and in some cases normal operating expenses.

The discussions between the Mutual contingent and ASCAP opened last Thursday (24) and some of the sessions have lasted until 4 in the morning. Just as the two sides seemed to have tied together all loose strings in the negotiations some new angle would come up and the conferees were split wide open in bitter recriminations. Mutual's chief burn on these occasions has been that its people have had to fight for the very things which ASCAP individual officials had promised them long ago and which had served as the basis for calling the Mutual board and stockholders into direct negotiations. Mutual kept accusing ASCAP of backing away from things that one of their administrators had committed himself to deliver, while ASCAP retorted that every time a concession was made Mutual thought up another one, figuring that ASCAP was so anxious to make a deal that it would yield to anything.

Looked Bad Monday

By Monday afternoon (28) it looked as though the negotiations had got into such a maze of technical difficulties and personal misunderstandings that the negotiations would blow up altogether. Mutual reps got together again with the ASCAP negotiating committee that evening and in a conference that lasted until 4 a.m. much of this was entangled and the latter decided to submit the final points at dispute to the ASCAP board for decision. Active in the legalistic department for Mutual have been Louis G. Caldwell, general Mutual counsel; Keith Masters, counsel for WGN, Chicago, and Emanuel Dannett, lawyer for WOR, New York.

The chief 'no' man in the Mutual group of conferees against the blanket fee arrangement has been Shepard, who on Monday advised his associates that he was preparing a minority report that he would insist be submitted to affiliates along with the report recommending the flat fee deal.

A Choice

In any event Mutual affiliates will have the choice locally of paying for ASCAP music on a per program basis and also on network business if the majority of them so elect. The fee for such an arrangement would be 10% on programs using ASCAP music. Reason that ASCAP agreed to make it but 3% for the first eight months of the contract was that Mutual negotiators argued that some allowance should be made for the affiliates' current obligations to Broadcast Music, Inc.

It has been suggested from Mutual sources that the inclusion of an arbitration clause as applied to the next contract, that is after 1949, might prove quite influential in the radio industry's determination of BMI's future. If broadcasting knows, it was pointed out, that it won't have to deal with ASCAP on a strictly arbitrary basis, it might find it expedient to shelve BMI altogether.

ASCAP's negotiating committee met with Niles Trammell, NBC prez, Monday afternoon (28) and it's scheduled to talk with Edward Klauber, CBS executive v.p., this morning (Wednesday).

Music Notes

Gene De Paul and Don Raye are cleffing songs for 'Moonlight in Hawaii' at Universal.

Daniel Amfitheatrof and Earl Brent scoring 'The Get-Away' at Metro.

Peter Thiturin composing tunes for the next Roy Rogers western at Republic.

Herbert Stothart assigned as musical director on Metro's 'Smilin' Through.'

Robert Emmett Dolan supervising the music for 'Birth of the Blues' at Paramount.

Johnny Mercer and Arthur Schwartz doing the songs for 'Navy Blues' at Warners.

Ann Ronell's 'The Merry-Go-Round' was bought by Harry Sherman for his Paramount picture, 'The Parson of Panamint.'

Paul Marts and Felix Adler are writing three songs for Buster Keaton's short, 'The Private General,' at Columbia.

Evelyn Love Cooper and Murray Rumsey have cleffed 'They Still Make Love in London' for U. S. Music.

Bernard Herrmann, composer for Orson Welles' radio shows, was signed by RKO to write the score for 'The Devil and Daniel Webster.'

Artie Shaw, Ben Oakland and Milton Drake cleffed 'If It's You,' to be sung by Tony Martin in the next Marx Brothers picture at Metro.

Jimmy Dodd sold his song, 'It's Never Frio Down in Rio,' to Universal for a musical short and will do his own guitar specialty with the number.

Walter Jurmann and Bernie Grossman sold three songs to Universal for the next Deanna Durbin starrer. Ditties are 'Believe My Heart,' 'Doing Things for You' and 'The World Is Waiting for Romance.'

Johnny Marvin turned in three songs for the Columbia picture, 'King of Dodge City.' Ditties are 'The Empty Chair,' 'He's Lower Than a Snake' and 'The Trail That Leads Home.'

Solo Music Publications, Inc., has been chartered to conduct a music publishing business in New York, with a capital stock of 200 shares, no par value. Directors are: Attorney Bernard Levine, Dorothy Bailen and Ann Adler, New York City.

Inside Stuff—Music

The Edward B. Marks Music Corp. was denied summary judgment Monday (28) in the N. Y. federal court in connection with a copyright infringement suit by Marks against the Stasny Music Corp. and Betty F. Stasny. Marks claims the plagiarism of its song 'Alla in el Rancho Grande,' acquired from Silvano Ramus, a Mexican, in 1927, in defendants' song bearing a similar title.

Judge Murray Hulbert in denying plaintiff's plea remarked that there were triable issues on defendants' claim that the song was a Mexican folk song and in the public domain. An injunction, accounting of profits and damages are sought.

ASCAP publishers are getting a break in the jukebox films produced by Sam Coslow's Cameo Productions. Producing for the Mills-Roosevelt machines, Coslow has so far canned 28 subjects, all ASCAP material of the past such as 'Stardust,' 'Penthouse Serenade,' etc., and figures on continuing the exclusive use in future shooting of 16 subjects every six weeks.

Coslow is using name individuals as well as bands in his pictures. Reels have been shot with Mary Healey, Buddy Rogers, Johnny Downs, Shirley Deane, Martha Tilton, Gale Storm, Harry Barris, Maxine Gray, as well as bands of Skinnay Ennis, David Rose, Will Osborne and Bobby Sherwood.

Mills Music, Inc., will publish within the coming month the scores of four film productions. Two of them will be Columbia's 'Betty Co-Ed' and 'Time Out for Rhythm,' while the other pair are Republic's 'Rookies on Parade' and 'Sis Hopkins.'

Sammy Cahn and Saul Chaplin turned out the 'Rhythm' score and did all but the theme song for 'Rookies.' Eddie Cherkose and Jacques Press wrote the 'Co-Ed' tunes and Jules Styne and Frank Loesser collaborated on the 'Hopkins' score.

The estate of Edgar F. Bitner, deceased music publisher and associate of Leo Feist, who died April 12, 1939, was probated Thursday (24) in the N. Y. Surrogate's court, showing a gross estate of $267,208 and a net of $238,936. The estate consists of $120,386 in stocks and bonds, $107,310 in cash, and $27,500 in real estate.

Two sons and a daughter receive one-third each of the estate, with Edgar F. Bitner, Jr., and John W. Bitner receiving theirs now, and Betty Hodgman, the daughter, receiving one-third in a trust fund for life.

When Leopold Stokowski took his youthful symphony orchestra to South America last summer he scouted around for native talent and native tunes to record and bring back to the U. S. Eight sides of the stuff he cut in Brazil, Argentina, etc., are to be released next month by Columbia Records in an album as yet untitled.

Platters are to be released under conductor's name. He supervised entire job, recording them with portable outfit.

15 Best Sheet Music Sellers

(Week ending April 26, 1941)

Amapola	Marks
Intermezzo	Schuberth
Number 10 Lullaby Lane	Warren
Wise Old Owl	BMI
I'll Be With You in Apple Blossom Time	Broadway
My Sister and I	BMI
Do I Worry	Mel. Lane
Maria Elena	Southern
*Dolores ('Las Vegas Nights')	Paramount
Walkin' by the River	BMI
San Antonio Rose	Berlin
I Understand	Feist
Oh Look at Me Now	Embassy
Georgia on My Mind	Southern
G'bye Now	BMI

*Filmusical.

Network Plugs, 8 A.M. to 1 A.M.

Following is a totalization of the combined plugs of current tunes NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (April 21-27). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. [Dropped for some months, persistent trade demand prompted resumption of the plug's breakdown even though ASCAP tunes obviously can't be logged.]

TITLE	PUBLISHER	GRAND TOTAL
Amapola	Marks	37
Do I Worry?	Melody Lane	34
My Sister and I	BMI	32
Walkin' by the River	BMI	27
Maria Elena	Southern	26
There'll Be Some Changes Made	Marks	23
Time and Time Again	London	22
It All Comes Back to Me Now	BMI	21
Things I Love	Campbell	21
Two Hearts That Pass in the Night	Marks	21
Oh, Look at Me Now	Embassy	20
Wise Old Owl	BMI	20
Number 10 Lullaby Lane	Warren	18
South of North Carolina	Forgie	17
You Walk By	BMI	17
Everything Happens to Me	Embassy	14
Georgia on My Mind	Southern	14
I Hear a Rhapsody	BMI	14
So You're the One	BMI	14
With a Twist of the Wrist	BMI	14
Perfidia	Southern	13
High on a Windy Hill	BMI	12
Ida Sweet as Apple Cider	Marks	12
In the Hush of the Night	Beacon	12
Let's Get Away from It All	Embassy	11
May I Never Love Again	BMI	11
Let's Dream This One Out	BMI	10
Song of the Islands	Marks	10
Yours	Marks	10

On the Upbeat

(Continued from page 56)

Pittsburgh, Weber moving into Child's restaurant for an engagement on Hammond organ.

Jack Gayle has signed a one-year contact with the army to play lead alto and he was replaced in Red Nichols' band by Joe Andre, from Ed Drew's WPRO (Providence) studio outfit. Andre was also teaching on the side.

Bob Strong orchestra set for Northwestern Sophomore drag and the DePaul U. Wranglers Club dance in May. Strong orchestra doubles out of Chicago from duties on the Brown & Williamson tobacco firm's ether musicals.

Pete Viera orchestra has added a new girl singer, Jean Flowery.

Bubbles Becker opened return engagement at Merry-Go-Round, Pittsburgh, Friday (25), replacing Al Fremont outfit. Latter goes to Kalmazoo for two weeks and then to Savannah for four. Stan Zucker's office booked.

Buddy Carlson has moved into Balconades, Pittsburgh, for an indefinite stay.

Phil Brestoff, who built his band up as the house orchestra during the winter season's infrequent vaudeville at the Michigan theatre, Detroit, will divide his summer between the links and the boats. Will be busier than he was playing the intermittent stage shows. Will open the season at Oakland Hills, and also play Detroit Yacht Club dances.

Ammons and Johnson, Cafe Society boogie-woogie duo, with Count Basie May 2-4 at State, Hartford.

Eddy Oliver band may go into the Palmer House, Chi, following their LaMartinique, N. Y., engagement.

Darlo and Jim Vernon to move La Martinique's summer home into Vivian Johnson's former spot at West End, N. J., have given John N. Greenhut exclusivity for talent and band bookings.

Ray Auburn's orchestra is playing at Barry's Inn, on the Albany-Schenectady Road. Marlow and Marlene, ballroom dancers, and George Le Marr, emcee, complete the floor show.

Al Kavelin opens summer dancing season next Friday and Saturday (May 2-3) at Riverview Ballroom, Neponset, Mass.

Canobie Lake Park, Salem, N. H., opens next Saturday (May 3). Vaughn Monroe plays here May 14.

Larry Bookwell has replaced Eddie Johnstone as drummer with Henry Busse orch. Was formerly with Anson Weeks.

Sam Lutz, for past seven and a half years personal manager of Henry Busse orch, left crew in Columbus, O., Saturday (26). Currently vacationing in Florida, plans to open N.Y. office for handling personal orchestral representation. Maestro gave him a wristwatch prior to leaving.

Vincent Lopez band may follow Frankie Masters at Taft hotel, New York. Masters leaves June 22, completing a full year.

Jack Egan, Tommy Dorsey's p.a. for past five years or , leaving that job to road manager Alvino Rey-King Sisters orchestra.

Mannie Gershman, alto sax, out of Bob Chester band and over to Tommy Dorsey to replace Johnny Mince, who's to be drafted.

Cab Calloway band set for Sherman hotel, Chicago, May 30 to June 26. Jimmy Dorsey follows June 27.

Dolly Mitchell, former vocalist with Zez Confrey band, working with Adrian Rollini trio at Doc's Tavern, Baltimore.

Jerry Wayne, former vocalist with Bobby Byrne, cutting solo sides for Decca.

Tobani Case Principle Is Reaffirmed

Justice Wasservogel Findings in Schirmer vs. Robbins Advances the Legal Reasoning

Principles of law pertaining to copyright renewals which were set forth by the N. Y. federal court in the famous Tobani case have now been adopted by the N. Y. supreme court. In decision handed down last week by Justice Isadore Wasservogel it was held that not only is a renewal assignment obtained from a composer long before the renewal date enforcible but that the state court has jurisdiction when it comes to enforcement. Justice Wasservogel's finding was connection with a suit that G. Schirmer, Inc., had brought against Robbins Music Corp. over some copyright renewals of Domenico Savino's works and was the direct outcome of a plea by Robbins that the action be dismissed.

In the Tobani case the court took the viewpoint that a writer has a right to convey his renewal rights at any time during the period of the original contract (28 years) and that this assignment is enforceable at the time the renewal becomes due. When Judge Edward A. Conger, of the same N. Y. federal court, was faced several months ago with a similar issue, the case of M. Witmark & Sons vs. Fred Fisher, he took the Tobani decision and applied its principles to the action at hand. In the Witmark-Fisher case Witmark had obtained the renewals right to 'When Irish Eyes Are Smiling' from George Graff 18 years before this renewal became available. Fisher got his assignment just before the renewal became due and Witmark sued to restrain Fisher from exercising his renewal and to compel Graff to go through with the agreement that he had made with Witmark and to assign his renewal copyright registration to the latter firm.

Assigned in Advance

In the Savino matter Schirmer claimed that the composer had made the conveyance of the renewal rights a part of the original contract, signed in 1932. When the first term of the copyrights involved expired Savino obtained the renewals in his name and instead of assigning them to Schirmer transferred the rights to Robbins. Julian T. Abeles, Robbins counsel, argued that the copyright law by implication prohibits an author from assigning a renewal of copyright before it actually becomes his, but Francis Gilbert, Schirmer's lawyer, cited Judge Conger's decision and held that the state court had no chaice but to follow the same line of legal thought. Justice Wasservogel agreed with Gilbert.

On the question of jurisdiction, Abeles contended that it was entirely outside the state court's because the complaint involved the construction of a federal statute. Justice Wasservogel's decision stated that this was not so but that it was 'based upon a contract, for which specific performance is asked.' Also that the state court has the authority to 'adjudicate rights under a contract notwithstanding that the contract may affect or involve patents or copyrights or federal statutes.'

The Conger and Wasservogel decision will probably have far-reaching implications. It was a common practice among the major publishers before the establishment of a standard uniform writers' contract in 1932 to get the renewal assignments from their composers and authors. With such assignments now declared valid the writers of perhaps hundreds of famous standard tunes will be barred from capitalizing the reassignment of their copyright and they will have no recourse but to convey their renewal rights, as they register them, to the original publishers of their works.

Buddy Morris Buys White-Smith Firm

Edwin H. (Buddy) Morris, of Mercer & Morris, has bought the White-Smith Music Publishing Co., of Boston, whose standard catalog includes Charles Wakefield Cadman's 'From the Land of the Sky Blue Waters' and 'At Dawning.' The White-Smith firm dates back to 1873, and has for many years maintained its own printing plant.

The deal gives Morris either sole ownership or partnership in four catalogs, three of them popular. The latter are Mayfair Music Corp., Melrose Music Corp., and the old Joe Morris catalog, which became the nucleus of Mercer & Morris.

Morris proposes to operate an office in Boston as well as New York and Chicago.

WAR IRKS FELT IN HI-TONE FIELD

RCA Victor dealers in New York have been vigorously protesting to the company on the delay in deliveries of classical records. Ever since Victor dropped its prices to $1 for 12-inch recordings and 75c for 10-inch, the company has been lagging in deliveries until today it is reported four months behind.

Victor claims that defense work has blocked its deliveries, this being the making of cartridge pouches. It is reported to have told dealers that until the war ends it cannot hope to catch up. Dealers are also complaining about the condition of the records received, another supposed result of war conditions. Mislabeled, misprinted, and mixed sets have been reported. To replace individual recordings in sets is almost an impossibility.

Leonard Whitcup Sues Southern for Accounting On 'Frenesi' Sub Lyrics

Papers have been served on Southern Music, Peer International Corp. and Broadcast Music, Inc., in suit preferred by Leonard Whitcup, lyric writer, over the two sets of words fitted to 'Frenesi,' published by Southern's subsid, Peer Int. Suit is seeking an accounting and $25,000 damages, claiming that Southern's second set of lyrics infringes and is based on the first set, written by Whitcup.

According to the papers, which will be answerable in Supreme court, New York, Whitcup was asked by Southern to write his lyrics last fall, after Artie Shaw's original recording of it had awakened interest in the tune. Whitcup, however, is an ASCAP writer and when the ASCAP-radio battle started and Southern granted exclusive performing rights to its Peer-published songs to BMI, Whitcup's lyrics were no longer usable and a second set was constructed by Ray Charles and S. K. Russell. Whitcup charges that this second set is too close to his in idea and in certain lines. Woody Herman's recording of the tune, which boosted that band's stock, used Whitcup's ASCAP lyrics.

keep your machines hummin' and the nickels comin'



with

GLENN MILLER'S RECORDING OF

THE ONE I LOVE

Belongs to Somebody Else

"IT'S A HONEY"

BLUE BIRD RECORD No. B-11110

British Best Sellers

(For Week Ending March 29)

Last Time I Saw Paris..Chappell
Down Every Street..Cinephonic
We Three .....Wood
Johnny Peddler....Francis Day
Room 504 .....Cheppell
Only Forever.....C-C
Bless 'Em All.....Prowse
Weep No More.....Wright
King Still in London.....Dash
Sergeant Major.....Cinephonic

TAVERN ANIMUS CONTINUES IN WISCONSIN

Milwaukee, April 29.

While there is an apparent lull in the ASCAP-BMI situation, so far as surface indications are concerned, there is much quiet activity throughout Wisconsin, with both sides working to strengthen their positions for whatever may come. ASCAP reps are signing up users for their music and are reported to have over 1,100 new contracts in spite of BMI opposition, which tavernkeepers claim has instructed them that if they sign with ASCAP they are liable to prosecution as conspirators.

The Tavern News, bitter foe of ASCAP, makes much of the fact that ASCAP has not complied with Wisconsin statutes—namely the recent law under which 25% of the society's revenues would go to the state for the privilege of doing business here, and all investigators have to be licensed, but, according to ASCAP sources, BMI has not complied with the law either, so is equally liable.

Legislation continues to be launched in Madison against the music organizations, two new bills sponsored by Assemblyman Joseph A. Schmitz, of Germantown, having been brought up in the past week and referred to the judiciary committee. One bill provides that before anyone can start an action against a user of copyrighted music he must file with the secretary of state a complete statement concerning the case to be instituted, and that if a suit is carried to a conclusion another statement must be filed showing who paid and who collected any moneys involved.

Another bill provides that original and copies of copyright music be filed with the secretary of state, with complete descriptions of each number, and additional lists of such copyrighted numbers be filed with the clerk of each town, city and village in the state, one list for each 100 of population, and a filing fee of 2c for each composition listed duly paid. Since ASCAP alone controls 300,000 copyrighted tunes, enactment of the proposed law would nick the music men for plenty.

Penalties up to $1,500 and jail sentences up to six months are proposed for violations.

ASCAP Condemned

Salisbury, N. C., April 29.

The North Carolina Senate passed a resolution 'venting the condemnation of this body' on ASCAP following a broadcast over station WPTF. It happened this way:

The senate, having completed its business for the moment but waiting to recess simultaneously with the house, filled the interim with group singing.

Carl Goerch, WPTF commentator, broadcasting from the chamber on the final day of the 1941 session, asked and was given permission to put the senate on the air as a choir for one number.

The number 'God Bless America' was chosen. But shortly before the scheduled performance, Goerch remembered that 'God Bless America' was an ASCAP number and as such could not be broadcast by the station due to the struggle between broadcasters and the society over music performance fees.

'America' was hastily substituted, and after the senate had sung it. Senator Roy Rowe of Pender County rose and introduced the resolution of condemnation, which was quickly passed.

Don Raye and Gene De Paul wrote two ditties for Universal's picture 'Abbott and Costello in the Navy.' Tunes are 'Bring On the Navy' and 'They're Off to See the World.'

ASCAP Sees Mushroom Publishers In Fast Vanish With Normalcy; No Performance Fees Collected

Songwriters-20th Settle

Suit by Carl Field, Henry Clarkson and Jeff Clarkson, songwriters, against 20th Century-Fox Film Corp., Con Conrad, Herb Magidson and the Sam Fox Publishing Co. was settled and discontinued Friday (25) in N.Y. federal court. Action sought $525,000 damages claiming the plagiarism of plaintiffs' song 'Goodby to Love,' written in 1932, in 'Here's to Romance.'

Conrad and Magidson wrote the song, Sam Fox published, and 20th-Fox used the song in a picture of the same name.

ASCAP BYLAWS AWAIT MBS DEAL

Negotiations with Mutual for a licensing agreement has been responsible for holding up action by the ASCAP board of directors on the new set of by-laws which it was proposed that the organization adopt as a requirement of the Government's consent decree. The board was to consider the by-laws last Thursday's (24) regular monthly meeting but the session, which ran eight hours, was devoted entirely to talking with Mutual representatives.

These by-laws must, according to the terms of the decree, be in operation by June 5. After the board passed on them, they will be submitted to the ASCAP membership at a general meeting.

Many of the publishing firms which have sprung up since the break between ASCAP and the broadcasting industry are reported to be making their songs available to radio without expectation of getting anything for the performing rights. Such newcomers have issued non-exclusive licenses through Broadcast Music, Inc., merely to be able to obtain exploitation for their wares and as a prerequisite to getting what they can out of sheet and disc sales. Another motive for the exclusive angle stems from the hope harbored by these firms that when peace is made they will, if and when accepted into ASCAP's ranks, be in a position to assign the performing rights to that organization.

Within the old established section of the music publishing industry the belief prevails that when radio and ASCAP do patch up their difference the future for this mushroom growth will be a brief one. The economics of the business, let alone the wide disparity in experience, background and commercial songwriter availability, will be against them. Once the high-pressure exploitation machine which the large and medium ASCAP firms finances in a big way gets going the efforts of the outfits associated with the BMI goldrush will become puny and futile. It is also predicted that as soon as the ASCAP firms are rolling normally the majority of those operating these new firms will go scrambling for jobs as contactmen with the ASCAP-affiliated concerns.

HEY, LOOK!

Music Makers Make Merry

Jimmy Dorsey — Guy Lombardo
Vincent Lopez—Harry James—Gene Krupa
Blue Barron—Frankie Masters
Fletcher Henderson—Chiquito

With their bands and vocalists are swinging for the Music guys at their SEVENTH ANNUAL GALA AFFAIR—SUNDAY NIGHT—AT MANHATTAN CENTER.

"For the time of your Life
Bring Your Girl or Your Wife."

Make merry with the Music Makers. Lots of Surprises. *It's only a dollar—Proceeds for Relief Fund.* MANHATTAN CENTER—34th Street and 8th Avenue, Sunday, May 4th, 1941, from 8:30 P.M. until.

PROFESSIONAL MUSIC MEN

INCORPORATED
ORGANIZED 1934

R. K. O. BUILDING 1270 SIXTH AVENUE
NEW YORK CITY

Now That There's Harmony, Philly AGVA Looks to Buildup of Treasury

Philadelphia, April 29.

With all wounds healed at last week's 'sweetness and light' meeting, the Philly local of the American Guild of Variety Artists is going ahead with plans for building up the union's treasury.

Richard Mayo, executive secretary, yesterday (Mon.) announced the local was planning a gigantic benefit show, the proceeds to go into a welfare fund for the aid of ill and destitute members. The show will be held some time next month.

In addition, Mayo revealed he had completed arrangements with a hotel and two restaurants through which performers at liberty would be extended credit against the time when they went to work. Mayo also said he had set up a hospitalization and dental plan through which AGVA members would be treated at reduced rates.

The feuding factions in the actors' field here patched up their differences at last week's meeting. Tom Kelly, who was ousted as business agent last summer, revived his indie organization, has returned to the AGVA fold.

PITT AGVA LOCAL NOW YENS A SUMMER CAMP

Pittsburgh, April 29.

Local chapter of the American Guild of Variety Artists is scouting around for a summer camp where members can pick up a sun-tan during the summer. Nat Nazarro, Jr., executive secretary of Pittsburgh unit, has three locations on one of the local rivers under consideration and expects to make a selection within next couple of weeks.

Camp will be equipped to serve as living quarters for number of vaudevillians between engagements if they care to take advantage of it, but is chiefly designed as a recreation center for performers during hot summer afternoons.

Zaumeyer's Fractured Hip

Kansas City, April 29.

Johnny 'Scat' Davis crew playing Tower theatre this week began engagement with a new man in trumpet section. John Zaumeyer, arranger and brass man, fractured his hip when he stumbled on a stairway and was confined to quarters with a cast on the injured pelvis. Bill Leahy flew in from the West Coast and stepped into the breach overnight.

Leahy stays with the outfit after its Tower date, and Zep Meissner leaves the crew when Zaumeyer returns to active duty.

Fletcher Henderson's colored band cut first sides for Okeh last week using white Alex Fila, and Mickey Folus, formerly with Woody Herman, on tenor sax, and borrowed Johnny Long's Helen Young to do the vocals.

Savos' Lost Baggage Suit

Lina and Jimmy Savo on Monday (28) applied to the N. Y. supreme court for the right to examine officers of the Hotel St. Moritz, N. Y., in connection with a $15,000 suit the comedian and his wife has filed against the hotel. It is claimed that the hotel lost their luggage and personal belongings during a stay there in June, 1937.

The hotel has entered a general denial and claims it is not responsible for lost property.

Oriental, Chi, Reverts To Straight Films After Losing Try with Vaude

The Oriental, Chicago, which recently underwent a change of operation from Jones, Linick & Schaefer to Michael Todd, will drop stage shows May 15, the last show playing the house being dated for the week of May 9.

A loser under J. L. & S., the house has continued its red ink status under Todd. It's understood that the house dropped more than $3,000 last week, when Harry Howard's unit played the spot.

Oriental has been up against it for first-line film product. House will go straight pictures May 16, probably with a policy consisting of one feature film combined with a newsreel and shorts program.

Dan Friendley, who joined Todd as show booker just before the decision was made to drop stage shows, will remain with the house until the end of this week, when he will return to N.Y.

Pitt Stanley Again Resumes Stage Shows

Pittsburgh, April 29.

After month of straight pix, Stanley, WB deluxer, will resume stage shows Friday (2) with Horace Heidt's band.

Heidt will be followed at Stanley by Wayne King on May 9, and flock of other name bands are being lined up by Harry Kalmine, WB Zone manager, who hopes to keep presentations going at Stanley through summer.

Mich. OK's Barmaids

Detroit, April 29.

Lady barkeeps are again legal in Michigan.

The State Liquor Control Commission has reversed its earlier ruling against them after two femme bartenders here filed a suit in Circuit Court charging it was class discrimination, unconstitutional, medieval, etc.

Nazi Newsreels

Continued from page 1

German Lloyd office here, and Carl P. Berger declared that the films were 'newsreels' and as such were not required to be censored.

Mrs. Carroll asserted that all foreign films were subject to censorship, and warned that future violations of the State laws would be forcefully prosecuted.

"The only films classified as newsreels are those taken of current events by the authorized newsreels companies', Mrs. Carroll declared.

The regulations requiring the reviewing of all foreign films would be applied even if the showing was confined to private gatherings, she said."

Kreckmann said he obtained the films through UFA, Nazi distributors. Investigators of the Detective Bureau's 'alien squad' reported that a crowd of 400 cheered the Nazi flag and hissed a picture of the Statue of Liberty.

Mrs. Carroll's action recalled her ban of the Nazi propaganda film clip 'Baptism of Fire' in RKO's 'Ramparts We Watch'. The board later okayed the picture after less than a minute of the disputed clip was deleted.

The Kyffhauser Bund, whose national headquarters is in Philly, has been called a pro-Nazi outfit by the Dies Committee. Leaders of the bund, however, declare their only purpose is to raise funds for the relief of German war prisoners in Canada and Jamaica.

Domestic Blitz

Milwaukee, April 29.

Because her husband, Ernst, 38, would take her only to the German Kino where she could see only German pictures, although she does not understand that language, Mrs. Helen Markowetz, 23, launched a domestic blitzkrieg that reached circuit court Friday (25) in a divorce action in which she alleges she is the victim of Nazi cruelty, which included beatings if she asked her spouse to get out of bed as early as 9 a.m. on Sundays.

Ferenz's Nazi Pic Yen

Hollywood, April 29.

The second attempt of Frank Ferenz to show a Nazi picture here was blocked when owners of the Pacific Electric theatre refused a permit for the showing.

Several months ago Ferenz was balted from showing the Nazi film at the Mason Opera house. He sued for $18,000 and lost.

Nazi Pic's 6-Ply Preem

Nazi propagandists in America, taking a page from Hollywood with its simultaneous preems, will open their newest film effort in six theatres simultaneously. Picture is 'Sieg im Westen' ('Victory in the West'), newsreel compilation by German Army Information Service showing Nazi troops taking over in western Europe.

'Sieg' reportedly opens Friday (2) at two houses in Manhattan, one in Brooklyn, two in New Jersey (Irvington and North Bergen), and one in Chicago.

Saranac Lake

By Happy Benway

Saranac Lake, April 29.

This Actors Colony in deep silence due to the passing of Dr. Rudolph Plank, X-ray expert for the N.V.A. and Will Rogers sanatoriums for over 20 years.

Theodore Teaslo shot in from Middletown, Conn., to ogle his daughter, Anna May, who has accomplished a nifty comeback. While here he presented the Will Rogers with a miniature log-house and footbridge for the rock garden.

Arthur J. Smith, film editor and booker of newsreels and shorts for Radio City Music Hall, is a newcomer at the Rogers.

John Eaton, who is witnessing a mess of bed routines, was bed-sided by his pa and ma, who shot in from Scranton.

Hats off to Ann Comerford. Last year she mastered 'rib' operation and recently she licked the Manaldi op, which means that the little girl is on the bright side.

Ben Schaffer and Dickie Moore received top honors during the 'Russian Bank' competition at the Will Rogers. Judges have agreed that Moore should meet all comers for the next setting and that Shaffer act as expert adviser.

Write to those who are ill.

Free Baths Nix Cafe

Detroit, April 29.

State Liquor Control Commission has refused to relicense The Harbor, waterfront cafe here.

Not until the spot builds railings all around the docks where it is located will the permit be given.

Billy Edwards Would Clarify Stagecrafters' Hotel Plan for Indigents

New York.

Editor, VARIETY:

An article pertaining to the Stagecrafters Dinner Club appeared in the April 23 issue of your publication. In regard to this article, under the heading, 'TA Nixes Plan of Hotel for Showfolk,' the writer wishes to say the following:

I assume that VARIETY did not intend to either belittle or underestimate the efforts of this organization, so the reason for this letter is to bring to your attention the facts involved. If has come to my attention that some of your readers have derived from this article a meaning that certainly is not very complimentary to Stagecrafters Dinner Club.

Stagecrafters Dinner Club, Inc., could (but will not), if it so desired, stage a benefit in every city in the United States. The only thing which it would be required to do would be to pay the actor for his services.

The following are some passages from your article which I should like to quote because I think that they need clarification:

'General objection to the idea is that it would run counter to the various actor charities.' The answer to this is that our plan would most assuredly not run counter to any theatrical charity now in existence.

'Letterhead of Stagecrafters is crammed with the names of well-knowns in show business supposed to be on the committee.' The list of sponsor members appearing on our letterheads are all paid up members of our organization, and although these members have been sent our 'Invitation to Dinner' tickets, the names were not put on our stationery because they were sent these tickets, but merely because they are contributors to what every body knows to be a worthy cause for members of the theatrical profession.

'Bill Edwards, who has been with the outfit for a number of years, is listed as welfare director.' If the writer of the article will look at our letterhead, he will see that my name does not appear on the stationery as Welfare Director, although I hold that position.

'Until now the principal activity of Stagecrafters has been to sell coupons calling for 50c dinners.' This is totally untrue. For the past eight years, any member of the theatrical profession, regardless of his affiliation, has been fed without embarrassment or humiliation and, in many cases, housed and clothed as well by our organization.

Theatre Authority, while occasionally very helpful to this organization through the efforts of its Executive Secretary and individual members, has never given Stagecrafters an allocation of funds, as you state in your article.

Stagecrafters has been given an O.K. by Theatre Authority to conduct a benefit at the Astor Hotel in order to raise funds for its immediate needs, but it has abandoned the idea of the immediate purchase of a hotel, due only to the objections raised by Theatre Authority.

The writer hopes that the foregoing will clarify any misunderstanding which might have arisen in the minds of your readers.

Thanking you in anticipation for your kindest personal regards.

Billy Edwards.

MORE TENDENCY TO WEEKEND VAUDE

Minneapolis, April 29.

Outside of a few of the largest centers, stage shows in the occasional vaudfilm houses, such as the Orpheum here, may be confined to weekends after this season, Minnesota Amus. Co. (Par) officials believe.

With a few exceptions, even the more important flesh attractions garner most of their trade into the three-day period from Friday to Sunday, inclusive, trade slumping badly from Monday onward through Thursday regardless of the show's merits, it's pointed out. The situation is not typical to Minneapolis, either, it's pointed out.

Belief is that, ordinarily, a full week's business could be crowded into three days for the stage shows.

N. Y. St. Regis Doubtful Of Conditions, Cuts Show

The swank Hotel St. Regis, N.Y., makes a frank admission that unsettled world conditions will cause its Viennese Roof this summer to eschew the usual elaborate floor show.

Instead just two bands, Hal Saunders and Martel's Gauchos (congarhumba), will hold forth, both moving up to the Roof from the Iridium Room.

New Dallas Agency

Dallas, April 29.

The Southern Artists' Bureau, booking and management agency for various types of talent, has been opened here to serve the south and southwest.

Morris B. Harrell, Dallas attorney, heads the bureau.

PHIL SALTMAN'S RETURN

Boston, April 29.

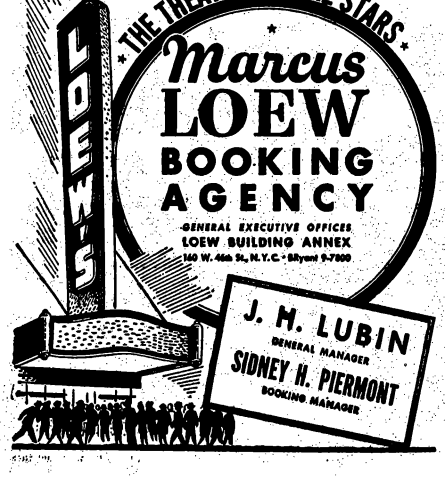
Phil Saltman, who conducts 10 piano schools throughout New England, is back to playing dance engagements.

He opens at the Ritz Roof, Boston, May 15 as a relief unit, with himself playing the solovox and Russ Adams the drums.

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The Millennium: Quiet Prevails In New York AGVA; Election Awaited

The American Guild of Variety Artists in New York was singularly quiet the past week. The only consequential issue pending is the result of the election ending May 3. Ballots were all mailed from AGVA's offices last week, but the returns are to be made to the Associated Actors and Artistes of America, which is supervising the election of a new national board, which in turn will elect national officers and select a permanent executive secretary to take the place of the discharged Hoyt Haddock.

More than 16,000 ballots were mailed, although only 25% of those getting them are paid-up members in good standing. Following the receipt of the returns, the Four A's will have to go through the laborious process of weeding out those votes which are ineligible because the member is not up on his dues or not in good standing for other reasons. Why the process was not reversed, with the Four A's going through the membership roles and selecting those in good standing before the ballots were mailed, is not explained.

70 Nominations

For a national board totalling 45, only 70 nominations are on the ballot. At least 100 had been expected, but some locals were exceedingly lax. Cleveland, for instance, sent no nominations at all, excuse being that there was no time to call a membership meeting for that purpose, to secure the necessary petitions with 25 valid signatures. The national AGVA office and the Four A's are evidently irked by this excuse, which was made despite the fact that the election was set more than six weeks in advance and then postponed once for a couple of weeks to permit delinquent locals to catch up on nominations.

There are 22 nominations in N.Y., which is the top representation from any local. Cincinnati, Chicago and San Francisco each sent six nominations; Detroit and Pittsburgh are represented by five each, while three nominations each came from Boston, Los Angeles and Philadelphia.

Silk Vice Connors

Vince Silk has been named executive secretary of the Frisco local to take place of Vic Connors, who left to join the American Federation of Radio Artists as an eastern representative. Connors requested a leave of absence, but sentiment of the national office is that he should sever entirely his connection with AGVA, inasmuch as he's going into the employ of another union. Some weeks ago Connors and some of his supporters were campaigning vigorously for Connors to be named national executive secretary of AGVA, but he was voted down at an executive board meeting.

Gerald Griffin, administrative chairman of AGVA pro tem, stated Monday (29) that AGVA had finally reached an agreement with Balaban & Katz in Chicago, the deal being similar to the contract with the N.Y. stageshow houses. Jack Irving, exec sec in Chicago, brought the B. & K. contract to N. Y. for final approval over the weekend.

MIKE TODD'S BROCKTON (MASS.) FAIR STAGING

Michael Todd will produce the annual Brockton, Mass., Fair show next September. Eight-day affair is one of the biggest in the New England area.

Todd's fee is reputed to be $10,000 over and above the cost of the show, which will probably be built around Todd's own unit, 'Gay New Orleans,' starring Gypsy Rose Lee and currently touring vaudfilmers. In the past, the Brockton Fair has tried name bands to lure trade, but decided to switch to a production-type show.

Miles Ingalls, who regularly books the Fair, set the Todd deal.

Eddy Howard's Unit

Chicago, April 29.

Eddy Howard, just completing a fortnight stay in the Balaban & Katz Chicago, goes out on a road tour of several weeks, heading his own unit.

During the road interim he will vacash from his radio vocalizing chore on NBC.

Fischer's Latin 'Folies' Preems Sept. 1 in Rio

Clifford C. Fischer is readying his first South American venture for Sept. 1 premiere. It will open at the Urca Casino, Rio de Janeiro, before going on tour. Fischer's revue will be an embellished 'Follies Bergeres.'

Producer returned from an extensive South American survey a week ago, and is now aligning other talent for Latin bookings.

Lartigue's Paris Clicks

Vichy, April 1.

Grapevine reports from Paris have it that Henry Lartigue, former associate of Cliford E. Fischer, in their own agency, and before that Paris rep for William Morris, is cleaning up with his class eaferies, Ciro's and Les Ambassadeurs. Technically Lartigue and Fischer are still partnered, although the latter went to America with his 'Folies Bergeres' revue months before the French occupation. Both operated Ciro's and Les Ambassadeurs.

RAID PRIVATE PITT NITERY

Pittsburgh, April 29.

Most spectacular police raid in years here closed down Pittsburgh's swankiest nitery, Bachelors Club in East Liberty, early Saturday morning (26). Corps of Pennsylvania state cops, assisted by county detectives, axed in heavy steel doors, through which only members could pass, and arrested five alleged operators in addition to 125 patrons. Of that number, 45 were women and they were released. Men were fingerprinted, mugged and had to post $10 bonds for future hearing before they were permitted to go home.

Club, which is charged with being a gambling place in addition to a cafe, has run unmolested since 1933, and was generally considered in upper circles to be immune from police interference. Patronage has always been from among town's upper crust, with professional men, politicial prominents and socially elite being listed on club's membership rolls.

Year ago, club had its liquor license revoked by State Control Board and since then has given booze free to its members. Only charge was '$1 person for entertainment.'

Although no gambling was in progress when raid was staged, police confiscated bingo equipment and behind a tilted mirror in ladies' lounge found two slot machines and poker chips. In another of the rooms were found a dice table and cards. Bachelors Club had recently been redecorated at a cost of several thousand dollars with panels and other items bought at auction from the razed R. B. Mellon mansion.

Alleged owners, now at liberty under $5,000 bond each, are Milton Jaffe, Morris Jaffe, Charles F. Teemer, Raymond J. Counahan and Charles F. Schaffer. Among those who also had to post $10 forfeit were members of Al Turner's band, which has been at same spot for last seven years, and a city alderman, Frank T. Halloran.

Slapsie Maxie Goes Into Bowery, Det., May 5

Maxie Rosenbloom, at $1,250 a week for two weeks at Leon & Eddie's, New York, closes tomorrow night (Thurs.) and shifts into the Bowery, Detroit nitery. Coincidentally, Eddie Davis returns to his 52d street bistro after being ill for three months following an ear operation. It was because of Davis' indisposition that partner Leon Enken utilized extra acts for the hymn.

Rosenbloom and his aides, Julie Oshins and Al Kline, open at the Detroit spot May 5. Booked by William Morris agency.

TIGHT LID IN MPLS.

Mayor Clamps Down Following 'Du Barry' Mgr's Criticism

Minneapolis, April 29.

Following Mayor George E. Leach's banning of 'Du Barry Was a Lady' and the squawks of its company manager, John Leffler, regarding Minneapolis moral conditions, given plenty of publicity in the press, the mayor clamped down the lid with a bang on all-night unlicensed liquor and gambling spots, etc.

Whether the closing of the town was related entirely to the 'Du Barry' incident or the Leffler outburst, however, is questionable. The fact that the mayor will be up for reelection next month and that opposing candidates and reformers might attempt to make capital of any law violations, probably led to the lid.

ARMY LINES UP CAMP INFO FOR SHOWMEN

With increasing demand for data on army camp theatre facilities by prospective producers of touring vaudeville and legit troupes, U. S. Army Information Service, N. Y., has sent out questionnaires on the subject to public relations officers of each cantonment. It expects in about two weeks to have a preliminary list available on each post, which would include info on capacity of its largest theatre, hotel facilities nearby, and rail, bus or other modes of transportation.

Start in the past few weeks of a number of units over the army circuit has precipitated the flood of requests for information. Until the Info Service collects the data it is now requesting, there is no central source for this material. Service, in the New York Federal building, can provide a list of camps and recommends that potential producers contact morale officers of each one for detailed info on facilities.

There are about 100 posts with more than 2,500 troops, of which about 20 have more then 10,000.

Army Information Service warns showmen to beware of arranging dates into August and September. Troops around that time will not be in their camps, but are to take part in general field maneuvers. War games take place in the south.

Milw. Exhib Pulls Radio Quiz and Dual Horror Pix After B.O. Brodie

Milwaukee, April 29.

Although it is common practice for an exhib to put a flopcro, it is quite unusual to pull a stage show along with a picture. That is what happened here this past week, and the stage show was one of radio's most popular quizzers.

Properly ballyhooed, Ralph Edwards' 'Truth or Consequences' show opened Friday (18) at the Fox Wisconsin with all the customary cash and merchandise prizes as a lure at every performance. On the screen was a double horror show—'The Monster and the Girl' and Pete Smith's 'Third Dimensional Murder.'

Customers failed to line up at the boxoffice and at the second performance there were more people on the stage than there were in the audience, which inspired Ralph Edwards to suggest that they ought to change places. Business failed to rally to any appreciable extent over the weekend and Tuesday night the whole show was pulled, being replaced Wednesday by 'That Night in Rio' (20th).

'Truth or Consequences' is reported to have been in for a $3,500 weekly fee, but to have been paid off on pro rata basis. Picture people blame the quiz show for the flop; stage show boosters blame the horror dual.

Burnette's P. A.'s

Seattle, April 29.

Smiley Burnette, between film duties in the Autry westerns, slipped into the northwest and played week stands in Seattle, Portland and Vancouver, B. C., and some short stops in smaller burgs in this state.

Latter included Evergreen houses in Everett (two days), Bellingham (two days) and Anacortes (one day).

Chi Hearst Daily's Non-Profit Camp Show Plan OK With Army; Vaude Units to Work 24-Day Route

Chicago, April 29.

After numerous efforts have been made to get together with the U.S. service forces on a plan to supply the army and navy camps with morale-building stage entertainment, the first plan to be accepted as feasible and suitable by the Sixth Corps Army area is that submitted by Jack Malloy, managing editor of the Chicago Herald-American. Plan is a non-profit-making scheme.

Under the Malloy setup, which has been adopted for the Sixth Corps Area, there will be no personal profits except to the actual performers in the show. The Herald-American will assume all expenses and guarantee the pay and transportation of every worker in the shows, and the shows will be presented through the auspices of the Herald-American. It's patriotic promotion campaign to inspire goodwill and reader interest for the paper.

Any cash profits accuring from the presentation of the shows the camps will be split in two: half going to the Theatre Authority for eventual distribution to the performers of show business through the various theatrical charities, while the remaining 50% will go into the special funds of each cantonment.

All shows will be composed of unionized performers and members of the American Guild of Variety Artists primarily, due to the fact that the shows will be basically vaude. Theatre Authority has invited members of Equity, the Screen Actors Guild and the American Federation of Radio Artists to participate if they can do so in a manner fully compatible with 100% stage entertainment within the limits necessitated by the camps, the camp theatres and camp stages.

To Tour As Units

Shows will be sent out as units to play 55-minute performances. Units will work on a schedule now figured as a 24-day route, with no performances on Sundays. There will never be more than 24 shows per week, which means that the top will be four shows a day, and the stands in each camp will be one, two or three days, depending on the size of the camp.

Working in close cooperation on this plan is the Entertainment Managers Assn., headed by David P. O'Malley. All acts for these shows will be bought from EMA agents and will be booked net.

Shows themselves will be handled and booked through standard producers in this area, including such men as Al Borde, Billy Diamond, Sam Roberts, Leon Miller, Harry Rogers, Charles Niggemeyer, Jack Fine, Francis Mangam.

All unions in the Associated Actors & Artistes of America have accepted the Herald-American plan, on the basis that it will supply consecutive work to a great many performers and will automatically relieve the terrific pressure on these unions for free shows. The unions have been bombarded daily for the past year to supply free shows to the camps and they now see in the Malloy setup a means of legitimately evading this pressure and yet supply the camps with proper show entertainment.

Little Hope for Lift Of Pa. Curfew This Yr.

Philadelphia, April 29.

Pennsylvania night club operators and their allies, the taproom proprietors, have scant hope that the present Legislature will ease the current restrictions forcing bars to close up midnight Saturday, only night in the week in which Philly elbow-benders make the rounds. Despite a 'war chest,' reported to be in the neighborhood of $50,000, raised by the nitery and taproom interests, the solons are fearful of reprisals at the polls by the church vote if they liberalize the present Sabbath curfew.

The bistro boys will get a break during the Daylight Saving period which will allow them to keep open until 1 a.m. Sunday morning, because the hours provisions in the law computed under Eastern Standard Time.

DERBY PERKING L'VILLE CLUBS

Louisville, April 29.

Plenty of feverish activity in the night spots here preceding the town's annual Derby Day (3). Hotels and night clubs are scheduling live talent shows, with name talent and bands. Smaller clubs are in a hectic rush to book live combos, and the fly-by-night spots are doing their usual routine of opening with music and entertainment to catch the influx of Derby visitors.

Brown hotel has set two orchs, Gene Beecher and Jimmy Joy, with floor shows; Iroquois Gardens brought Billy Yates' band in a week early (26), and has set Harry Richman, Gillette and Richard, LePaul and Hollywood Co-eds to open Thursday (1).

An array of film talent will be on hand for the Greek Relief Show at Jefferson County Armory Saturday (3). Affair will be a Derby Revue with Robert Young and Marsha Hunt, M-G players, and Don Ameche and Virginia Gilmore, 20th-Fox players. Additional names will be added during the week, and Isham Jones' band with Linda Grey, will furnish musical background for the show and play for dancing.

Smaller clubs bringing in new Derby shows are the Neon, Gypsy Village, Sliver Slipper and Flamingo.

50th Anni Celebration For Sylvester Schaffer

Sylvester Schaffer, vaude performer, will mark the 50th anniversary of his stage career at a show and dance scheduled in his honor for the Riverside Plaza hotel, New York, May 7. Schaffer made his debut in New York in 1914 at the Palace, assisted by his wife, Lilly Krueger-Schaffer, who will be on the Riverside bill with him when he revives his act. He began his career at the Chicago Fair in 1891 with the family act headed by his father.

Billed with him at the Riverside are Joe Jackson, Yvette Rugel, Lewis and Ames, Hans Horwitz, Lou Saxon, Larry Moll's orchestra.

Toledo Burley Layoff

Toledo, April 29.

The Capitol, burlesque hou closed its 37-week season Thursday (24), with Ann Corio, Hinda Wausau and Marie Cord the top business getters in that order.

Bill Collins has renewed his lease for next year, and will offer similar policy starting in the early fall.

LEWIS DELAYING SABLON?

Jean Sablon's opening at the Versailles, New York cafe, May 15 or June 1 depends on Joe E. Lewis' holdover.

Latter is current there, doing big biz and may be extended.

BERT SWOR BENEFIT NETS ACTOR $1,500

Dallas, Texas, April 29.

A packed Majestic Theatre Saturday midnight (27) saw one of the best vaudeville shows offered in years in the southwest and by their paid admissions contributed to a fund for Bert Swor, veteran blackface performer who is seriously ill here. Approximately $1,500 was netted for the actor.

Appearing on the show were Lasses White, Chaz Chase, Gene Arnold, Leslie Wright, Barry and D'Alba, Jack Pepper, Eddie Fitzpatrick, Emil Coleman, Nick Stuart, several orchestras and bands and numerous home talent performers.

Benefit was co-sponsored by local Variety Club tent and Interstate.

EARLE, WASH.

Washington, April 26.

Joe Cook, William Ritchie, Lane and Ward, Geoffrey Hale, 16 Gae Foster Girls; 'Penny Serenade' (Col).

Joe Cook is always socko in audience appeal here and the current show, called 'Daffy Dills,' is no exception. He still can make the customers laugh so hard they miss half of what he says, and since this 50-minute revue is mostly Cook it is just one 50-minute laugh.

Show tees off solidly with house Roxyettes in a tap number that ends up with the girls pulling chimes from traveling cases to tinkle out 'Pretty Baby,' after which they clinch things with a novelty that involves chiming 'Say It With Music' with their feet as they dance. It draws huzzahs.

Then Cook is on winning his audience with his first appearance, galoshed and warmly clad because he's 'still cold from that ice show' 'It Happens on Ice,' in which he was starred on Broadway. Sets up an oil stove with the pronouncement he's about to make a fireside chat, one of those gags this town especially seems to love. The funster brings on William Ritchie, the veteran cycle manhandler, who tears bicycles apart and the house down at the same time.

Lane and Ward provide a relief from the laughter, their expert acrobatics being just good, not really funny. It's a welcome relief, too, letting the customers rest up in preparation for the next Cook appearance, one of his two lengthy ones. This is the wide fountain bit, involving those sundry mad stooges of his, his doughnut-dunking device and other wild items, getting the audience as close to the roll-in-the-aisle state as one ever gets around here.

Eileen Ritter, from the line who does what m.c. chores are to be done at the house these days, is up for a vocal version of 'Five O'Clock Whistle,' backed by Roxyettes in brief rhythm bit. They give way to Geoffrey Hale, introduced by Cook as the noted baritone from the British Broadcasting Corp., who clicks solidly with his vocal mauling of 'Road to Mandalay' and a follow-up original ditty derived from pop tunes.

Roxyettes return with their *forte* ture of the week, clad in brief white costumes with large white feather head-dresses. It's an Indian number, involved enough in which to try their expert precision. Cook is back then for the mad windup of his finale, in which he shows off his juggling against the obstacle of continuous interruption by Indians, stooge hecklers, Oriental 'magicians' and Scotch on various bicycles. Left a packed house happy at show caught Saturday night (26). *Mac.*

LYRIC, INDPLS.

Indianapolis, April 26.

Ray Herbeck Orch, Betty Benson, Ray Olson, Benny Stabler, Peg Lee Bates, Ross and Bennett, Joe Grant; 'Sis Hopkins' (Rep).

Oldsters in the band business are regular visitors at the Lyric, but it's nice to meet a newcomer, Ray Herbeck, who not only is youthful himself but brings with him a group of musicians who are certainly registered for Selective Service. As time passes, the 'doubt Herbeck and his crew will pick up many of the qualities which they lack now.

Band is labeled 'Music with Romance' in display ads, but this moniker is more advertising than a tag for any distinctive style. Most of their arrangements lack originality. The band, too, could use a few more novelties if they are to include theatre bookings in their diet, for at present the one comedy dance routine done by the entire band is okay but not sufficient to season an hour's running time on the stage. Lacking, too, is a good male vocalist, for while Peoria's pride and joy, Ray Olson, has fair pipes, he is uncertain on some of his notes and fails to sell when he gets a chance with 'I Do, Do, Donkey Serenade' and 'Night and Day.'

On the credit side of the ledger is the likeable m.c.ing of Herbeck himself, and his femme vocalist, Betty Benson, who hoots a Bonnie Baker delivery on 'Little Bow Love,' 'Tiss Me,' 'Playmates' and 'I Cried For You.' Benny Stabler stens down from the trumpet section to blow 'Rollin' To Rockport' on trumpet and to imitate trumpet players but he stops after doing McCoy and Busse.

The four rhythm, two trumpet, two trombone and four sax sections have their inning when they open with 'World Is Waiting for Sunshine,' and before the final curtain they run through 'Yesterday's Hit Parade,' consisting of 'Storm y Weather,' 'Make Believe,' 'Song of the Islands' and 'When My Baby Smiles At Me.' They finish with 'There'll Be Some Changes Made.'

Biggest hand for the added acts goes to Peg Lee Bates, whose sensational one-legged dancing has long been a mitt winner at this house. Bates is showing a tendency to talk more, though, which is a mistake.

Ross and Bennett exchange gags, selling heavily but sadly needing new material. They hold down the next-to-closing spot expertly, wining plenty of chuckles which could by pyramided by the use of current comedy.

Joe Grant was sent over from the WFBM Talent Parade this week, and while his voice is good his 'Pretty Girl Is Just Like a Melody' his phrasing is terrible and his stage appearance bad.

Biz was thin at third show Friday (25), opening day. *Kiley.*

CHICAGO, CHI

Chicago, April 27.

Pansy the Horse (3), Honey Family (6), Jack Marshall, Lynn, Royce & Morton, Morton Downey, Dorothy Hild Ballet (16); 'Sea Wolf' (WB).

This is a strictly Chicago show, with all the acts except one having been regular attractions at this house for years. They are acts on which the theatre is taking no chances.

Only turn which shows up here as a newcomer on his own is Jack Marshall, ex-Benny Meroff musician and now doubling on m.c. job in the northside Hi-Hat cafe. He has no act though he works extremely hard, but to apparently no purpose. After it's all over, the audience still remembers a man playing a trombone without using his hands. His bit about lions and tigers, etc., is completely unintelligible. And about the best thing he does is some clowning with a hat trim with which he executes serious approximations of different styles.

Rest of the show is standard. Pansy the Horse practically lives in this theatre, and still gets laughs. But inexcusable in any theatre—and Balaban & Katz management is especially at fault for permitting any act to be in such bad taste—is the bit with the horse's tail and the foot-wiping business that follows. The act does well until that point, and after that the audience is justified in refusing to like anything it does.

Topnotch variety entertainment for any house, any time, is the Honey Family. Outstanding is the robatic layout that must entertain any audience three men and three women sco roundly with their tumbling and two-high work, especially clicking due to the use of the femmes as understanders. Lynn, Royce and Vanya make a great appearance. The girl makes such a bang-up appearance that the audience may well resent somewhat her flashing talent, but generally it's a sock variety turn.

Always a favorite in theatre or nitery, Morton Downey sang a dozen songs here at the demand of the audience and would have sung a dozen more if the audience had its way. An outstanding personality and a topflight showman, Downey displays to great advantage pipes that sound better than ever.

Business spotty at the first show Saturday (26). *Gold.*

TOWER, K. C.

Kansas City, April 26.

Johnny 'Scat' Davis Orch with Julie Sherwin, Ruby Kahoe, Lester Harding, Joleen Harris; 'Sleepers West' (20th).

Johnnie Scat Davis adds another to the list of moderately attractive name bands which Barney Joffee has been booking into the Tower intermittently for a number more. This aggregation is one of the larger in personnel and its registry is on the better side. Particular show caught Friday night (25) was a bit overly long, running past an hour, especially since the usual linegirls are absent and the extra minutes fell to the band. But regular shows held to more compact running time proved more snappy Saturday (26).

Band's best offering is its leader, and toward the show's close he gets in his sizzling session of scat singing for some heavy approval from the customers. As a band, crew is not to be overlooked as it trots out a couple of nifty arrangements by outfit's John Zaumeyer, on 'Perfidia' and 'Amapola.' 'Perfidia' tune, with a bolero and fox trot rhythm intermixed, would be a strong number for the jukeboxes if available on wax.

In the line of specialties band has Julie Sherwin, who does a novel 'Hawaiian War Chant' and vocals a couple of pop songs in addition. Davis calls on Tony DiGrisalorna for some fancy fiddling and Nick Harper contributes a hot diddle. Crew also has a vocal quintet that's prominent and vocalist Joleen Harris, amateur night product. Best work outside the band is from Lester Harding, who does a fine piece of work on a medley of songs from 'New Moon.'

In this engagement the Davis band shows itself heavily on the torrid side, probably explained by scat singing for which the leader is known and which is what the customers expect. Such of his songs as 'Hollywood,' 'The Sheik,' 'If I Could Be With You' are given out in his scat session, and well received. A novelty number or two and assisting acts serve to heighten the leader's work. *Quin.*

FLATBUSH, B'KLYN

Sonny Dunham Orch (14) with Ray Kellogg, Pickert and Worth, Nick Kenny (2), Morey Amsterdam, Mabel Todd, Dinah Shore; Newsreels and Shorts.

Radio personalities fill this 80-minute setup with varying effect. Nick Kenny, New York Mirror radio columnist, lends his name to the marquee, but confines himself to part-time participation with a few trite gags. Morey Amsterdam and Dinah Shore do much better, both going over solidly.

Kenny gets it going with a scene wherein he dictates to a stenographer (unbilled) his column for the day. It's short and flat except for cracks about the 'mad man of Europe.' He gets off by introing Sonny Dunham's band.

Dunham's crew is new, having recently finished a long stay at the Roseland Ballroom, Brooklyn. It can do much better work than it offers during this stretch. Band seems to have tightened up to a point where its work is often sloppy, both in its own arrangements and behind Miss Shore and the opening dancing act of Pickert and Worth. Date here, it is believed, is band's first theatre stand and that, coupled to the fact that it's manned by young musicians, is probably responsible for the loss of the clean and solid impact that was noted recently at the Roseland by this reviewer. Band doesn't get much chance to work on its own. 'Mighty Like a Rose,' featuring Dunham's trumpeting, follows a jive opener; 'Bar Babble' is spotted midway and is hopped-up arrangement of 'My Blue Heaven,' with Dunham pitching in on trombone as well as trumpet, is near the close. Band is too loud all the way through.

Ray Kellogg, vocalist, shows little merit on two tunes and the arrangements accompanying seem like dressed-up stocks. Handles 'I Understand' first and 'Rhapsody' next. Latter is least effective. In addition, it has been done to a turn countless times.

Kenny gives Rollo Pickert and Billie Worth a hefty buildup. They're worth it and the two get clear of the initial tap routine which is made inaudible by Dunham's heavy background. Boy then does a bag punching routine, using his taps to simulate sound of bag. Could be shortened for tightening. Girl's solo is okay. It serves more to exhibit her looks, strong from any angle. Pair then puts on a sock finish, boy coming on first on stilts and the girl joining him. Both handle the stilts expertly. Finish with a jitterbug routine.

Morey Amsterdam and Mabel Todd, of WOR, New York, caught in Swing show are ineffective at first. Amsteraam slows it up with slightly blue gags in solo, then is joined by Miss Todd for dumb-dora biz that's little better. Girl then works alone on a couple tunes, 'Alexander's Ragtime Band' and 'He's My Uncle,' for okay response. It's not until Amsterdam comes back alone to uncork some really funny stuff that the act really gets going. Some of the gag lines that draw howls seem to be ad lib; even the bandmen guffawed at his catching. Gagster fills at least 15 minutes solo and keeps interest high the entire time.

Miss Shore goes over handily despite the n.s.g. tempo-setting of Dunham's accomp. 'There'll Be Some Changes Made' starts her off and 'It Can't Be Wrong' and 'Back to Me Now' and 'Amapola' shove her right un to a strong rating. 'Yes, My Darling Daughter,' of course, is the topper. There are no brakes on the appreciation.

Finish brings on the whole layout to pipe Kenny's latest tune 'Let's Go Down in the Cellar.'

Biz fair. *Wood.*

APOLLO, N. Y.

Count Basie Orch (16), with Helen Humes, Jimmie Rushing, Red and Curley, Bob and Babette, Walter Green, John Mason, Dotty Salter, Sandy Burns, Jimmie Baskette, Vivian Harris, House Line (22); 'Devil Commands' (Col).

Count Basie's band, here only last January, is as popular as ever at the Apollo, although he has much the same layout as on his last appearance. He's helped by solid support from others making up 90 minutes of stage show. Basie continues with four trumpets, three trombones, five saxophones, guitar, drums, bass, viol and himself at the piano. Crew has learned value of toning down some numbers, even for this house which likes it plenty hot ordinarily.

Perhaps outstanding, besides his piano work, is the slick sax section headed by Jam Smith, who does 'Georgia on My Mind' as a solo. Basie also has a swing trombonist, unbilled, who should have more to do. 'On the Beam' is a spotlighted tune Basie employs for an outstanding ivory-massaging stint. 'I Can't Remember to Forget' and 'Wiggle Boogie' are other standout tunes for the crew. Helen Humes is using 'Song of the Wanderer,' while rotund Jimmie Rushing is as popular as ever with his warbling of 'Baby Won't You Please Come Home' and 'Baby Don't Tell On Me.'

Red and Curley and Bob and Babette, lone white act on the card, are foremost among surrounding talent. Red and Curley, personable colored lads, sell themselves solidly with their swift tapstering. Their work is nicely spaced, with the surprise of the turn saved as an encore. This is a dual session with six drums and the large bass drum at which both take licks. Novelty of stunt puts it over, but this part of the act needs re-routining for most vaudeville spots and theatres.

Bob and Babette, clever combo of boy and girl gymnasts, register because of the novelty. Man comes on as a cafe society drunk with femme as cigaret girl. While handstands, balancing and walking-down-stairs trick are standard, they are glibly put over with the male never getting away from his inebriate character. After each handstand he stunts he takes out a whiskey glass and drinks the contents. Clicked solidly with late crowd here.

Walter Green cleans up nicely with his prolonged taps session. Youth is a dexterous tapster but is on too long at first appearance. Too much sameness. Finally had to bow off.

Leonard Harper has furnished okay production numbers, none of them lavish but all lively. Opening resembles one of those Harlem hideaway danceries with lindy-hoppers all over the place. In this and the military aviation scene, the hardworking chorus is distinct improvement over the chorus combos here recently. Dotty Salters, a soubret with an above-average voice for this type of presentation, bolsters the production numbers with her stepping and warbling. Comedy skits by the house veterans, John Mason, Sandy Burns, Vivian Harris and Jimmie Baskette, are better than usual even though taken from burley stuff.

Biz fair at last show Friday (25). *Wear.*

KEITH'S, BOSTON

Boston, April 24.

Bartell and Williams Bros. (3), Pat Henning & Co. (2), Edith Fellows with Wilbur Evans, Eddie White, Lee Juseljo (2), Flint House Orch; 'Dark Streets of Cairo' (U) and 'The Great Train Robbery' (Rep).

Marquee lure this week is Edith Fellows, billed as 'Boston's own young singing screen star.' On second show of opening day the trade looked fairly good. What the ticket-buyers got inside was a repetition of that sad story about Hollywood personalities hitting the road with about enough entertaining material to cover one fast walk across the stage.

To Miss Fellows' credit is the fact that she does not go into a Hollywood shebia, and certainly she did see a man about an act before she started the p.a. tour. But the line of chatter she crossfires with Wilbur Evans as straight-man would hardly make the grade at a Flint Indian social. You can tell it's supposed to be funny by the way they wait for the laughs. Tipoff for the whole routine is the choice of Evans' opening song, 'Ole Man River.' There must be other numbers by which baritones can show off their voices—and Evans' is certainly okay. Miss Fellows' singing voice is clear, true and loyal, and her one solo is the highlight of the act.

Eddie White, next-to-close, following Fellows and Evans, had considerable trouble with these customers to get them to admit he's a comedian. Working hard and fast, and ignoring the frost for the first few minutes, White finally warmed 'em up to the line of fresh-guy gagging to get a popular demand for two encores of his typical parodies. It appears that White, after playing New York cafes, has been trying to get the swing gang playing out of town dates. When he tones down his Joe Broadway manner, he'll be well on the way to striking the proper key.

Pat Henning, the other comedy act on the bill, plays once, and also follows a cooler. But by romping his head off in hokum, mandolin-plunking, acro bits, impersonations, birdcalls, and eccentric hoofing with his partner, Henning is bowed off to a flattering flurry of plaudits. Always in there punching, he never lets the attention lag, and all-in-all demonstrates how a real trouper works.

Les Juvelys, a unique balance act, close the bill. Their specialty is not likely to be copied widely, has the girl doing a head-stand on one, two and four balls, with the man balancing these balls on his head. In each of these three tricks, both performers hold on to neither each other nor the balls at the climax of the trick. Both work with poise and assurance.

Bartell and the Williams Brothers open the show with comedy-adagio that offers a few neat flips in a routine that's generally too jerky. A flashy whirlaround of the girl by one of the boys is a good finale.

Larry Flint m.c.s. the show. *Fox.*

EARLE, PHILLY

Philadelphia, April 26.

Horace Heidt Orch (15) with Larry Cotton, Fred Lowry, Red Ferrington, Donna and her Don Juans, Frankie Carle, Burton Pierce, Ollie O'Toole, Ronnie Kemper and Mimi Cabanne; 'Blondie Goes Latin' (Col).

Horace Heidt has collected wealth of talent in his aggregation of performers and musicians and the boys and gals really knock themselves out to give the customers their money's worth. The acts are well presented, each getting the utmost in audience reception. There's plenty of novelty and it's all put on with an informality that's catching with the pew-holders. The finale in which members of the audience participate in a quiz for cash prizes is the finishing touch to an altogether satisfying show.

Tough has Heidt pick out a moppet from down front to lead the band. The kid at this catching was clever and got a lot of laughs with a baton almost as big as himself. Heidt slipped him a 'fi' for the effort.

First of the ensemble to do his stuff is Larry Cotton, personable tenor, who's clicko with 'Ave Maria,' in which he's joined by the Glee Club, and 'Because of You.' Burton Pierce, a nimble tapster, brings on the duke-pounding with a difficult routine, then eases off with imitation of 'Bojangles' Robinson, Fred Astaire and Eleanor Powell.

Ronnie Kemper, sporting a lisp, sings a comic version of 'Cecelia', then follows with a couple of his own compositions, 'Goodbye, Now' and 'I'll Be Back in a Year,' a new song about the draft that goes over because of its timeliness.

Another clever performer is Ollie O'Toole, who has a different imitation routine. Best in his book are takeoffs on Edwin C. Hill, H. V. Kaltenborn and Boake Carter. A novel bit is his imitation of Bill Robinson, going through the motions with his hands and simulating the sound of taps with his mouth.

Frankie Carle, the band ivory-pounder, gets the spotlight with a solo rendition of 'Sunrise Serenade,' which he wrote; 'Falling Leaves' and 'Limehouse Blues.' Mimi Cabanne, an attractive lass, sings a medley of operatic airs with the glee club and encores with 'Sweetheart,' a duet with Larry Cotton. Both excellently received.

Also getting plenty of kudoes from crix and stubholders is Fred Lowry, Heidt's blind whistler. Lowry's offering is 'World Is Waiting for Sunrise' and 'Flight of Bumble Bee,' latter tough, running the whistler, but Lowery misses nary a note.

Fave with the audience is big Red Ferrington, booming baritone who scores with his McNamara's Band.' He also collects with his continuous heckling of Heidt. Donna Wood and the three Don Juans, vocalists, are also pleasing.

Quiz finale is similar to the one Heidt originated with his radio 'Pot o' Gold.' Contestants are asked to identify the theme songs of various name bands with winners collecting prizes of $1 to $5. It's plenty of fun.

Biz when caught (Saturday night) was near capacity. *Shal.*

EMBASSY, N. Y.

(NEWSREELS)

Lots about defense, U. S. army maneuvers and doings of the British Imperial army outside the European front, but there's nothing especially provocative.

Paramount has practically a monopoly of the outstanding clips. Its coverage of the recent forest fires in the east is conspicuously good and it scores twice more with first showings of the British advance in Eritrea and of the army preparations made by the Empire for the defense of Singapore. Greenfield, of Paramount's Far Eastern staff, gets billing for the latter contribution.

Of the clips that have come out of England one deals with Winston Churchill's visit to Bristol after the town had taken a severe bombing to receive a university degree (M-G), another pictures the methods used to rescue downed pilots of the R. A. F. (Par), while a third, also bearing a Paramount tag, depicts what is normally men's work and the care given their children in nurseries. From the commonwealths of British there are also such illuminative bits as 'Let's Go,' comments on review in Sydney (Pathe) and Canadian-trained Norwegian flier going through an aerial drill before departing for the other side (Par). Another Australian import (Pathe) tells of the hospitality showered on U. S. naval officers and men on the recent visit of the fleet. The clip has plenty production and no little humor.

As for the American defense front the main points of interest are the development of a welding process of shipbuilding (Universal), the speeding up of medium-sized tank construction via the Chrysler plant (Pathe), the establishment of an invading air-fleet spotter system (Pathe) and the drill activities of tanks at Ft. Meyers and of the cavalry at Ft. Bliss (Fox). Another item in the disaster department is Uni-

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Unit Reviews

Crazy With the Heat

(STATE, NEW YORK)

Tabloid version of legit revue being toured by Ed Sullivan; cast includes Willie Howard, Gracie Barrie, Betty Kean, Mary Raye and Naldi, Diosa Costello, Wilma Horner, Matthew Smith, 12 girls, 6 boys; house pit orch; 'Andy Hardy's Private Secretary' (M-G).

Reeling off in 57 minutes, this is a crackerjack unit in pace and entertainment, aided by a strong exploitation drive to pull in the customers. Quite different from other tab versions of legiters, usually much more tired than the originals, this variety house offspring of the costly Kurt Kasznar production, which columnist Ed Sullivan salvaged after an initial quick flop, plays better at 50c than it did at $3.30.

Kasznar reputedly sunk around $130,000 in 'Heat' and 'struck' the show one week after its original opening at $4.40 top. Then Sullivan and a few associates salvaged the revue, stuck in a few new acts, and reopened it at $3.30 top. At this rate it ran for 12 weeks at the 44th Street, N. Y., but Sullivan's group did not recoup the additional $24,000 injected into the show. This they now expect to do via the vaude house dates, being played at $8,500 weekly for the package, plus percentages over stipulated gross figures.

The answer to its success in a popular-priced theatre is its cast—all familiar with vaude stages and audiences. Willie Howard is at his comedy best; ditto Mary Raye and Naldi, superb ballroom dancers; Gracie Barrie, cute and excellent songstress; Betty Kean, click eccentric hoofer, and the bombastic bumper, Diosa Costello. For additional support in the blackouts are Wilma Horner, who gets a tremendous reception in the 'med scene'; Matthew Smith, good straight man, and a couple of unbilled stooges.

The original 'Heat' mixed ensemble is virtually intact; the full complement of 12 girls is included, but the chorus boy contingent was cut from eight to six. A dancing chorus of 18 is unusual nowadays in vaude houses, but it's unfortunate that the costuming, somewhat surrealistic at one point, is not generally as appealing as the show's mountings. Several backdrops are used; 'Heat's' scenery was one of its better features.

Three of 'Heat's' best tunes are likewise included, with Gracie Barrie especially strong in the delivery of 'Twist of the Wrist,' opening the show, and later the comedy routining of 'Time of Your Life,' involving Miss Barrie and Betty Kean with the six chorus boys. Only outside song in the unit is Miss Barrie's delivery of 'Yes, My Darling Daughter' on the pit platform, and it's an okay break in the show's regular runoff.

Miss Costello's body waves, following her singing of 'Crazy with the Heat,' is the unit's blowoff with a very snappy one. She has been at the State before, as have most of the others, in fact; but this is undoubtedly the best presentation to date of the Latin bombshell in a popriced house. A 30th American drummer is added for her chore.

Howard in a series of sketches from 'Heat,' and Mary Raye and Naldi, one of the acts added to the revue by Sullivan, are the cook over, are the unit's natural standouts. Howard is at his funniest, milking the material he has for its full value in laughs. His 'Crummy Breakfast Food' program, with the double-talking stooge, got roars opening night (Thursday); ditto the soapbox oratory and the 'Orchi Chorina' restaurant scene. The State's manager was a little ticklish about the recruiting station scene, so that double-entendre sketch from the original revue is missing.

With the show held down to 57 minutes to enable a better turnover at the State, Raye and Naldi are limited to two routines. They are beautiful dancers in the adagio-ballroom metier, topnotch clickers in this unit as they have always been at the State and elsewhere as an individual act. *Scho.*

You're in the Army Now

(STATE-LAKE, CHICAGO)

Chicago, April 26.

Joe Besser & Co. (2), Johnny Burke, Three Trojans, Udel Triplets, Bob Hart, Dorothy Keller, Ruth Low and Frank Milton; 'The Penalty' (M-G).

With an up-to-the minute theme to bolster the boxoffice pull, and some good standard acts to dish out the entertainment, this unit looks to do okay all around.

Show opens with boys and girls in uniform making their entrance through the house and singing special lyrics to 'You're in the Army Now.' The only weak spots in an otherwise strong lineup, these kids have plenty to learn about stage presence and could do nicely with some coaching.

A series of scenes with army camp locale offer big scope to Joe Besser and his straight man. Besser's characterization of the nervous guy with the touch of lavender is made to order for the situation, and he scores solidly.

Sharing headline honors with Besser is the perennial soldier, Johnny Burke. Using the same gags these many years, Burke still has them rolling in the aisles, and the reception accorded him on his entrance is proof enough of his popularity and drawing power.

Unveiling plenty of sock tricks, the Three Trojans come close to stealing the show from even such seasoned and capable performers as Besser and Burke. Without question one of the best acrobatic trios in the business, these boys have lots to offer in the way of thrills and genuine entertainment. Their act is clean and moves along at a fast clip so that the audience hardly gets around to applauding one trick before another is taking place.

Singing Udel Triplets are on for a set of tunes which show the girls to have fair pipes but weak arrangements. Making the common mistake of being overarranged, the girls would do well to concentrate on more simple numbers. Good appearance fails to save them.

Rounding out the bill are Bob Hart, good eccentric dancer, and Dorothy Keller, cute tapper, who both do well with time and spot allotted them. Not so much can be said, however, of the singing of Ruth Low and Frank Milton. An unbilled baton-swinging team gets across well and looks to have the makings of a good act.

Outstanding points of the unit are its adaptability to any size house and the current theme, which should prove to make it a real money-grabber.

Business great at third show Friday (25). *Gold.*

C. M. Pathe Clippers In

Continued from page 2

was offered in the simple reply made by the French film expert to the question, 'Where are you going to stay while in the U. S.' He answered 'I don't know. I am 78 and I don't bother about things like that. Others care for them.'

Carefully avoiding mention of his reasons for coming to American soil for the first time since 1919, Pathe declined to 'talk of politics or war.' His clothing and an occasional phrase, however, led observers to believe that the Nazi hordes had not gone out of their way to provide for France's conquered citizenry.

The weekend again saw the City of New York doing land-office business in dime-a-piece customers on the 1,500-foot observation deck at the airport.

Thousands upon thousands turned out to watch the liners of the sky become the showgirls of the airdrome. The cast of 250 daily flights is rapidly changing the Monday Morning Quarterbacks Association and the Society of Grandstand Secondbasemen into weekend observation-deck pilots who never get further into the air than their office building elevator will take them.

The New Yorker's three airport restaurants played to standing room crowds with the clatter of cutlery punctuating the din of the dollar-drawers.

Last night (29) 1,000 persons were scheduled to attend the RAF party in all three restaurants. Gertrude Lawrence and a large committee of Broadway and Park Avenue rentpayers tossed the event to keep British morale in the air by aiding the families of English pilots who have been blasted out of the air. A series of 'Shelter Shows' was staged in the three eateries with the Times Square hired help giving their services for a cause they believe just.

Saturday night (26) saw music history recorded at the airport with tunemakers manufacturing hi-and-hi notes in all the glee clubs for the first time since a 2-motored cloud burster marked the runway dust a year and a half ago. The regular Kitty Hawk crew of slumber destroyers was aided and abetted by Lou Long in the Coffee Shop and Joe Strissof in the Terrace Room.

Jimmy Walker, penner of melody and political patter, made his airport debut Satdeenoon (26) when he treated his two youngsters to lunch at the Terrace. The former mayor of Smoketown - south - of - the-Sound said he and the kids were going to make weekly visits to watch the freight cars of the empyrean.

Friday's children saw an awful lot of payroll stand in front of a TWA Stratoliner for to have their pictures took. Ann Sothern came out from the Hamlet of Hotels and Hovels to say 'Hi, darling' to Roger Pryor, her No. 1 boy. With Pryor on the Strato was Barbara Stanwyck and Robert Taylor, who were just passing through Bigtown on the Hudson to catch the Saturday (26) sailing of the S.S. America for a 3-week West Indian cruise.

Pryor said he was going back to Los Angeles Monday (28) by himself. He arranged to act as delivery boy for a Coast friend who just purchased a Lascombe plane from the Trenton, N. J., manufacturer and the bandleader expected to kick the little ship from coast-to-coast in about 30 flying hours.

Boake Carter used the same transit that carries his voice to get to Pittsburgh Friday (25). He said he would TWA back again the following morn.

The Clipper ships saw Allan Michie, Time and Life correspondent, taking off on the Yankee Saturday (26) for an indef stay in the Luftwaffe's target practice area, and Marcel Wallenstein, of the Acme News Service and Planet News Pictures of London Wallensteins, returned to the scene of the crime, having been conferring here since March 31. Wallenstein, looking as gay as a Greek eating sauerbrauten, left on the Atlantic, saying he didn't know when he would get back to God's Green Acres.

Elmer Davis to Observe the War

The tub called Atlantic also toted Elmer Davis, Columbia Broadcasting's word-whipper, who will make several aircasts from 'Merrie Old' and will, he said with a straight face, 'professionally observe the war situation.' He, too, looked as cheery about it all as did the 80-year-old when he realized the joke he heard at his 10th birthday brawl was on him.

Merian C. Cooper, World War ace and director, who recently returned from collecting factual data on the RAF's 'Eagle Squadron' for the picture of the same name, seemed ready to bid for a commutation ticket on the Pan-Am line but at the last second, he cancelled his reservation for the ride.

Tuesdays toddlers saw Allan Janes off TWA to St. Loo from whence he planned to plane to L. A., while at the Marine Terminal the scenic effects took on Hollywood aspects when O'Sullivan waltzed in from the Yankee Clipper which she and her eldest son, 22-month old Michael Damien Farrow, boarded at Bermuda. Maureen only smiled prettily when asked whether she and the babe got a glance of her husband and his old man while on the Atlantic Isle. Her 'lord and master' is Leftenant John Farrow, serving on one of His Majesty's minesweepers.

Add to the week's doings the fact that Lady Mendl came in by A.A. from L.A. to spend three weeks here-bouts and to tell the port's reporters what 'really lovely weather' the West Coast is sustaining. Clare Booth Luce TWAed to L.A. early in the week and Thursday (24) hubby Henry followed on another Stratoliner. They hope to China Clipper Satdee (26) to the land of laundrymen's wives where Mr. Luce wants a few minutes with Nationalist Government boss General Chung Kai-Shek for interview purposes and the Missus catchum copy for Chinese backgrounded book-play. The same Strato that played piggyback for the lovely Clare also carried Louis Bromfield, former New York City Newser now using his typewriter in more lucrative fields; Spyros Skouras and Mrs. Jack Kirkland (Haila Stoddard, legit actress), all of whim were westbound to the end of the line.

Jed Harris was another to choose the TWA route to the land of gold and film rushes, and in the seat in back of him rode Harry Cohn, prexy of Columbia Pix, going back where he came from after a fortnight in LaGuardiaville-on-the-Atlantic.

Helen Sanford, who not so long ago haled from Chester Hale's ranks, joined those drawing airport paychecks during the week when she and other henna honeys brought the 'red menace' home to gals whose husbands dine at the airport's Aviation Terrace. The titian tressed tidbits will ush diners to their tables, replacing captains who transfer to the Kitty Hawk room. Aside from their distraction of interest in steaks, chops and assorted foodstuffs the girls seem to be doing an efficient job.

Night Club Reviews

CAFE ROUGE, N. Y.

(PENNSYLVANIA HOTEL)

Gene Krupa Orch (15) with Howard Dulaney, Anita O'Daye, Roy Eldredge; 75c to $1.50 minimum.

Ever since Gene Krupa's band got over its birth pains the leader has been angling for a New York hotel spot. He has one now with everything in his favor. Nearby New Yorker hotel, ordinarily opposition to the Penn, is not using name bands at all and its Terrace Room shutters each night at 10 o'clock. In addition, the only outfit in town similar to Krupa's is that of Harry James at the Hotel Lincoln, whose room has a much smaller capacity.

Listening to Krupa's seven brass; four sax, four rhythm, gets tiresome quickly. It's a loud band that seems never to change its pace. Seven brass, split into four trumpets (occasionally five with the colored Roy Eldredge) and three trombones, backed by Krupa's heavy drumming, is a heavy instrumental dose to take in a spot like the Penn. The Glenn Miller and Jimmy Dorsey bands, both of which have played the Cafe Rouge, aren't exactly soft at times, but Krupa makes 'em both sound like string and mute combinations when he gets rolling.

Most of the stuff dished out is harsh, driving and anything but melodic. That extends even to ballads. While some are muted and sweetly played, most stack up as Harlem five cut to ballad tempo, being completely lacking in appeal. Playing of the band, too, isn't at the same level it once was. Here it's often unclean.

Howard Dulaney, male vocalist, handles his end neatly, but Anita O'Daye's tries are not at all satisfying. Eldredge's trumpet ranks with the best, but when it screams it only adds to the din. He works only part-time, coming onto the stand only when a number calls for his participation.

Penn ought to serve earmuffs or headache tablets with every order. *Wood.*

YACHT CLUB, PITT

Pittsburgh, April 23.

Belle Baker, Jerry Bergen, Joe and Betty Lee, Jackie Heller, Shirley Heller, Archie Tarshis Orch. (7); $1.50-$2.50 minimum.

Yacht Club's name policy, inaugurated few weeks ago with the Slapsie Maxie Rosenbloom show, continues to pay big dividends at time. It's Belle Baker, getting Pittsburgh's top nitery salary for a single act in more than a decade, and she's packing 'em in, too. First time for her in a cafe here, past appearances locally having been in vaude and presentations, and two-a-day's grand song trouper packs a wallop that's out of today's world.

Miss Baker's style is one that disappeared when vaude took a powder, and the young 'uns can take a few lessons and learn why singing singles were knocking down around $3,500 weekly back in the Palace hey-day. She's like a first-class baseball player, with a change of pace that's swift as lighting and straight over. Warms the mob up a bit with a few sly parodies, then hits 'em between the eyes with a socko 'Last Time I Saw Paris' in her best sentimental manner, moves into effective nostalgia with a medley of hits she's introduced through last quarter of a century, finally whams Irving Berlin's swan song, 'When The Man's Dead and Gone,' and encores ad infinitum with the current pops.

When caught, Miss Baker was on for at least three-quarters of an hour, and if her wind and repertoire had held out, she could have stuck around for twice as long. Mob couldn't get enough of her. Jack Goodman piano-accompanies neatly.

Bill surrounding star is okay, too. Half-pint Jerry Bergen, who broke away from his partner of five years, Billy Gray, several months ago, is developing into a crack single and his comic stuff, chiefly pantomime, is in the groove. Works a bit with a buxom femme soprano five times his size and his Willie Howarding during this sequence is a panic. Bergen has a Chaplinesque manner and his nonsense with a fiddle, a matador's equipment or a trick xylophone is continuously surefire and he's biggest comedy smash Yacht Club has come up with in years.

Young, good-looking dance team of Joe and Betty Lee is an asset to any floor show. Joe's a veteran of several years, having been in with an old Benny Davis unit, but his partner is new, original Betty having quit months ago for marriage. As a result, turn's still a bit rough, and new gal needs polish in the slickness that's always marked the Lees' stuff, but she should develop. Meantime, they're getting by and should do better than that in time. With Miss Baker on bill, Jackie Heller, who operates the club with his brother, Sol, is giving his pipes a rest, laying off the singing and sticking exclusively to the m.c. chores, which he does ingratiatingly. Does couple of bits with Miss Baker, and they're cute. Bergen joins them occasionally for helpful extras.

Archie Tarshis' new orch coming around all right on the show end, dansapation having been okay from start. Doing vocals with band is Shirley Heller, also in the family, and a looker with sufficient on ball. Name policy has upped Yacht club's minimum from $1 on week-days to $1.50 and from $1.50 Fridays and Saturdays to $2.50. No complaints either, indicating Pittsburgh will stand the tariff when the talent's right. And it is here. *Cohen.*

Evergreen Casino, Philly

Philadelphia, April 23.

Beth Challis, Helene Standish, Nitza and Ravell, Doris Elliott, Madalyn White, Pat Shevlin Orch (7); No cover or minimum week nights, Saturday minimum, $1.50; dinners $1.50 up.

A converted old mansion on Roosevelt Boulevard, main highway between Philly and New York, the Evergreen Casino bids fair to become the city's No. 1 class summer spot. The room has recently been refurbished in good taste, in keeping with the surroundings.

The show, music and food are all a credit to the new management, Tenny Newbold, a member of an old socialite family, the owner, and Harry Beard, manager.

Beth Challis, longtime Philly fave, emcees and also has an almost endless array of specialties, sophisticated ditties, which are blue without being offensive. Her material is fresh and clever. Among her songs which are standouts are 'I'm the Wife of the Life of the Party,' 'What Is a Lady to Do,' 'Immoral, Illegal and Fattening.'

Nitza and Ravell are a class dance team, featuring the best in Castilian and Latin-American terping. Tastefully costumed, their smooth and easy style is eye-pleasing. Helene Standish, a tall, svelte brunet looker with ear-soothing pipes, is plenty okay with 'Mollie Malone,' 'I'll Take Romance' and 'Here's My Heart.' Miss Standish also sings with Pat Shevlin's band during its dansapation stint.

Madalyn White, a lithe blonde, is a capable danseuse, mixing taps with ballet. Doris Elliott fills the bill with piano tinkling and pop vocals. Shevlin's crew (Band Reviews) is a relief from the usual brassy night club bands.

Biz at this catching found the room almost filled. *Shal.*

COLONY CLUB, CHI

Chicago, April 27.

Chiquita, Lorraine DeWood, Roland and Pierce, Isa Reyes, Marie Austen, Dorothy Hild Girls (8), Bobby Ramos Orch, Monchita Orch.

This is one of the best designed and decorated niteries in the midwest. Room has always been an eye and appetite-delight, but presently, with new decor, it exceeds past enthusiasms.

It's been completely done over in a tropical manner. Show is in keeping with the rhumba atmosphere, being entirely throughout. Dorothy Hild girls are costumed well and do clever tropical routines. Chiquita is a little below-the-Equator nifty who has a graceful flair for solo dancing as has Isa Meyes with her rather long castanet number. Loraine DeWood is a fair enough singer of the better known equatorial tunes, and Roland and Pierce are a standard ballroom dance team.

Marie Austen is a strict novelty with her down-to-earth American tunes and lingo. Her nickname of 'Butch' fits her; she 'slugs' with the best of 'em.

Bobby Ramos' orchestra plays the show, but the Monchita orchestra is strictly for the congarhumba customer dancing, and turns in an excellent job. *Gold.*

Olympia, Miami, May Vaude All Summer

Olympia, Miami, Paramount house, may upset all precedent this year and play vaude through the summer. House is a four-day stand, booked by Harry Kalcheim out of N. Y.

Stage shows have already been extended through May, which is a commentary on the growing ballyhoo of Miami as an all-year-round

Variety Bills

WEEK MAY 2

Numerals connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
State (1)
Crazy with Heat
Willie Howard
Raye & Naldi
Dicon Costello
Gracie Barrie
Betty Kean
Wilma Horner
Jane Hoffman
Matthew Smith
Al Kelly
WASHINGTON
Capitol (2)
Rhythm Rockets
Cortello & Gray
Arren & Broderick
John Gallus
Patricia Bowman

Paramount

NEW YORK CITY
Paramount (30)
Harry James Orc
Gil Lamb
Lyda Sue
Copacabana Rev
BUFFALO
Hippodrome (2)
Major Bowes U
CHICAGO
Chicago (2)
Wayne King Orc
T & B Wonder
Monacled Amb'dors.
8 Randall Sis
Don Cummings
State Lake (2)
Maid in America U
HAMILTON
Paramount (5 only)
4 Indiapots
Sunset Serenaders
MIAMI
Olympia (1-4)
Trixie
Paul Winchell
Alice Dawn
Chick & Lee
MINNEAPOLIS
Orpheum (2)
Woody Herman Orc
Moke & Poke
Glover & Jeanne
Gene Sheldon

RKO

BOSTON
Keith's (1-4)
Hal Le Roy
(One to fill)
CINCINNATI
Shubert (2)
Bob Crosby Orc
(25)
Michael Todd Co
CLEVELAND
Palace (2)
Michael Todd Co
(25)
Ted Weems Orc
Mardoni
Dennett & Dae
Walter Dare Wahl
DAYTON
Colonial (2)
Latin Quarter Rev
(25)
Boone County Jam
SYRACUSE
Strand (1-4)
Count Bernivici Co
Pan American Fol

Warner

NEW YORK CITY
Strand (2)
Jimmy Dorsey Orc
Tip, Tap & Toe
Hector & Pals
PHILADELPHIA
Earle (2)
Raymond Scott Orc
Al Bernie
G & B Maison
(25)
Horace Heidt Orc
PITTSBURGH
Stanley (2)
Horace Heidt Orc
READING
Astor (1-3)
Crazy Show of '41
WASHINGTON
Earle (2)
Gae Foster Gls
Lane & Ward
Joe Cook Co
(25)
Lane & Ward
Gae Foster Gls
Joe Cook Co

Independent

NEW YORK CITY
Music Hall (1).
Anne Roselle
Enya Gonzalez
Josepha Chekova
Jan Pierce
Mario Berini
Edwina Eustice
Earl Wrightson
Anthony Marlow
Rino Rapese Symph
Roxy (1)
Marty May
Jack Powell
Belitz & Eng Bros
Ben Yost Co
Paul Ash Orc
Apollo (2)
Lucky Millinder Orc
Una May Carlisle
Ralph Cooper
Pigmeat
Wallace Bros
Paul & Harriet
BALTIMORE
Hippodrome (1)
Hudson Wonders
Cookie Bowers
Law Rapese Symph
Cotton Club Boys
Evelyn Spear
Royal (2)
St Claire & Yvonne
Al Gordon Co
(Two to fill)
State (4-7)
Simpson Co
Dawn Sis
Marc Ballero
Bros
Elaine Boyd
Barr & Estes
Hywood Blondes
BROOKLYN
Flatbush (1-4)
Abe Lyman Orc
3 Sailors
Gleason Co
King & Arlena
CAMDEN
Towers (2-4)
Thurston Show
EASTON
State (1-3)
Clyde McCoy Orc
Evelyn Farney
J & J McKenna
Bob Bromley
ELIZABETH
Liberty (1-4)
Eddy, Jack & Betty
Jay Hardin
Morley & Anger
Miller & Omar
Frances & LaPell
FREEPORT
Freeport (2)
Rex Owen
Nichols & Mason
Lopez 3
ELizabeth Co
(One to fill)
HARRISBURG
State (5-7)
Paul Whiteman Orc
HARTFORD
State (2-4)
Count Basie Orc
Johnson & Ammons
Whitey & K'garoos
Chuck & Chuckles
Count LeRoy
NEWARK
Adams (2-4)
Ina Ray Hutton Orc
Dardi Duncan & M
Juveleys
Carroll & Howe
PHILADELPHIA
Carman (6-8)
Costello & Byrne S
Bobby Howard
Jed Dooley Co
A & M Havel
6 Whitehalls
(2-5)
Walt Coolidge
Martell & Williams
Fellows & Evans
Bob Carney
5 Herzogs
Fay's (1)
Dancing Sisters
Floyd Christy
Mardo & Kaye
Faith Bacon
Tom Barry
PITMAN
B'way (3d only)
Simpson Co
Dawn Sis
(One to fill)
PROVIDENCE
Metropolitan (2-4)
Earl Carroll Co
Bert Wheeler
SCRANTON
Alhambra (3-4)
A & M Havel
5 Cabin Boys
George Niblo Co
May, June & Penny
A & E Hertz
WASHINGTON
Palace (2)
Fats Waller Orc
Myra Johnson
Billy Murray
Candy & Pepper
Apus & Astrellita
WILDWOOD
Willow Grove (4)
Dancing Starrs
Bob Carney Co
Nerzogs
(One to fill)
WORCESTER
Plymouth (28-30)
Abe Lyman Orc
Aaron & Broderick
Gleason Co
King & Arlena

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Jack Meinhers
Beachcomber
Michael Loring Orc
Pancho Orc
Elsa Villalares
Carmen Amaya
Bill Bertolotti's
Don Sylvio
Angelo Orc
Frederica
Mae Williams
Eleanor Knight
Lynn & Marianne
Dorothy Allen
Lois Palmer
Bill's Gay 90's
Charles Strickland
Tulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Pierre
Bob Knight Orc
Adrienne Matzenauer
Cafe Society (Midtown)
John Kirby Orc
Eddie South Orc
Hazel Scott
Golden Gate 4
Jack Gilford
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Ammons & Johnson
Casino Russe
Cornel's Codolban O
Kris Kay Orc
Nina Tarasova
Gypsy Markoff
Dmitri Matvienko
Yanco Borca
Lunia Nesterova
Nina Boleva
Georges Stefanescu
Club 18
G Andrews Orc
Peter Brent Orc
Pat Harrington
Jack White
Roy Sedley
Diana Fontaine
Frankie Hyers
Irene Finley
Cochita
Anita Dillon
Club Gaucho
Don Avendano Orc
Currito & Coral
Wynn Duncan
Olga Barat
Luis Camacho
Jose Peres
Copacabana
Nat Brandwynne O
Frank Marti Orc
Juan Arvizu
Fernando Alvarez
Bernice Parks
Loper & Barrat
Nina Orla
Samba Sirens
Cuban Casino
Consuelo Moreno
Don Casanova
Dinah Belen
Effi Dorre
Diamond Horseshoe
Dr Rockwell
Max Murray
Nitia Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Lelia Hunt
Geo Fontana
Gilda Gray
Charles King
Mangean Sis
El Chico
Don Alberto Orc
Juan Martinez
Antonita
Manuela del Rio
Alberto Torres
Chalo Montoya
Trinanta
Rudolph Cueto
Maria Alvarez
Charro Gil 3
El Morocco
Ernie Holst Orc
Don Dewoll Orc
Reva Reyes
Carla & Fernanda
Forbidden City
Sai Cabral Orc
Ruth Sato
Kimi Toye
Dai
Maya Kela
Hon Sing
Gay White Way
Gus Arnheim Orc
Mac Stone
Andy Russell
Katherine Joyce
Bob Shea
Harris & Shore
Mimi Kellermann
Carol King
Dolly Hilliard
Kay Fenton
Coley Worth
Barnes Twins
Ge'nwi'h Village Inn
Anthony Trini Orc
Roberta Welch
Velyne Hayes
Ruth Kidd
Dolly Rankles
Frank McCormick
Havana-Madrid
Froilan Maya Orc
Juanita Sanabria O
Rosita Orrega
Cesar Tapia
Las Adelitas
Rosita & Pancho
Andre Vilon
La Martinique
Eddie Oliver Orc
Herbert Curbello O
Danny Kaye
April Ames
Le Coq Rouge
Geo Sterney Orc
Bela Bizony
Ruth Mitchell
Leon & Eddie's
Lou Martin Orc
Eddie Davis
Maxie Rosenbloom
Marie Spaulding
Stone & Ross
Blanche Ring
Man Paris
Heywood Powers O
Dick Wilson Orc
Eleanor French
Monte Carlo
Ted Straeter
Tito Guizar
Old Roumanian
Joe L. Porte Orc
Cass Franklin
Ann Tobias
Sadie Banks
Claudia Venezia
Place Elegante
Ernest Franz Orc
Bernice Manning
Phil Ferrell
Joe Ravazo
Vincent de Costa
Velero Sis Orc
Chandra Kaly Dance
Mili Monti
Walton & O'Rourke
Ruban Bleu
Mildred Bailey
Brenda Forbes
Delta Boys
Russian Kretchma
Nicola Xanthier O
Peter Nemiroff Orc
Olga Ivanova
Natia Petrova
Marusia Sava
Adia Kuznetzoff
Senia Kreyloff
Michel Michon
Mishi Dalanoff
Arisiak Arefeleva
Sawdust Trail
Betty Jane Carleton
Nuel Hightower
Dagmar
Roof
Spivy
Haywood & Allen
Frank Shuman
Vera Sanoff
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Gloria Hope
Versailles
M. Bergere Orc
Panchito Orc
Doris
Joe E. Lewis
Grace McDonald
Martin & Allen
Myrus
Dorben Gls
Herb Foste
Frankie's Casino
Harriet Ehrlick
Rocky Ellsworth
Billie Webb
Ann Anderson
Dick Conrad
Bob Tinsley Orc
Gracmere Hotel (Glass House Rm)
Ding Bell Orc
Thelma Mitchell
Hi Hat
Jack Marshall
Ruth Wayne
Marshall & Shield
Alphonse Berg
Anita Lane
Carol Dana
Younger Gls
Eddie Fenn Orc
Ivanhoe
Florence Schubert
Al Trace Orc
4 Bobs
Helen Sumner
L'
Spiros Stamos Orc
Wm de Villiers
Isobel de Marco
Liberty Inn
Déone Page
Jean Williams
Joan Dixon
Lou Reynolds
Connie Austin
3 Moods
Harttells
Alex Perel
Mary Camp
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Irma Cooper
Sally Sharratt
Heidelberg Ens
Louis Mayerl
Hans Menzer
(Palmer House (Empire Room)
Jan Garber
Eddy Howard
Bob Evans
Maurice & Cordoba
Perez Four
Abbott Dancers
Phil Dooley Orc
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Jan Savitt Orc
Callahan Sis
Byton Gls
Carl Marx
Silver Cloud
Jackie Richards Gls
Mildred Anderson
Dottie Dayne
Collette & Galle
Lois Young
Joe Gerken
Ralph Vanden Orc
Elinor Daniels
Hazel Zalus
500 Club
Billy Carr
Margret Faber Gls
Anita Jacobi
Dian Rowland
Dorothy Keller
Val Leis
Jimmy Ray
Lewis Sis
Lloyd & Willis
Carrie Finnell
Renee Andrie
Virginia Jones
Millie Wayne
Sol Lake Orc
Cipoll 3
Todd's Theatre-Cafe
Prof Lamberti
Ben Yost Singers 8
Paul Remos Co
Coriell
Joe Wallace
Raymond Wilbur
Todd Gls
Joe Sanders Orc
Lee Brown Orc
Dottie Villard
Geo Reed
Alice Lucey
Frank Hessel Orc
Stamp's
George Marchetti O
Billy Starr
3 Blossoms
Vic Earleon
3 Loose Nuts
Jolly Bessie
Ann Howard
Margie Drummond
Johnny Smith
Swan Club
Elaine Dills
Marty Bohn
4 Taylor Gls
Nancy Lee
Henry Patrick Orc
20th Century
Chocolateers
Rhythmaniacs
Mike Perkins
Men of Rhythm
Rose Venuti
Warwick Hotel
Ray Morton Orc
Weber's Hof Brau
Camden
5 Balbanows
Foran Sis & Tom
Jules Flacco's Orc
Helen Sinclair
Pen Bannerman
Tina Hilton
Syd Golden
Hathi's Eldoradians
Jack Smith
Al Goldocker
Signor Karmino
Dave Pierson
Wilson's
Sherman B & Tessie
2 Mystics
Reginas
Betty Haden
Joe Hough
Geo Haquet Orc
Yacht Club
Pat Purcell
Mary Lore
Marita
Helen Wilson
Mary Navis
CLEVELAND
Alpine Village
C Lambertson
Monroe & Grant
Morrison & Dell
Bob Gupter
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Freddie's Cafe
Gale Parker
Tyna Tamara
Lenore Line
Gourmet Club
Eddie Robinson Orc
Gayle Gaylord
Jean Marshall
Hotel Carter
Tiltxion Sprenger
Ambassadors Orc
Hotel Cleveland
Lang Thompson O
Margaret English
Dottie Villard
Geo Reed
Alice Lucey
Frank Hessel Orc
Stamp's
George Marchetti O
Billy Starr
3 Blossoms
Vic Earleon
3 Loose Nuts
Jolly Bessie
Ann Howard
Margie Drummond
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Sherman B & Tessie
2 Mystics
Reginas
Betty Haden
Joe Hough
Geo Haquet Orc
Yacht Club
Pat Purcell
Mary Lore
Marita
Helen Wilson
Mary Navis
CLEVELAND
Hotel Fenway Hall
Johnny Joyce Orc
Mary Wine
Hotel Hollenden
Sammy Watkins O
Terry Lawlor
Terry Lynn
Sylvia & Christian
Sloan & Gary
Hotel Statler
Jose Morand Orc
Dick Weston
Carlton & Juliette
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jean Eldridge
Pearl de Lucca
Regal Club
Ducky Malvin Jones
Southern Tavern
Lee Allen Orc
3700 Club
Terry Lee Trimaine
Art West
Rona Huston
Arlene Day
DETROIT
Book-Cadillac Hotel (Book Cadillac)
Loren Parsons
Janice George
Sanford Mandel
Bobby Mallen
Barry Wilkinson
(Motor Bar)
Pete Vera
Bowery
Romo Vincent
Morrie & Rogers
Arden Dane
Dian Rowland
Frankie Grey (2)
Edith Evans
Ray English
Johnny Long
Chas Carlisle
Benny Resh Orc
Casanova
Clem Bellings Co
Carlos & Dubois
Corel & Cress
Glamour Gls
Lee Walter Orc
Corktown Tavern
Beef Trust
Good & Goodie
Prof Crump
Celestials
The Wests
Jackie Del Rio
Dick Island
Les Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Ruby Orc
Morocco
'Gay Nineties' Rev
Buddy Durey
Joe Foder Orc
Madelon Baker
Nicholo's
Di Giovanni
Frederick & Collins
Phelps & Cullenbine
4 Vanettes
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woody & Judy
Harry Schilling
Roshee & Lee
Ray Collins Orc
Olde Wayne Club
Charles Costello Orc
McColl Sis
Palm Beach
Bobby Jones
Bill Harris
Rose & Venti
Frances Grey (2)
Don Pablo Orc
Huck's Redford Inn
Mac Gow Orc
Club Royale
Harry Stevens
Frances McCoy
Lorraine Sanchi
Jennings
Don & Sally
Virginia Sanche
Stan Norris Orc
Saks Show Bar
Roland & Vanita
3 Playboys
Kay Vernon
Pearl Magley Gls
Pete Vierra Orc
Statler Hotel
Gomez Tropical D
Gloria Hart
Orlando
Rosario Curbelo Orc
PITTSBURGH
Anchorage
Hugh Morton Orc
Maynard Dean
Arlington Lodge
Phil Cavezza Orc
Bachelors' Club
Al Turner Orc
Balconades
Buddy Carlson Orc
Bill Green's
E Hedges Orc
Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Cincinnada
Buddy Blaine
Tubby Miller
Jo-Jo Lee
Club Petite
Piccolo Pete Orc
Betty Smiley
Art Schanberg Orc
Ray King
Darlene Curtis
Ada Louise
Cork and Bottle
Jack Davis
Cotillion
Mario Morin Orc
Rossi Sis
Carlos & Carita
Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Gerald Bradley
Harry Walton
Irma Gutshall
Hotel Henry (Silver Grill)
Billy Treacher Orc
Sandy Davidson
Marian McCarrity
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Reva Sanders
Ida Jolee Gould
Everett Haydn
Betty Donahue
Al Devin
Evergreen Gardens
Red Clarke Orc
Ebbie Schaub
Paula Harvey
Hotel Roosevelt
Bert Carr Orc
Shirley Jeans
Hotel Schenley
Billy Hinds Orc
Rita Seaman
Buzz Mayer
Hotel Wm Penn (Chatterbox)
Baron Elliott Orc
Billy Covert
Marianne Kreig
Original (Bar)
Frank Andrini 4
Merry-Go-Round
Bubbles Becker Orc
Francis Stone
New Penn
H Fritsche Orc
Melvon
Nixon Cafe
Al Marisco Orc
Bob Carter
Debbie Lee
Curly Edwards
Tom Ball Gls
Nut House
Delia Scheaps
Ethel Hourigan
Quits
Pat Dunes
Milly Bradley
Evelyn Nellis
Kay Bailey
Oasis
Joe Villella
John Conte
Joe Consolo
Orchard
Jimmy Gamble Orc
Jay Lorian
Chuck Miller
Pines
Art Farrar Orc
Tony Romano
Ray Englert
Redd's Cafe
Curly Stewart Orc
Eddie Myers
Gerry Lewis
Billy Viller
Marcia Neil
Sonny Tufts
Dacite
Belmont Balladeers
Hotel Biltmore
Clyde Lucas Orc
Betty Allen
Pendleton Weaver
Betty Kean
Covert & Reed
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Hotel Brevoort
Paula Lawrence
Pete Sierra
Tana
Sam Ray
Julius Monk
Norbert Faconi
Margaret Scott
Nina Boleva
Mal Hallett Orc
Madeline Gray
Hotel Essex House
Paul Baron Orc
Grace Cotton
Lucille Matthews
Hotel Lexington
Ray Kinney Orc
Agsi Auld
Napua
Leilani Jaes
Aani Todd
LeHua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Johnny Messner Orc
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Jose Dominguez O
Juan Arvizu
Elenore Wood
Hibbett, Byrd Co
Lucille Diane
Bunny Howard
Ginger Dulo
Sylvia Cassmore
Hotel Pennsylvania
Gene Krupa Orc
Bob Eberle
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
De Marcos
Paul Hanson
Josephine Huston
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde
Leo Zahn
Hotel Shelton
Johnny Johnson O
Hotel St. George (Brooklyn)
Dave Martin Orc
Dee & Hamilton
Yank Porter
Dick Fulbright
Bill Dillard
Hotel St. Moritz
Ford Harrison Orc
Lolo & Alexander
Johnny Howard
Florence & Alvarez
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Dorothy Lewis
Stanley Twins
Hazel Franklin
Hotel Taft
Frankie Masters O
Phyllis Myles
Hotel Waldorf-Astoria (Empire Room)
Leighton Noble Orc
Mischa Borr Orc
Adelaide Moffett
Stan Kavanagh
(Sert Room)
Xavier Cugat Orc
Rosario & Antonio
Miguelito Valdes
Evelyn Tyrrell
Iceland Restaurant
Ted Eddy Orc
Lane Co
Benton Sawbill
Danny White
Kelly's Stable
Frankie Newton O
Maxine Sullivan
Billy Daniels
Clarence Profit
La Conga
Jack Harris Orc
Nero Morales Orc
Luba Malina
Art Jupertini
Tino Donelli
Rainbow Grill
Barry Winton Orc
Julian & Marjori
Jean Murray
Robert Reinhart
Rainbow Room
Matty Malneck Orc
Art Jupertini
Tino Donelli
Rainbow Grill
Barry Winton Orc
Julian & Marjori
Jean Murray
Robert Reinhart
Rainbow Room
Matty Malneck Orc
Village Barn
Jack Denny Orc
Bud Sweeney
Whirling Top
Teddy King Orc
Jerry Blanchard
Lilyan Dell
Ginger Wayne
Susan & Christine
Jimmy O'Neil
Earl Wiley Orc
Morrison Hotel (Boston Oyster House)
Manfred Gotthelf
New Yorker
Billy Gray
Patricia Hyatt
LOS ANGELES
Biltmore Bowl
Jimmy Castle
Ambassadorettes
Dorothy Bradden
Armand & Lita
3 Dee's
Corinna Mura
Leon & Mace
Chuck Foster Orc
Casa Manana
Marianne Dunne
David Allen
Jack Teagarden O
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Doherty
Mitchell Leisen Rev
Freddie Martin Orc
Carl Carroll
Buster Shaver
Olive & George
6 Debonaires
Beryl Wallace
Frankie Conville
Mary Peterbeck
Helen O'Hara
Sunny Dale
Dorothy O'Drew
Reyes' Rhumba Bd
St Clair & Day
Rhuma Reyes
Slate Bros
Bill Brady
Manny Strand Orc
Florentine Garden
NTG Anniversary
Fred Scott
Low, Hite & Stanl'y
Sugar Geles
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Red Stanley
Eddie Calvert
Jerry Coogan
George Beatz
Art Bernard Orc
Grace Hayes Lodge
Mary Healy
Revilla Pierson
Betty Riley
Margaret Whiting
Peter Lind Hayes O
Grace Hayes
Rebecca Hayes
House of Murphy
Dolores
Frankie Gallagher
Jean Neunier
Gordon Bishop
Katherine Dehaven
Bob Murphy
'it' Cafe
Dave Forrester Orc
La Conga
Carroll Parker
Theodores
Leon Navara Orc
Phillip Lopez Orc
Macambo Cafe
Humbertos Bd
Phil Ohman's Orc
Palladium
Glenn Miller Orc
Paris Inn
Kenny Henryson
Dominic
Margy Lee & M'rtines
Henry Monet
Revue Parisienne
Helen Miller
Chuck Henry Orc
Streets of Paris
Pegleg Happeney
Bugs Wilson
Henry Grant
Gaby La Flite
Dolores Gray
Binck Andy
Flo Ash
Marjorie Raymond
Nick Prinzivalli
Rhumboogie
4 Kit Cats
Lois Galloway
3 Tones
Dorothy Garbo
Cee Fee Johnson O
Schellenbach Cafe
Yascha Borowski
Alex Morison
Ivan Triesault
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Benny Kaha
Puananai Mathews
Charlie Ogarai
Bobby Mathews
Johnie Bright Orc
Somerset House
Harry Richman
The Uptowners Orc
Trocadero Inn
Slim & Slam
Gladys Bentley
Tropics
The Tonyettes
3 Hot Shots
Jack Shelby
Paul Locke
Mauri Sherman
Wilbur Bowl
Velasco
Skinnay Ennis Orc
CHICAGO
Club Alabam
Mickey Dunn
Alan Rogers
Marion Moore
Harriet Norgis
Allen Lee
Bernie Adler
Effie Burton
Phillip Pierre
Dave Lhell Orc
Dorothy Dale
Eddie Dale Orc
Club Minuet
Helene Carol
Rita Ray
Alvira Burton
Ethel Brown
Fillmore Sherman
Phil Stephens Orc
Del Estes
Colony Club
Bobby Ramos Orc
Monchita Orc
Colosimos
Tirza
Ralph Cook
Jack Prince
Roy Rogers
Frank Quatrell Orc
Congress Hotel (Glass Hat Rm)
(Peacock Rm)
Joe Verna
Edgewater Beach Hotel
(Beach Walk)
Bernie Cummings
Roslin & Devo
Jimmy O'Neil
Earl Wiley Orc
Morrison Hotel (Boston Oyster House)
Manfred Gotthelf
New Yorker
Billy Gray
Patricia Hyatt
PHILADELPHIA
Club Ball
Alan Fielding Orc
Quintonettes
Juanita
Carlos Molina
Cleo Mayfield
Ramon Noval
3 Radio Aces
Geraldo & Helen
Ben Franklin
Vera Kern
Grace & Graham
Mona Wilson
Lee Zollo Orc
Ralph Eastwood
Cadillac Tavern
Harry Dobbs Orc
Cadillac Vagorettes
Bob Perry
Darlene
Perrin 3
Judith Manners
3 Shades of Rhythm
Carroll's
Donna Darnell
Charlie Guinest Orc
Harry Rose
Grace Johnson
Waynesia Bates
Geo Wagner
Bobby Vail
Wilbur Rance
Club 15
Harriet Hale
Joe Jones
Barbara Stone
Rhythmettes
Margie & Babs
Rose Venuti
Di Pinto's
Lillian Kuyak
Marie Liberton
Sammy West
Joe Wayne
Vera Laverne
Arlette Adair
Eddie Dunn Orc
Embassy
Beverly Twins
Geo Clifford
Carlos Chita
Cliff Hall
Billy Lang
Harriet Henning's
Billy Maples
Carlos Reyes Orc
Curt Welles Orc
Evergreen Casino
Beth Challis
Vilma Caldwell
Madeline White
Doris Elliott
Pat Shannon Orc
Helene Standish
4-U Bar
Gloria Dale
Brooke Sis
Tom Plunkett
Fred Laspreile
Kay Barrett 3
Marie Fitzpatrick
Eileen Gravell
1528 Restaurant
Marian Proctor
Rose Marie Kenny
Pete Montoya
Bubbles Bibby
Grace O'Hara
Kelley Sis
Loune Roda
King's Swing Orc
Gay 90's Cafe
Pinky Lee
Phil Wood Orc.
Strut Flash
Nan Mallory
May Joy
Spic & Span
Juanita Juarez
(R Walton Roof)
Lenore Sola
Glamour Gls
Helen Heath
Bob Russell
Jere Neva
Frank Davis
Maurice & Cordoba
Grace Curtis
Michael Sandina
Manuel Ovando
Alvarez
Rose Gallo
Lou Morrison
Neil Dunsiaine Orc
Mata & Hari
Jam Session
Geo Lutz
Martin Block
Teddy Hale
Ann Anderson
Dick Conrad
Bob Tinsley Orc
Graemere Hotel (Glass House Rm)
Ding Bell Orc
Thelma Mitchell
Hi Hat
Jack Marshall
Ruth Wayne
Marshall & Shield
Alphonse Berg
Anita Lane
Carol Dana
Younger Gls
Eddie Fenn Orc
Ivanhoe
Florence Schubert
Al Trace Orc
4 Bobs
Helen Sumner
L'
Spiros Stamos Orc
Wm de Villiers
Isobel de Marco
Liberty Inn
Déone Page
Jean Williams
Joan Dixon
Lou Reynolds
Connie Austin
3 Moods
Harttells
Alex Perel
Mary Camp
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Irma Cooper
Sally Sharratt
Heidelberg Ens
Louis Mayerl
Hans Menzer
(Palmer House (Empire Room)
Jan Garber
Eddy Howard
Bob Evans
Maurice & Cordoba
Perez Four
Abbott Dancers
Phil Dooley Orc
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Panther Room)
Jan Savitt Orc
Callahan Sis
Byton Gls
Carl Marx
Silver Cloud
Jackie Richards Gls
Mildred Anderson
Dottie Dayne
Collette & Galle
Lois Young
Joe Gerken
Ralph Vanden Orc
Elinor Daniels
Hazel Zalus
500 Club
Billy Carr
Margret Faber Gls
Anita Jacobi
Dian Rowland
Dorothy Keller
Val Leis
Jimmy Ray
Lewis Sis
Lloyd & Willis
Carrie Finnell
Renee Andrie
Virginia Jones
Millie Wayne
Sol Lake Orc
Cipoll 3
Todd's Theatre-Cafe
Prof Lamberti
Ben Yost Singers 8
Paul Remos Co
Coriell
Joe Wallace
Raymond Wilbur
Todd Gls
Joe Sanders Orc
Lee Brown Orc
Dottie Villard
Geo Reed
Alice Lucey
Frank Hessel Orc
Stamp's
George Marchetti O
Billy Starr
3 Blossoms
Vic Earleon
3 Loose Nuts
Jolly Bessie
Ann Howard
Margie Drummond
Johnny Smith
Swan Club
Elaine Dills
Marty Bohn
4 Taylor Gls
Nancy Lee
Henry Patrick Orc
20th Century
Chocolateers
Rhythmaniacs
Mike Perkins
Men of Rhythm
Rose Venuti
Warwick Hotel
Ray Morton Orc
Weber's Hof Brau
Camden
5 Balbanows
Foran Sis & Tom
Jules Flacco's Orc
Helen Sinclair
Pen Bannerman
Tina Hilton
Syd Golden
Hathi's Eldoradians
Jack Smith
Al Goldocker
Signor Karmino
Dave Pierson
Wilson's
Sherman B & Tessie
2 Mystics
Reginas
Betty Haden
Joe Hough
Geo Haquet Orc
Yacht Club
Pat Purcell
Mary Lore
Marita
Helen Wilson
Mary Navis
CLEVELAND
Hotel Fenway Hall
Johnny Joyce Orc
Mary Wine
Hotel Hollenden
Sammy Watkins O
Terry Lawlor
Terry Lynn
Sylvia & Christian
Sloan & Gary
Hotel Statler
Jose Morand Orc
Dick Weston
Carlton & Juliette
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jean Eldridge
Pearl de Lucca
Regal Club
Ducky Malvin Jones
Southern Tavern
Lee Allen Orc
3700 Club
Terry Lee Trimaine
Art West
Rona Huston
Arlene Day
DETROIT
Book-Cadillac Hotel (Book Cadillac)
Loren Parsons
Janice George
Sanford Mandel
Bobby Mallen
Barry Wilkinson
(Motor Bar)
Pete Vera
Bowery
Romo Vincent
Morrie & Rogers
Arden Dane
Dian Rowland
Frankie Grey (2)
Edith Evans
Ray English
Johnny Long
Chas Carlisle
Benny Resh Orc
Casanova
Clem Bellings Co
Carlos & Dubois
Corel & Cress
Glamour Gls
Lee Walter Orc
Corktown Tavern
Beef Trust
Good & Goodie
Prof Crump
Celestials
The Wests
Jackie Del Rio
Dick Island
Les Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Ruby Orc
Morocco
'Gay Nineties' Rev
Buddy Durey
Joe Foder Orc
Madelon Baker
Nicholo's
Di Giovanni
Frederick & Collins
Phelps & Cullenbine
4 Vanettes
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woody & Judy
Harry Schilling
Roshee & Lee
Ray Collins Orc
Olde Wayne Club
Charles Costello Orc
McColl Sis
Palm Beach
Bobby Jones
Bill Harris
Rose & Venti
Frances Grey (2)
Don Pablo Orc
Huck's Redford Inn
Mac Gow Orc
Club Royale
Harry Stevens
Frances McCoy
Lorraine Sanchi
Jennings
Don & Sally
Virginia Sanche
Stan Norris Orc
Saks Show Bar
Roland & Vanita
3 Playboys
Kay Vernon
Pearl Magley Gls
Pete Vierra Orc
Statler Hotel
Gomez Tropical D
Gloria Hart
Orlando
Rosario Curbelo Orc
San Diego
George Pgannell
Al Alexander Orc
Vantine & Cazan
Allen Sis
Verne's
Cole & Corie
Chas & R Jenkins
Mimo
Harry Collet Orc
Whittier Hotel (Gold Cub Room)
Tony Scott
Wonder Bar
Sammy Dibert Orc

(Continued on page 71)

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Name 15 Nominees for Equity Council Of 10; Expect Very Lively Election

Annual election of Equity June 6 is for the purpose of selecting councillors, the officers still having two more years to serve, and is likely to be a lively session. For the first time, 50% more nominees than posts to be filled will be on the ticket, virtually obviating the chances of independent candidates. In other words, there will be 15 names to be voted upon, 10 to be chosen. In addition to probable campaigning, a number of resolutions will be proposed from the floor, incorporating ideas hardly favored by the administration.

One of the surprises in the list of candidates Ethel Waters. If elected, she will be the first colored member to reach the council. Understood the nominating committee functioned entirely on its own, consulting officers at no time. There are not more than 50 colored members in good standing. Such players usually apply for withdrawal cards after appearing in legit, Equity membership being required for all such engagements.' Currently the only shows with colored players are 'Cabin in the Sky,' on tour, and 'Native Son,' St. James, N. Y.

Expected Resolutions

Resolutions expected to be introduced includes one which provides that any member having paid dues for 25 years and who received no concessions in that matter, such as reduction of dues owed during stress or withdrawal cards, shall be made life members.

It's also proposed that no member who owes dues shall be elected or hold office. It's inferred that even some members of council are or have been backward in such payments. Another idea is to ban any manager who owes actors from operating in any other talent field until paying off all obligations. Proposed also is a resolution that there be one dues payment opening the way for interchangeability between legit, radio, pictures and night clubs. It's recognized that under such a system the dues in the several talent unions would have to be raised. In Equity, for instance, the dues are $18 yearly, but the amounts are variable otherwise and some in the Screen Actors Guild pay up to $100.

Under the new election rules, the nominating committee was required to get two acceptances from candidates. First they had to say 'yes' or 'no' whether they would accept if named and, after being chosen, had to answer the same query, so that their candidacy would not be voided.

In addition to Miss Waters, those nominated for five years: Maida Reade, E. J. Blunkall, Beverly Bayne, Robert T. Haines, Richard Taber, Margaret Webster, Reynolds Dennison, John Alexander, Cornelia Otis Skinner, Lillian Gish, Calvin Thomas, Arthur Pierson, Vivienne Segal and Louis Calhern. Replacement candidates to serve for three years: John Kennedy and Jack Tyler.

UBO AFFLIATE, INDIE TUSSLE FOR W. VA. AUD

Charlestown, W. Va., April 29.

Tussle over legit bookings for the new 3,517-seat Municipal auditorium here is being waged by two local managements. One is the indie McCall Amusement Co. and the other is Mayfair Amusement Enterprises, Inc., affiliated with the Shubert-Erlanger United Booking Office. N. Y. Mayfair outfit, headed by Harry Lashinsky, booked three touring shows, including 'Hellzapoppin' and 'Little Foxes,' into the house this season, but the McCall firm is dickering with such independent producing managements as Oscar Serlin, Lindsay & Crouse, the Playwrights' Co., and the Theatre Guild for next season.

McCall concern is headed by Preston M. McClanahan, president, and Jackson D. Altizer, secretary and treasurer. Former is also with the Williamson Associates, local advertising agency. Altizer has been in legit theatre management 30 years. They also have a deal to book a theatre in Huntingdon, W. Va. Lashinsky, who is understood to have a 10-year contract with UBO, has no other house.

Treasurers' 7G Net

Treasurers' club benefit recently held at the Waldorf-Astoria netted the organization around $7,000. Proceeds were mostly obtained from advertising in the program. Attendance at the dance and show was not up to expectations, although tables on the ballroom floor made the gathering look larger than it was. Indicated that slightly better than an even break was gotten from the hotel end.

Ziegfeld club's benefit show at the same spot was profitable, but because bills from major expenditures have not been received the net is not definite. British War Relief is to receive 25% of the proceeds.

Scenic Union Informs Mgrs. Scenery Coin Be Paid Before Work Starts

Producers will be required to put it on the line in entirety for scenery before work on the production begins, according to a set of regulations sent to showmen by the scenic union. There is no basic agreement between the and the producers and it appears that the scenic people are loathe to discuss new regulations with the managers, feeling that they have the whip hand.

One of the new requirements which irks the managers is that no work will be started on the settings until a contract for designs or 'costume finding' has been signed. League of New York Theatres has resisted for two years the idea that a costumer be engaged for every show. For shows which call for ordinary dress a 'finder' must go on the payroll for at least one week, reported rate being $150 per week. Union's edict states: 'Heretofore such services were only used when deemed necessary by the manager. After May 1 they are compulsory with every play.'

New rules require the producer to deposit with the union the entire contract price before work on production is started. Formerly the producer paid the money direct to the designer in thirds.

Scenic union membership includes designers, contractors and journeymen painters. Contractors cannot evade the regulations without liability to union discipline. League asked that no new regulations be made without the managers being acquainted with such rules, but it is claimed the union went ahead regardless. Another meeting between the League and union heads is being sought.

ADVANCE N.G., SO HUROK BALLET CANCELS CHI

Chicago, April 29.

Scheduled two-week appearance here of the Ballet Russe de Monte Carlo in the Auditorium has been cancelled, through agreement of the Allied Arts Corp. and Sol Hurok.

Allied Arts, consisting of Warren Thompson and Ed Goldsmith, had planned to present the Ballet and had reportedly guaranteed Hurok $15,000 for each of the two weeks. But advance sales were figured much milder than usual and it was decided to call the date off.

Muse-Fitzgerald Open Coast Barn in 'Jones'

Hollywood, April 29.

Malibu Players open their straw-hat season around June 15 with Harry Slott as managing director. Clarence Muse and Barry Fitzgerald have been signed as guest stars for the opening play, Eugene O'Neill's 'Emperor Jones.'

Other plays on the list are 'Shakespearean Scandals,' by Addison Burkhardt, and 'Heaven Only Knows,' by Walter Samuels.

John Triggs, who announced plans for a strawhat this summer at the Glen Rock playhouse, Ridgewood, N. J., has called the whole thing off.

N. C. Subsidizes Green Drama's Red Up to 10G

Charlotte, N. C., April 29.

The show must—and will—go on. If 'The Lost Colony,' drama of American nativity at Roanoke Island, fails to pay, North Carolina will underwrite its losses to $10,000 a season. The show runs five nights a week from July 1 to Sept. 1, and any State subsidy will be repaid by subsequent profits.

The subsidy is considered a tribute to Paul Green, Tar Heel author of the drama, and to Senator D. Broadford Fearing, its promoter.

B'WAY SEES BIG SUMMER; B.O. NOW OFF

Broadway showmen are looking forward to a lively summer. There will be no lure to the metropolis, such as the World's Fair, but an unusual influx is anticipated, what with foreign travel out completely and cruises considerably curtailed. A campaign has started aimed at the west and south, setting forth the advantages of New York as a vacation center.

There is a fairly substantial number of shows operating profitably, but a slump on Broadway that started with Holy Week and which saw only a partial pick-up Easter week, continues. One pertinent reason still is believed to be the continued bad news from the war fronts. It appears that business in the east reacts to war reports much more definitely than the central and western sections of the country, visitors repeatedly voicing such opinion.

Present week started more slowly than previously, probably because of the beginning of daylight saving time. Summery weather is doubtless another factor.

With few new shows due in town, the summer fare will principally depend the current list. Sundays may or may not be a factor, with some managers considered of visitor support during the heated period.

Theatre Party Service Sues Welles-Houseman For 50G on 'Native Son'

Rae Fogel and Emanuel Epstein, doing business as the Federated Theatre Party Service, filed suit Thursday (24) in N. Y. supreme court against Wellman, Inc., Orson Welles and John Houseman, seeking $50,000 damages and an injunction to prevent the defendants from selling theatre benefits, blocks of tickets of 50 or more and ignoring mention of plaintiffs in the advertising of 'Native Son,' current Broadway drama. Wellman, Inc., is the producing corporation of 'Son,' with Welles and Houseman its directors.

Plaintiffs charge that on Feb. 19, 1941, they signed an agreement with Wellman to promote 'Son' through the mail and by phone, to secure fullhouse benefits and to sell blocks of tickets of 50 or more seats. Full house, the plaintiffs state, was to cost $1,600, while tickets of 50 or more were to be sold at 25% of the boxoffice price. The complaint further alleges the plaintiffs were to secure 10% of the net plus $100 weekly and defendants agreed to see that all newspaper advertising and programs were to carry a statement that 'For all Theatre Parties, call Federated Theatre Party Service.'

Defendants are accused of breaching the agreement. Plaintiffs claim, among other things, to have sent out 20,000 cards advertising the play. The reputed contract runs to June 1, when it is said to be cancellable on six weeks notice.

TOLEDO OPERETTAS SET

Toledo, April 29.

Third annual summer season of outdoor operettas at the Toledo Zoo Amphitheatre will begin July 14 and end Aug. 10. Each of the following will be presented for one week: 'Babes in Toyland,' 'Firefly,' 'Good News' and 'New Moon.' John Ehrle is director.

N. Y. Court of Appeals Verdict Vs. Musicians' and Stagehands' Pact May Ease B'way Legit's Burden

Lunts' Summer Rest

Alfred Lunt and Lynn Fontanne, on tour in 'There Shall Be No Night,' will lay off during the summer and again take the Robert E. Sherwood drama to the road next fall. Bookings for 16 weeks, starting on the first Monday in October, will occupy the stars until after the first of the year. Mostly southern stands will be played.

Lunts expect to appear on Broadway thereafter and are hoping by that time that Sherwood will have authored a new play for them. At the present time he is not writing, devoting most of his time to Governmental assignments.

Wynn Folds 'Boys'; Chiefly Responsible For Red Chi Date

Ed Wynn, who called it a season in Chicago Saturday (26) with 'Boys and Girls Together,' expects to take the revue to the road next season, but the red four-week stay in the Loop was a surprise in show circles. Show was wrongly spotted in the Selwyn which is one reason for the flop engagement. It should have been booked into the bigger Grand, but reported dilatory tactics by the actor-manager permitted 'Arsenic and Old Lace' to get that berth.

Mistakes in handling the Chicago date are traced to Wynn himself. He ordered no money be spent on exploitation, figuring that the Selwyn date would be unprofitable even if 'Boys' played to capacity. Result was that the show opened in the Loop unpublicized. Reported, too, that the comic managed to get himself in bad standing with local showmen leaders, which did not help matters. Difference arose over his refusal to appear at a benefit for Greek War Relief.

When it became apparent that the Loop date would be curtailed, Wynn again was too late to secure bookings in eastern keys. There were no houses available in Washington and Pittsburgh for the dates sought. He had been advised to pencil in the stands, but held off and sought to place the blame on the booking office.

On Broadway it was figured that Wynn, who was off the stage for two years or more, could play a year on the road. Spring tour, however, lasted but five and a half weeks. Early in its stay at the Broadhurst, N. Y., 'Boys' was among the top grossers. Takings dropped to around $24,000, then to $20,000, at which pace it remained for some time, but during the last two months of the Broadway stay there saw a steady decline in attendance. One factor that may have affected the Chicago date was the presence of several turns too well known there.

JEWISH GUILD BENEFIT NETS $8,000 PROFIT

Jewish Theatrical Guild's benefit Sunday night (27) at the Imperial, New York, the first held by that charity organization in three years, was evidently successful from every angle. Estimated net profit is around $8,000 on the show, scaled from $1 to $25 per seat.

Eddie Cantor and George Jessel worked virtually the entire evening as m.c.'s with Bert Lytell also sharing in the intros. Others who appeared were:

Rags Ragland, Lucy Monroe, Mary Raye and Naldi, Benny Fields, Yvette, Ben Bernie, Songwriters On Parade (5), Willie Howard, Bill Robinson, Maxie Rosenblum, Betty Hutton, Canada Lee, Gracie Barrie, Johnny Mack, Raye and Davis, Noble Sissle's orch, Della Lind, Charles King, Danny Kaye, Paul Haakon, The Pitchmen (3), Trixie, Cappella and Beatrice, Leo Edwards and Adele Riva. In addition, there were several other acts who were backstage but couldn't perform because of lack of time.

A 4-to-2 decision (Thursday 24) of the Court of Appeals, New York's highest tribunal, denying the right of stagehands to strike in order to force managements to give jobs to musicians, is regarded as highly important by showmen, although the case in point did not refer to Broadway. Application of the same principle to legit shows is possible, managers in the past having objected to certain requirements of the two unions.

Case decided was the suit of a venture known as Opera on Tour for an injunction against the musicians and stagehands unions. Last season Opera played several performances of 'Faust' in the south, using some 50 singers and actors, plus a regulation stage crew, but instead of an orchestra amplified disc recordings of the musical score were used.

Musicians union protested to the stagehands and under a reciprocal arrangement between the two unions, the latter was called out and the project thereupon suspended. Injunction restraining the stagehands from taking such action was granted by the N. Y. supreme court, but the Appellate Division reversed that opinion and the case was then appealed to the highest court. Justice Edward R. Finch, in handing down the majority opinion, said: 'to make impossible the continuance of a business and thus prevent the employment of a full complement of actors, singers and stagehands merely if a machine is not discarded and in place thereof live musicians are not employed is not a lawful labor objective.' Chief Justice Irving Lehman dissented.

B'way Speculation

Broadway managers are speculating on the chances of changing the requirements of both unions as the result of the decision. When recorded offstage music is played during a straight play performance, it is usual for the stagehands to require the addition of another man to the crew, whether the effect is worked by the regular electrician or not. Should the recording be used for an interpolated song, the musicians require a four-piece orchestra in the pit if the house does not ordinarily have musicians. Season or so back a Hammond organ in one play was the only musical effect, played in the pit. Union insisted that four men be engaged. They reported for each performance, sat in the back of the house and the theatre is said to have paid the quartette $425 weekly during the engagement. Showmen are hoping that the decision will cause the unions to drop such requirements.

Justice Finch said the court was passing solely upon the right of the defendants to stop work in protest against the use of mechanical music

(Continued on page 67)

OTIS SKINNER AGAIN EPISCOPAL GUILD PREZ

At the 18th annual election of the Episcopal Actors Guild held at the National theatre, N. Y., Friday (25), Otis Skinner was re-elected president. Rev. Randolph Ray, Arthur Byron, Edward Fielding and Edwin Milton Royle were named vice-presidents; Rev. Charles Breck Ackley, secretary, and Thomas S. Mclane, treasurer.

Honorary presidents: Right Rev. Henry St. George Tucker, presiding bishop of the Protestant Episcopal church; Right Rev. William T. Manning, bishop of New York, and George Arliss.

Anna Erskine to Assist St. Leger at Central City

Anna Erskine, production aide for 'Charley's Aunt' and several previous Broadway shows, will be assistant to Frank St. Leger, director of the three-week opera season at Central City, Colo., this summer. She's currently visiting Marsha Hunt, in Hollywood, but goes to Central City in a couple of weeks.

Besides assisting on legit productions, Miss Erskine writes the continuity for the 'Metropolitan Opera Auditions of the Air' radio series.

Authors, Mgrs. Sked Confab Which May Result In New Agreement; Producers Withdraw Suit Vs. Guild

A meeting between managers and authors for the purpose of considering changes to the amended basic agreement will be held May 8 which date is acceptable to the League of New York Theatres' board and Dramatist Guild heads. Showmen have ordered the withdrawal of the League's injunction suit which was based on alleged monopolistic provisions in the contract.

Twice before the Guild printed the new agreement and presented it to the managers as is. Once there were revisions when the League objected. After changes, the contract was declared by the Guild to be in force, but number of managers protested and the legal proceedings resulted. Petition to withdraw the suit by a minority of the League's membership led to negotiations with the Guild and the latter's reply that it was ready to again talk it over.

Letter sent the managers by the Guild's president, Elmer Rice, conveying the authors' inclination to discuss the objected-to points, was amicable. He declared that the Guild maintained a policy to confer with managers on all matters affecting their joint interests. Rice said that a long list of suggestions from the League had been carefully analyzed and that many were adopted so that 'the new agreement is in some respects more favorable to the managers than the preceding ones.' Stated that, although a majority of active producing managers have already accepted the amended agreement, 'we are more than willing to consider your suggestion for assumption of negotiations with a view to establishing those harmonious relations which we feel are essential to the welfare of the theatre as a whole.'

Rice, however, asked that the Guild be assured that points agreed on at the coming conferences be made binding on the League as a whole and that, as the entire contract is not in dispute, the specific points to be discussed be set forth. James F. Reilly, acting for the League, thereupon outlined the provisions slated for negotiation.

Mgrs. Ask Old Provisions.

Managers ask that the authors revert to the former provisions concerning foreign plays. Producers could present one play of British writing per year, but such authors were required to become Guild members if more were produced. New provision calls for all alien authors to be members of the Guild. Previously foreign authors other than British were not mentioned.

While the managers do not ask for an even split in picture rights money, which is 60/40 in favor of the authors, they do seek a change in the same sharing on subsidiary rights. They want the split to be 50/50, as it was some time ago. The 60/40 sharing on such rights has been in force for some years and was not one of the changes inserted in the present form of contract. Showmen also want the right to share in picture money for a period longer than 10 years after stage production.

Managers also seek a change in the royalty rules in connection with plays of foreign authorship, claiming the terms are inequitable. If a manager secures a play for 2% royalty he could not affect a saving because the contract calls for minimum payments of 5% to $5,000; 7½% from that level to $7,500, and 10% thereafter, matter who gets it. The adapter usually gets 3%, but could collect double or more if the manager obtained a foreign play for less than the minimum percentages. Several other points are also at issue.

Interstate's Bookings

Houston, April 29.

Five road shows have been booked for next season by R. J. O'Donnell, general manager of Interstate.

Bookings include: 'There Shall Be No Night,' with Lynn Fontanne and Alfred Lunt; 'Twelfth Night,' with Helen Hayes and Maurice Evans; 'Hold On to Your Hats,' with Al Jolson; 'Life With Father,' starring Lillian Gish; 'Arsenic and Old Lace' and 'My Sister Eileen.'

Harris Buys Stage Play

Hollywood, April 29.

Lowell Barrington sold his stage comedy, 'The Admiral Had a Wife,' to Jed Harris for early fall production on Broadway.

Author is the son of Lou Christ, Arizona district manager for Fox-West Coast.

Experimental Theatre Mulls 3 More Plays, But Would Need Coin

Having put on three shows, the Experimental Theatre has another trio in contemplation, but it is understood that further financing will be necessary if more plays are presented. Indicated that the showings ran up against unexpected expenditures. That is partly explained by the fact that unions stepped in and demanded pay. Arrangement between Equity and the Dramatists Guild stipulates that actors and authors are not to be paid for experimental showing, but other professional groups were not queried as to their attitude.

Main purpose of ET is to give actors and authors a chance to be seen and heard. If any of the plays tried is then commercially presented, it would mean work for many persons back and front of the stage. Only one of the plays, 'Not in Our Stars,' shown at the Biltmore, N. Y., Friday (25), appears to have a chance for managerial attention. 'Steps Leading Up,' played the previous week, is doubtful, while 'The Trojan Women,' first experimental try, was strictly artistic. Thought it was a costume affair the cost of showing it was inconsiderable, Shuberts lending the clothes as well as the house (Cort).

In the event one of the plays is regularly shown, money for the non-profit organization would be forthcoming. Rules provide that 2% of the gross would go to ET. Half of any such coin would then be split among the actors pro rata, same arrangement going for picture rights. Show would have to draw fairly good money in order that the players could get any appreciable coin. Author would not be in on the split, since his royalties would compensate him.

Experimental outfit started with the grant of $2,000 from the National Theatre and Academy, which is not functioning, but has some coin on hand. Whether further funds from that source can be had, is not clear.

Although 'Steps Leading Up,' tried out for one sceneryless performance, is not regarded having much chance for regular production, it provided an opportunity for James Gregory, who played the lead. Young actor, who previously played a bit in 'Glamour Preferred' last winter, drew the attention of the critics and agents expressed interest in the lad.

Stated that he has had at least one screen test. Gregory was engaged for a road revival of 'Accent on Youth' after the experimental showing.

Name Concert Dates

(April 30-May 7)

Josef Hofmann — Philharmonic Aud., Los Angeles (2).

Lauritz Melchior — Eastman, Rochester, N. Y. (2); Aud., Cedar Falls, Ia. (7).

James Melton—Sheridan Coliseum, State college, Ft. Hays, Kans. (1); H. S. Stamford, Conn. (2); Capitol, Ezio Pinza—Mun. aud., New Orleans (5); Aud., Tyler, Texas (7).

Lily Pons—(with Albert Spalding) H. S., Stamford, Conn. (2); Aud., Ottawa (7).

Albert Spalding—(with Lily Pons) H. S., Stamford, Conn. (2).

Lawrence Tibbett—Athletic Center, Charleston college, Charleston, S. C. (30); Howard hall, St. Louis (3); (soloist with Philadelphia orchestra) Hill aud., Ann Arbor, Mich. (7).

Minn. Stock Co. Leaves Subscribers Holding Bag

Minneapolis, April 29.

Subscribers for the of spoken drama which Henry Adrian was to have presented throughout the state under the Minnesota Stock Co. designation have been left holding the sack in consequence of the venture blowing up after the first and only of the four scheduled offerings.

In Owafonna, Minn., the local Chamber of Commerce, however, is repaying the subscribers, who paid for three additional plays which will never be presented. The reason, it's explained, is that the Chamber sponsored the drive to get the town in the planned state-wide circuit, which also included Minneapolis.

The single play offered here and on tour was 'First Lady.' Even in this instance the promised Hollywood or Broadway star never materialized and the cast contained no 'names'.

EQUITY BOWS ON EXCLUSIVITY

Equity's council has conceded to the wishes of a fair proportion of its membership resident in New York and the exclusive provision will be deleted from standard contacts as of Sept. 1 next. On that date the pact with managers not to initiate new rules will have expired. Despite the fact that only a few instances of conflict between an actor and manager in the past 15 years, council recognized the claim of petitioners that the rule has become obsolete.

While that may be true, there is quite a difference of opinion over the advisability of removing the provision, which stipulates that an actor in a legit show cannot accept other engagements or appear in other professional activities at the same time without the written assent of the manager. However, it is set forth in the resolution whereby the bar is removed that stars or feature players may enter into a separate agreements with managers, as to outside engagements. Rank and filers cannot have such extraneous provisions, it being felt that, as they have two-weeks notice contracts, both player and manager have an easy way out.

Strong Petition

Action by the council followed the filing of one of the strongest-worded petitions since the association was formed. Signatories not only demanded that exclusive service be stricken out, but insisted that, unless such action was taken by the council, that a special meeting be called for that purpose. Council felt that such a session was unnecessary and that the temper of the membership strongly indicated the deletion should be made.

Petition held the names of 150 members. Perusal of the signatories is reported to have disclosed that a preponderant majority are principally engaged in radio, which has been a haven to quite a number of actors who have not been seen on the stage lately.

This element wants the opportunity to continue in radio without enterference in the event of securing stage jobs. They argued that, with stage engagements scarce, every avenue to get work should remain open.

Council in deferring to that viewpoint did not exactly reverse itself. Some months ago, when the matter first came to attention, the question was referred to a committee and latter deemed it advisable to defer final consideration to a later date, especially in light of the managerial agreement. In the interim a movement started in the membership resulting in the petition.

Differences over striking out the exclusive service clause still are voiced regardless. Some believe that, because jobs are too few, employment should be spread out to the greatest extent. If a player with a stage job takes on a night club or radio engagement it necessarily eliminates that possibility from those who are idle.

Guy Palmerton, who will again manage the Lake Whalom players, Fitchburg, Mass., this summer, will not reopen his stock company at Portland, Me., before fall, when he may have a 10-week season.

Inside Stuff—Legit

Sam Bloom, who died in New York last week (21), was one of the managers of the Leo Newman ticket agency, N.Y. He was operated on for ulcers at the Mayo clinic, Rochester, Minn., about eight months ago. He had been ill since his release from the penitentiary about a year ago. Bloom served four months for violating the federal ticket tax regulations. In addition to the Newman connection, Bloom audited the books of the Beckhardt and Louis Cohn agencies.

Defense in the Newman case was that the Government, through its rules, imposed a tax upon a tax in instances where one agency secures tickets from another and charges excess prices.

Three performances of 'Lady in the Dark,' which were missed at the Alvin, N. Y., when Gertrude Lawrence was forced to lay off because of laryngitis, resulted in additional expense to the show and house. Most of the principles received three-eighths less salary, but others getting $100 or less and the chorus were allowed $5 per day (two days) as provided for in the contracts.

Musicians pay was not deducted but the stagehands agreed to half-pay for the two idle days. There are almost as many in the crew as in the cast. 'Lady's' normal gross of more than $31,500 dropped to around $20,000, but an operating profit is said to have been earned on the week.

Closing of 'The Night Before Christmas' at the Morosco, N. Y., Sunday (27) caused a boxoffice switch which sent two girl ticket sellers back to the Booth, where they started the season. Eddie O'Keefe and Doris Douglas, who were in the latter boxoffice, were thereby replaced, as provided for under the rules of the treasurers union.

They will be berthed at the Morosco if it relights with 'Women Aren't Angels', expected to open there. Transfer of staffs between the two theatres was at the request of John Golden, who is presenting 'Claudia' at the Booth. O'Keefes was at the Morosco during the run of Golden's 'Skylark' there. 'Claudia' is slated to play through the summer.

A peculiar angle caused a last-minute switch of 'Student Prince' into Baltimore this week instead of Washington, as originally routed. D.C. age law, which prohibits stage performance by actresses under 18, would have effected Barbara Scully, 17-year-old Detroit discovery, who is singing role of Kathi in operetta. Youngster reached 18 mark yesterday (Tuesday) and was thrown a birthday party by the Baltimore Variety Club. Luncheon, arranged by Reuben Rabinovitch, 'Prince' p.a., had town dignitaries headed by the mayor on hand. Next week's date Washington is now okay.

Sudden death recently of Bill Hearty, carpenter at the Lyceum, N. Y., who was overweight, has caused several of the theatre staff to diet. Those who aim to train down include Allen Schnebbe, house manager; Otto Diehl, who has an interest in the property, and Eddie Sobol, manager of 'The Beautiful People', Lyceum's current tenant.

Same goes for the hefty traffic cop at 45th and Broadway who was called in when the stagehand expired. It was the officer who warned Diehl to watch his bay window.

Matty Zimmerman, general manager of Leblang-Gray's ticket agency and an officer of the outfit, will leave for an extended vacation at the end of the week. He will be absent on a five-months leave of absence. Ticket man plans a number of trips, but will spend most of his time at Candlewood Lake, where he has a country home.

Joey Keith will assume Zimmerman's duties in addition to handling the premium department of the agency. Mrs. Tillie Leblang Jasie is in general charge.

Oliver Sayler has been appointed to contact the press for the Theatrical Managers & Agents when occasion arises. Versions of several incidents not accurately set forth recently resulted in the idea that the union again have a mouthpiece.

About two years ago, when hectic conditions existed within TMA, Dick Maney was the press agent and there were strict rules about giving out information. In the interim the 'restrictions' were virtually forgotten.

James O'Neill, who was recently appointed to the board of the Actors Fund, has started a one-man drive for life memberships in the organization. Those asked to join at that basis are principally showmen rather than actors. Life membership is obtainable by payment of $50.

O'Neill was formerly active in Equity's office and reports there occasionally, although on pension.

John Peter Toohey has visited New York several times in the past two weeks and spent some time in his office after being absent on account of illness for more than a year. He has been resting in Connecticut.

Toohey is general press agent for the Sam H. Harris shows. Ben Kornzweig has been acting in that capacity during his absence.

Current Road Shows

(April 30-May 10)

'Accent on Youth' (Sylvia Sidney)—Empire, Syracuse (2-3); Cass, Detroit (5-10).

'Arsenic and Old Lace' (Erich von Stroheim, Laura Hope Crews, Helen Twelvetrees) — Grand, Chicago (30-10).

'Blossom Time' (Everett Marshall)—Forrest, Philadelphia (30-10).

'Cabin in the Sky' (Ethel Waters)—American, St. Louis (30-3); Selwyn, Chicago (4-10).

'DuBarry Was a Lady' (Bert Lahr)—Music hall, Cleveland (30-3); Nixon, Pittsburgh (5-10).

'Happy Days' — Playhouse, Wilmington, Del. (9-10).

'Hellzapoppin'—Lyceum, Minneapolis (30-3); Aud., St. Paul (4-5); Davidson, Milwaukee (6-10).

'Hope for a Harvest' (Fredric March, Florence Eldridge)—Nixon, Pittsburgh (30-3); Ford's, Baltimore (5-10).

'Life With Father' (Lillian Gish)—Blackstone, Chicago (30-3).

'Life With Father' (Dorothy Gish)—Walnut, Philadelphia (30-3).

'Man Who Came to Dinner' (Alexander Woollcott)—His Majesty's, Montreal (30-3); West H. S. aud., Binghamton, N. Y. (5); Stanley, Utica, N. Y. (6); Court Square, Springfield, Mass. (7); Metropolitan, Providence (8); Bushnell aud., Hartford (9); Mem. aud., Worcester, Mass. (10).

'Merry Widow'—Mason, Los Angeles (30-3).

'My Sister Eileen'—Harris, Chicago (30-10).

'Pins and Needles'—Davidson, Milwaukee (30-3); American, St. Louis (4-10).

'Rose Marie' — Shubert, Boston (30-10).

San Carlo Opera—Royal Alexandra, Toronto (30-3); Bushnell aud., Hartford, Conn. (6-7).

'Somewhere in France' (Dudley Digges, Karen Morley)—National, Washington (30-3).

'Student Prince'—Ford's, Baltimore (30-3); National, Washington (5-10).

'Theatre' (Cornelia Otis Skinner)—Plymouth, Boston (30-10).

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Boyd, Bethlehem, Pa. (30); Klein aud., Bridge, Conn. (1); Shubert, New Haven (2-3).

'Time of Your Life' (Eddie Dowling)—Utah, Salt Lake City (1); Aud., Denver (3); Shrine aud., Des Moines (5); Lyceum, Minneapolis (6-8); Aud., St. Paul (9).

'Tobacco Road' (John Barton)—Court Square, Springfield, Mass. (30); Worcester, Mass. (1); Warner, Lawrence, Mass. (2-3); Capitol, Lynn, Mass. (5-7); Empire, Fall River, Mass. (8-10).

'Twelfth Night' (Helen Hayes, Maurice Evans)—Pabst, Milwaukee, (30-3); Erlanger, Chicago (5-10).

Chi Legit B.O. So-So; Wynn, $12,000, Folds, 'Arsenic,' $15,000 Sound Click

Chicago, April 29.

Town is down to three shows currently, with the Selwyn dark following the closing of Ed Wynn's 'Boys and Girls Together.' Was such a disappointment to Wynn in its four dismal weeks here that he decided to close the entire shebang. Most of the principals immediately hop into a vaude unit that opens in the Balaban & Katz State-Lake two weeks.

On May 4 the Selwyn will relight with Ethel Waters in 'Cabin in the Sky' and on the following night (5) the Erlanger will open with Helen Hayes and Maurice Evans in 'Twelfth Night.' Both shows are in for strictly limited stays. On May 11 the Auditorium will again become a legit house for the road company of 'Hellzapoppin.'

Town itself had a so-so week in the seven days just finished.

Estimates for Last Week

'Arsenic and Old Lace,' Grand (3d week) (1,200; $2.75). Has caught on for big money with the notices having stimulated trade from the start. Nabbed $15,000.

'Boys and Girls Together,' Selwyn (4th and final week) (1,000; $3.30). Show folded Saturday (26) after four unhappy weeks in town. On the closing notice upped somewhat to $12,000. Got rave notices from the critics.

'Life With Father,' Blackstone (62d week) (1,200; $2.75). Four more weeks, after having broken every run record for Chicago. On final weeks is showing good strength at $11,500.

'My Sister Eileen,' Harris (10th week) (1,000; $2.75). Comedy rolls along and now figures to stick through June at least; picked up and grossed $12,700.

'HELLZ' BIG $24,000 IN 5-DAY K.C. STAND

Kansas City, April 29.

'Hellzapoppin,' with Eddie Garr and Billy House, played five-day stand at $3.30 top in the Music Hall of the auditorium here to estimated $24,000, largest take by any road show over past two years. Usual engagement of New York show is three days here.

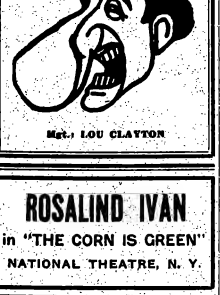
Manager Jimmy Nixon stated 'Hellz' marked the close of the 1940-41 season in the Music Hall. Nixon has also set the campaign to enroll patrons in the Playgoers League to begin immediately for the coming season. Membership, which last year numbered 2,000, is to be increased to 4,000 this year.

Local legit season will have two more entries for the Center, Elissa Landi in 'Romance' opening Monday (28) and Sylvia Sidney and Luther Adler being set for a date later in May.

Chicago, April 29.

The second company of 'Hellzapoppin' comes into the Auditorium, 4,000-seater, on May 11, with Eddie Garr and Billy House.

Will sell seats four weeks in advance on the starter.



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'Cabin' 9G in Indpls.

Indianapolis, April 29.

English, 1,500-seater, wound up the current season here Saturday (26) with very good estimated $9,000 garnered on three nights, performances and matinee of 'Cabin in the Sky' at $2.75 top.

Play brought in good patronage from colored trade, which is usually confined to upper decks, but overflow encouraged management to give over a section on the first floor.

'HOPE FOR HARVEST' FINE $22,000 IN D. C.

Washington, April 29.

Sophie Treadwell's new comedy, 'Hope for a Harvest,' last subscription play on Theatre Guild-A. T. S. program for season at the National, ended last week with topnotch estimated $22,000. Combo of A. T. S. subscription list and name draw of Fredric March, appearing here with wife Florence Eldridge for first time on stage, responsible for figure.

Play is set for eastern road tour until June, then opens on Broadway in fall after summer layoff.

Current is Guild's 'Somewhere in France,' by Carl Zuckmayer and Fritz Kortner, with Dudley Digges and Karen Morley heading cast. Not a subscription play, Guild still is presenting it to subscribers at regular reduced A. T. S. rate.

San Carlo N.G. $2,900 In Milw.; Evans, $1,000

Milwaukee, April 29.

With its annual local engagement limited this season to only two performances, the San Carlos Opera Co. failed to achieve its usual success, garnering only an estimated $2,900 on its date in the 1,600-seat Pabst at $1.50 top. Disappointing takings attributed to depressing war news from abroad affecting all attractions.

Maurice Evans, who flew here from St. Louis to do a solo Sunday (27) matinee at the Davidson theatre 10 days ahead of his date here with Helen Hayes in 'Twelfth Night' at the Pabst, attracted an estimated gross in excess of $1,000 at $2 top. Theatre and services of employees were donated, so the takings for the Shakespearean monolog were all velvet for the British War Relief.

Unions Stymied

Continued from page 65

. . . the right to strike is not involved in this case. Also the right to strike does not prevent the issuance of an injunction against continuance of the unlawful labor objectives sought herein by the defendant unions. The leader of a labor union cannot make an illegal objective legal merely by means of a legal method (strike) to obtain that objective.

'The self interest of labor, like the self interest of any other body, receives immunity only for those objectives which have a legitimate and reasonable relation to the lawful benefits which the union is seeking. When labor objectives are illegal, the court must control, otherwise there are bodies within our midst which are free from provisions of the penal law. When doubt arises whether the contemplated objective is within the legal sphere, or without and so illegal, it is for the courts to determine. Musicians union has been firmly opposed to recorded 'canned music' for some time.

In dissenting, Justice Lehman, with the concurrence of Justice John T. Loughran, ruled: 'The two defendant unions have determined that the use of mechanical devises for reproducing recorded music increases unemployment of members of musicians union and perhaps, indirectly, of members of affiliated unions engaged in stage productions . . . the question presented . . . is whether a union or a combination of unions may be prohibited from calling a strike for such a purpose—to compel the plaintiff to abandon the use of such devices.

Dissenting opinion, regarding the matter a simple problem, also said: 'It seems to me that it is an injunction against a strike and nothing else . . . there has not been any suggestion . . . that the defendant unions combined or conspired to destroy the plaintiff's business as ruled by the lower court. Though it was called conspiracy, to achieve that purpose is not unlawful . . . any threat which the musicians union may have made to put the plaintiff out of business . . . was concededly made without personal malice against the plaintiff . . . but made in good faith . . . for the best interests of the members of the unions'.

'Prince' $16,500 in Det.

Detroit, April 29.

Perennial 'Student Prince' picked up an estimated $16,500 in its nine performances at the Cass here at $2.75 top.

Show got plenty of added publicity on the fact that 17-year-old Barbara Scully, a discovery here, was starred.

'MARIE,' $12,500, NEAT IN BOSTON

Boston, April 29.

With the opening of 'Theatre,' starring Cornelia Otis Skinner, Monday (28) the Hub still has two shows. 'Rose Marie,' Shubert production, has lured enough patronage to hold for a third frame.

'Tobacco Road' perked up in its second, final stanza last week, then left for Springfield and Worcester, Mass., for a split week, then one-nighters throughout New England and down to Bridgeport, where it closes temporarily May 24 before heading for the Coast.

Estimates for Last Week

'Rose Marie,' Shubert (2nd wk) (1,590; $2.75)—Showed surprising strength with $12,500 tally. Good for a third chapter with its low nut.

'Tobacco Road,' Plymouth (2d wk) (1,480; $1.65)—Final week okay $10,500 for the white trash cusser.

HAYES-EVANS TALLY BIG $20,000 IN ST. LOUIS

St. Louis, April 29.

'Twelfth Night,' with Helen Hayes and Maurice Evans, closed one-week stand at the American Saturday (26) with a swell b.o. record. With the house scaled to $3.30 piece grossed an estimated $20,000 for eight performances. Crix tossed raves, and stunts engineered by Shakespearean Society, etc., steamed up plenty of interest.

Ethel Waters, headlining 'Cabin in the Sky,' opened one-week engagement Sunday (27) at $3.30 top.

'DuBarry' Good $15,000, 'Pins' N.G. 3G in Cincy

Cincinnati, April 29.

'DuBarry Was a Lady,' with Bert Lahr, did okay with approximately $15,000 in four night performances and a mat in the last four days of last week at the 2,500-seat Taft auditorium. Top was $3.30. Expectations were for $18,000.

It followed a floppo on 'Pins and Needles' in the 1,400-seat Cox at $1.65 top. Gross for three night shows in forepart of week was estimated under $3,000.

'DuBarry' played two other performances, totaling $18,000 in seven times.

Cincy is sans legit until after the May Festival, burg's greatest musical event and held every fourth year, which comes off May 6-10 in the Music Hall.

Horton $9,000, Boland $6,000 Light in Frisco

San Francisco, April 29.

Edward Everett Horton managed to draw estimated $9,000 during the first week of his revival of 'Springtime for Henry' at the Alcazar at $1.38 top. Although Sunday night biz at the Alcazar during its former stock company days used to be the best of the week it now is light. Alibi for this is radio, which has some of its top shows on Sunday.

Horton, who is at the Alcazar on a percentage arrangement, is popping up all over the dials in interviews on the local stations. Mary Boland didn't do so well in her second week at the Curran, where she is playing in 'Meet the Wife' at $2.20 top. Take on the holdover stanza estimated at $6,000.

Engagements

Barbara Kent, 'The Happiest Days.'

Roy Roberts, 'My Sister Eileen.'

Cora Witherspoon, 'George Washington Slept Here' (road).

Juliette Crosby, 'Charley's Aunt.'

Wendy Atkin, Jack Merivale, 'Theatre.'

B'way Still Tapering Off; Saroyan Moderate 7G, 'Lady' 31½G, 'Hattie,' 30G, Hold Up, 'Rhine' Solid Hit

Several shows improved, but box-office reports on most of the New York list tapered off further after generally mediocre Easter attendance.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (16th week) (CD-938; $3.30). Flourishing here and in Chicago (Grand); rated top new laugh show this season and aimed into autumn; cooling system being installed; over $16,500; capacity.

'Claudia,' Booth (11th week) (CD-712; $3.30). Also slated through summer and too primarily a laugh show; approached $12,500 and distinctly among season's winners.

'Hellzapoppin', Winter Garden (136th week) (R-1,671; $3.30). Olsen and Johnson out; Jay Flippen and Happy Felton in; regarded having chance for another summer; figured over $20,000.

'It Happens on Ice,' Center (4th week) (repeat engagement) (R-3,087; $2.75). About low-water mark for rink revue, which got around $16,000 last week; plans call for attraction sticking, with shows probably permanent policy of house.

'Johnny Belinda,' Longacre (32d week) (D-1,016; $3.30). Not much change in pace of modest money show; likely to stick through spring; rated under $6,000.

'Lady in the Dark,' Alvin (14th week) (M-1,375; $4.40). Bounced back into leadership; standee business with gross bettering $31,500, top money; will lay off during summer and relight in fall.

'Life with Father,' Empire (76th week) (C-1,005; $3.30). Business was offish again last week, with long stayers mostly affected; holdover got close to $16,000; excellent money at this stage of run.

'Louisiana Purchase,' Imperial (48th week) (C-1,450; $4.40). Also dipped downward, with takings around $21,000; nearing year's mark; improves when business generally perks up and is slated to stay another summer.

'Man Who Came to Dinner,' Music Box (80th week). (C-1,013; $3.30). Another run show that has been affected; under $8,000 last week; claimed to earn some profit.

'Meet the People,' Mansfield (18th week) (R-1,000; $3.30). No new musicals in sight, so this one is hopeful of staying; rated around $8,500; gets by with costs revised downward.

'My Sister Eileen,' Biltmore (18th week) (C-991; $3.30). Varies somewhat, but has been consistent money-maker from opening; last week off with most shows; around $15,000, which is plenty profitable.

'Mr. and Mrs. North,' Belasco (15th week) (CD-981; $3.30). Getting by and some operating profit claimed so far for moderate money one-setter; rated under $7,000 last week.

'Native Son,' St. James (5th week) (D-1,520; $3.30). Playing three matinees weekly, also Sunday night; mixed cast drama held to approximately same money, estimated at $14,500.

'Night Before Christmas,' Morosco, Stopped Sunday night, which was not unexpected; around $4,000 or less; played three weeks.

'Old Acquaintance,' Broadhurst (17th week) (C-1,142; $3.30. After closing was announced attendance improved and comedy will probably play through May; quoted around $8,500.

'Out of the Frying Pan,' Windsor (11th week) (C-893; $4.40). One of the low grossers but can operate to small money; Sunday afternoon dropped in favor of night performance; $4,000 indicated.

'Pal Joey,' Barrymore (18th week) (M-1,104; $4.40). One of few shows claimed to have perked up last week; takings over $21,500 claimed; excellent figure in this house.

'Panama Hattie,' 46th St. (26th week) (M-1,347; $4.40). Another leading offering that more than held its own last week; quoted close to $30,000; slated through summer.

'Separate Rooms,' Plymouth (57th week) (C-1,087; $3.30). Has fooled Broadway by making fine run; takings made modest profit both ways through most of season; around $6,000.

'The Beautiful People,' Lyceum (1st week) (C-1,004; $3.30). Drew some distinctly favorable mention; runner-up in critics' best play voting only moderate draw; around $7,000 first week.

'The Corn Is Green,' National (22d week) (D-1,162; $3.30). Awarded critics' prize as best play of foreign authorship; boxoffice interest revived; rated around $18,000.

'Tobacco Road,' Forrest (284th week) (C-1,107; $1.10). For show advertising last weeks since early winter, this one is exceptional; rated around $4,500, which gets it by.

'Watch on the Rhine,' Beck (4th week) (D-1,214; $3.30). Winner of the critics' prize indicated soldiest drama of the season; $19,000; sold out all times last week; more but for parties.

REVIVALS

'The Doctor's Dilemma,' Shubert (7th week) (C-1,05; $3.30). Slated into July and possibly longer; exceptional money for revival; eased off, but quoted great $19,300.

'Charley's Aunt,' Cort (28th week) (C-1064; $3.30). Will probably not go much longer, but has excellent record for old farce; approximated $7,500 last week; profitable.

'TIME LIFE' OK $12,000 IN 2D WK.; L.A. BARREN

Los Angeles, April 29.

With the exception of pop operetta at the Mason Opera House, town is virtually devoid of legit on current stanza. Eddie Dowling and Julie Haydon wound up two weeks at the Biltmore (26) in 'The Time of Your Life,' garnering around $12,000 on the second stanza, about a grand better than for opening week. Provides a profit for both show and house.

Current offering by Arthur Spitz at the Mason is 'The Merry Widow,' with 29c and 59c (plus tax) as top matinee and night prices.

'Blossom' 1-Niter Wk. Garners Fine $15,200

New Haven, April 29.

'Blossom Time' (Everett Marshall) closed out a week of one and two-nighters at Shubert here with nice biz on three performances (25-26). Drew an estimated $5,000 at $2.75 top in 1,700-seater to bring week's total to approximately $15,200.

Tag end of season is holding up well, with the Lunts in 'There Shall Be No Night' here this weekend (2-3) for three shows. Preem of 'Women Are Angels,' slated for next week, has been cancelled, but following week (12) brings Alexander Woollcott in 'Man Who Came to Dinner' for a six-day stanza.

'Theatre', Moderate $9,600 in Baltimore

Baltimore, April 29.

John Golden's production of Somerset Maughm's 'Theatre,' with Cornelia Otis Skinner starred, rounded out a moderate stand at Ford's last week, chalking up estimated $9,600. Critics didn't rave, but commented pleasantly.

Continued late-in-season bookings has local calendar filled with 'Student Prince,' at Ford's currently, after which 'Hope for a Harvest' and 'DuBarry Was a Lady' will follow in succession.

JACK DURANT

NOW IN 18TH WEEK

Featured in GEORGE ABBOTT'S

"PAL JOEY"

Barrymore Theatre, New York

EDDIE GARR

CO-STARRING

IN RECORD BREAKING

"HELLZ-A-POPPIN"

ON TOUR

Mgt.: WM. KENT

1776 B'way, New York

Plays Out of Town

Somewhere in France

Washington, April 29.

Theatre Guild presents three-act drama by Carl Zuckmayer. Adapted by Fritz Kortner; staged by Worthington Minor; setting by Watson Barratt; production supervised by Lawrence Langner and Theresa Helburn. At the National, Washington, week of April 28; $2.75 top.

Gustave Marignac	Dudley Digges
Olympe Marignac	Kathryn Givney
Odette Marignac	Arlene Francis
Pans Memeschosse	Art Smith
Redumont	Robert H. Harris
Buerzenich	Walter Slezak
Mercier	Alexander Knox
Marin	Henry Travis
	Vars.
Stenographers	Anna Minot
Rigolette	Edith Anderson
Marie	Irene Dailey
Jocelin	Franklyn Fox
Fleur	Flora Campbell
Andre Marignac	Wesley Addy
Jacques de Lahoureur	Clay Clement
Ordonnance Corporal	Victor Thristian
Filou	Robert Conte
Guard	Harry M. Cooke
Adjutant	Zachary Scott
General Duffort	Robert Thorleson
German Colonel	Jack Mylong-Mienz
German Lieutenant	Gerald Rowland
Major Himmelfmann	Victor Thorley
Lieutenant Mehlman	John Hacker
Captain Milder	Herbert Berthof

There have been a number of plays this season with neither theme nor message; just for variety perhaps, here is a message without a play. True, 'Somewhere in France' does resemble drama in many respects: It is performed on a theatre stage, in a handsomely contrived set, by competent actors who often say words with meaning. It even has a few theatric moments. But all this and a particularly top-notch performance by Dudley Digges in central role cannot hide the fact that it all adds up to little more than a dramatization of an essay on the inner French squabbles that drowned out the roar of the oncoming Nazi machine.

As such an essay, as one more report on 'what happened in France,' it is interesting. And the parallel between the state of mind of many of these French people shown here, and that noted in many quarters in the U. S. today, is arresting. But it still isn't a play.

Failure seems principally to be a ponderous approach. Stage is almost continually populated with crowds, making it difficult to determine just what of interest is going on. Authors Zuckmayer and Kortner also have run into difficulty on a point of view. They have become so obsessed with the story they wanted to tell that they have spared a cross-section of it on the stage without giving it dramatic conflict.

Many of the characters are a conglomerate crew, all struggling for dramatic importance. There's a typical French innkeeper, not worried about his interest to the north nor by the running of his government. He's interested only in his planned hotel and son. Surrounding the innkeeper are the rest of this strange assortment—a daughter who is a pushover for the Nazi ideology, the son who gets one of the help in that w.k. condition, the village idiot who saw the Prussians in '70 and insists they'll be along again, the factory owner who thinks he can make a deal with the Germans, the German wine salesman who turns out to be a Nazi intelligence officer as anyone could plainly see, and others. Yes, many others.

Action, all of which takes place at the tavern in a small village near Rhiems, starts in May, 1939, when war seemingly was far away. First act does itself mainly to setting the characters, and since there's plenty of them it takes the whole act to do this. With the second, stanza it's a year later and guns are rumbling. With much by-play, action, wanders from word battle between young army officer, who believes freedom something to fight for, and the industrialist, now engaged in sabotaging tank production at his own factory, to the return of the innkeeper's son as a deserter. Son then turns murderer when officer attempts to arrest him.

Finally come the Nazis, in time to save the son from execution only to shoot him themselves when he doesn't want to be saved, to send the innkeeper off to a labor camp, to take the industrialist's factory right away from him. There is a message, all right, in this further argument that the Nazis can be dealt with only in kind, not in pretty words and the attempt to make a deal with them. But this isn't the play at this point.

Cast which the Theatre Guild has selected is a notable one. Dudley Digges is especially fine as the old innkeeper, a long role which he plays with a skill deserving of a better setting. Karen Morley, of films, making her eastern stage debut as the kitchen maid seduced by the boss's son, gives every indication of being able to manage better things ably. Kathryn Givney, Arlene Francis, Alexander Knox, Walter Slezak, Wesley Addy and Art Smith are others particularly creditable.

Watson Barratt's one setting, the bar and dining room of the tavern, is excellent. Worthington Minor has managed well enough with the staging, too, members of the crowds which occasionally get on stage never falling over each other. *Mac.*

LEND AN EAR

(PITTSBURGH PLAYHOUSE)

Pittsburgh, April 26.

Revue in two acts and 22 scenes; music, lyrics and sketches by Charles Gaynor; staged by Frederick Burleigh and Gaynor; dances by Lou Starr, Norma Shea and Shirley Brown, settings, Burleigh; costumes, Mary M. Sussin; at Pittsburgh Playhouse for three weeks beginning April 26; $1 top.

Cast: Shirley Brown, William Eythe, Norma Shea, Ed Hunt, Madelyn Ward, Bill Smith, Ellie Stewart, Ann Fessler, Shirley Jackson, Tom Wilmot, Mary Evelyn Ducey, John Walter, Mary Frances Ackerman, Edna Mellan, Robert Roderick, Jean Coyne, Beth McKenney, Donald Benjamin, Thelma Nathan and Pat Deutsch.

This is the third original revue Charles Gaynor has written for the Pittsburgh Playhouse and some of it is good enough for a street 400 miles away from Pittsburgh. Broadway is the street, of course. In many respects, 'Lend an Ear' is superior to Gaynor's other vue, 'Hold Your Hats' (not to be confused with Al Jolson's 'Hold On to Your Hats'), and 'Thank Your Stars'; on the whole, however, it doesn't quite measure up to their general excellence. Author missed one year only since 1938, when he was tied up doing the score for 'Finger In Pie,' with John Monks and Fred Finklehofe. Eddie Dowling took an option on that one but never produced it.

Comedy song material seems to be Gaynor's particular forte; at least it is here. His finale, a condensed satire of typical operetta of the early '20s called 'The Gladiola Girl' is a howl and the funniest thing of its kind locally since Max Gordon lampooned a typical revue in 'Band Wagon.' It's preceded by an announcement that six companies of 'Girl' went out but only five came back and the missing one has just been discovered. This is it. Costumes, musical styles, dialog, delivery, etc., are all done in manner of 1920 and the 10-minute lapse passes would be a clickeroo in any setting.

Couple of other swell numbers are 'Everybody's Got a Guy But I,' which kids the pants off the torch-carriers and right up the alley of a Fannie Brice, and 'How Can I Be Sure,' a take off the Old Mservey Place,' one of those corny hill billy laments that's first-rate laugh insurance. Where 'Lend An Ear' slows down is in the sketch department. Two of them, one a take on being 'Subway Girls,' discussion of art in its personal aspects by two strap-hangers, and the other a radio bit in which a dame comes up to offer a bond deal, mainly wants to know if she's been solicited and she replied, 'not lately.' Others are rather feeble.

Among regulation musical show tunes, Gaynor has come up with two that have definite possibilities. They are 'Awake My Love' and 'Where Have I Heard It Before?' They're catchy and would be even much more effective with full orchestrations. Accompaniment for 'Lend An Ear' is by two pianos, Gaynor at one of them and Ruth Levin at the other. Best production numbers are 'It's Spring,' cute idea in which the singing-birdie season brings together both 'Toid and Park Avenues' and 'Hot and Cold.' They're staged effectively by Fred Burleigh, who also pinch-hit together the colorful decor for them.

Talent in 'Lend An Ear' runs considerably ahead of the usual community theatre average because several in the company have had professional experience and at least half a dozen others are recruits from Carnegie Tech drama school. Shirley Brown has a corking sense of comedy that needs only a bit more polish; Norma Shea, who has danced in vaude and niteries, is an attractive hoofer who can look after herself in sketches, too; Madelyn Ward, one-time prima at the Stanley and Enright theatres here, is about the best voice these Playhouse carnivals has ever had, and Bill Eythe and Ed Hunt are expert handymen in either song, dance or comedy. Pair of gals in the cast who don't have much to do but have promise written all over them are Mary Evelyn Ducey and Mary Frances Ackerman. Show doesn't have a chorus, per se, the principals for most part executing ensembles. Dancing, except for solo specialties, is just fair, due as much to limitations of Playhouse stage as to limitations of talent in legmania department.

For a community theatre, 'Lend An Ear' is a sock show. For pro uses, lot of it would have to be weeded out but there's certainly much material that any Broadway revue could find very useful. *Cohen.*

Wm. Dorbin Stricken

Rochester, N. Y., April 29.

William Dorbin, 60, actor, suffered a heart attack here last week the morning after playing in the Alexander Woollcott company 'Man Who Came to Dinner' at the Auditorium.

Taken to Highland hospital, Dorbin was reported in poor condition.

Experimental Play

NOT IN OUR STARS

Comedy in three acts, by George Corey. Production staff, James Furness, Therese Whitley, Robert Lindsey, Ruth Wilk, Toska Illasing. Presented by Experimental Theatres, Inc., at Biltmore, N.Y., April 25, '41. Admission, contribution.

Rose Houlihan	Frances Reid
Mollie Houlihan	Ruth Thane McDevitt
Terry Quirt	Clement Loghlen
Kevlin Houlihan	Walter Burke
Tommy Riordan	Leo Needham
Philip Houlihan	Harold Vermilyea
Alderman Jos. P. O'Hannon	Loring Smith
Telephone Man	James Furness
Timothy Corey	John Ireland
Mr. Chapman	Burke O'Connell
Cousin Willie Conarty	Hallam Bosworth
Mr. Hardy	A. Swayne Gordon
Furniture Men	Robert Lindsey (John Thomas (Therese Whitley

Of the three plays so far presented by the Experimental Theatre, this George Corey comedy, 'Not In Our Stars,' is only a fair showing commercial possibilities. On the basis of its single scheduled performance Friday (25) afternoon, the show has obvious flaws, but appears to have definite prospects for more extensive production. With skillful revisions, suitable casting and expert staging and playing, it could be turned into a hit.

Most serious faults in the play obviously result from Corey's unfamiliarity with the stage. As an established radio author, he's used to writing short scenes, and without regard for visual effects. Thus, his scenes tend to open strongly, but then waver into diffuse, repetitious talk. But Corey has talent for sharp dialog, vivid characterization and ingenious situation. What his script primarily needs is tightening and pointing. As it now stands, several of the incidents are too obviously contrived. The first act weakens toward the end; the second is even thinner, but the third builds to a genuinely punchy climax.

Casting for the tryout performance was uneven. As the bombastic, fraudulent head of the frenzied Irish-American household, Harold Vermilyea was clearly wrong. His playing had variation and depth, but the part is not right. Barry Fitzgerald, Dudley Digges or someone else with a lighter comedy style. Ruth Thane McDevitt was not quite suitable for the role of the harried mother, but she largely redeemed the fact by an intense and sincere performance. Frances Reid, with looks, appealing freshness and an apparent instinct for dramatic effect, was excellent as the daughter.

Walter Burke has the proper incisiveness and timing for the son, while Clement O'Loghlen, Hallam Bosworth, Leo Needham and John Ireland were believable and occasionally laughable as bewildered and deadpan sons of the Auld Sod. Other performances varied. No one was credited with direction. Edward Padula, a Theatre Guild production assistant, is understood to have done the preliminary work, with Winifred Lenihan taking over toward the last. Net result was unfortunate. *Hobe.*

College Play

COOK BOOK

Musical comedy in two acts (19 scenes); presented by speech and drama department of Catholic University of America; written by Walter F. Kerr and Leo Brady; staged by Father Gilbert V. Hartke.

Cast:	Arthur Mullen, Lionel Boffa, Karl Schmitt, Leo Brady, Peter McClure, Kay Becker, Lois Barlow, Frank Spitzig, James Graham, James Cosgrove, Myron Fleming, Ned Veihmeyer, Mary Margaret Edmonston, Jimmy Graham, Vincent Murphy, James Graham, Walter Gipprich, Mary Jane Wyble, Thomas Hanley.

Inspired by last year's highly successful 'Yankee Doodle Boy,' Catholic University's speech and drama department has turned out an even more ambitious original musical in 'Cook Book.' Last year the department introduced a novel idea by way of its 'musical biography' of George M. Cohan, story of the showman's life set to the music of his hit shows. So successful was the venture, winning some nation-wide notice from showfolk, plus photographic layout in Life mag, that Father Gilbert V. Hartke, head of the department, felt a sequel, or sequels, should follow.

This season, after considerable pondering over selection of a central figure, Joe Cook, the funster from Evansville, Ind., was chosen as the subject for 1941's 'musical biography.' Walter Kerr, instructor in drama at C. U., and Leo Brady, advanced student there, co-authored 'Cook Book,' which ends an eight-day run tomorrow (30) night. Result shows the playwrights not only as able technicians but canny students of their subject as well. They have captured the Cook manner neatly.

Search for a player to fill the leading role ended the day Brady turned up so affected by working on the script that he was talking and acting just like Joe Cook. Cook, in town several days ahead of a vaudeville date, was in first-night audience, roared at the gently affectionate characterization of himself and claimed that Brady not only looked like Cook but played the part better than he (Cook) could have.

Only fault of 'Cook Book' is overlength. There's a tendency to drag occasionally as the two acts and 19 scenes take Cook from the Evansville home grounds to 'Sleepless Hollow.' Pruning of some musical numbers which slow the pace could be accomplished with advantage and no loss of favorable effect. Most of editing could best be done in early stages of second act, where revue becomes much less conventional musical after the swirling madness of the first stanza.

Entire show has been staged elaborately by Father Hartke and set designer Ralph Brown has done a yeoman job of arranging his 19 scenes for both effect and pace.

Revue picks Cook up at the Evansville circus lot in 1898, goes from there to the kitchen of the Cook home, to the Evansville ferry, to the Cook barn, to the stage of the local theatre, continues to New York, an agent's office, a costume shop, the stage door of a small-time vaude house, finally to a New Year's party at Bert Swor's in San Antonio in 1912. It's all in the first act.

Second stanza is slow until it arrives at Earl Carroll's 'Vanities' of 1923, one of Cook's famed Cook inventions, this involving a derrick, an Indian, an ape and sundry other wild Cookiana. Continues through 'Rain or Shine,' 'Fine and Dandy,' the first Cook film venture, finally to legendary 'Sleepless Hollow.'

Score prepared by Frank Spitzig includes tunes from shows mentioned, plus original numbers by Spitzig, Betty Healy and William Colemore.

Players standing out, in addition to Brady, include Spitzig, who sings much of his own and the pro music; Marion Wolberg, Mary Margaret Edmonston, Jimmy Graham (last year's Cohan), William Hart and Lois Barlow.

Interesting note on production of 'Cook Book' was assistance given by stage staff of local Earle theatre, house where Cook is currently heading vaude bill. Cooperation included training of 'Junior Roxyettes,' high school graduate students in drama at C. U., by Earle's Roxyettes, and rehearsing of choral groups by Joe Lombardi, Earle's pit conductor. Anolyn Arden, Earle Roxyette instructor, and Nancy Raden, captain of line, even had kids doing Gae Foster stit and ball-walking routines. *Mac.*

Literati

Hub Transcript's Survival Fight

Hopeful of retaining their jobs by locating a buyer for the Boston Transcript before the 111-year-old sheet folds today (Wednesday) as scheduled, employees last week formed a 'purchasers contact committee.' Group, under chairmanship of Alfred G. Diffenbach, religion editor, is serving as an intermediary to bring prospective purchasers and the board of directors together.

In the event a prospect is unearthed the employes committee is prepared to publish at least a one-page sheet each day to keep the Associated Press franchise alive. Franchise passes out of existence the day the Transcript actually ceases publication.

Knockout blow leading to discontinuance of the Transcript was the passing of many advertisers of products made solely for the sheet's Back Bay-type audience. Sheet was always geared for this conservative element and folded rather than incline towards a common appeal.

Among the alumni of the Transcript are Brooks Atkinson, New York Times drama critic; John P. Marquand, Robert Benchley, Gluyas Williams and Lucius Beebe.

Bostonians were invited by the management in a front-page Transcript editorial Saturday (26) to donate at least $500,000 in cash gifts 'representing an investment in democracy.' Publisher Johnson stated that the suggestion was really that of some of the readers, who had become roused by announcement of the fold. He suggested that 1,000 subscribers donating $500 each would make it possible to carry on.

No purchaser in sight so far. Nine $500 subscriptions have been received. Employees have volunteered pay cuts ranging from 5% to 35% to keep going one or two weeks more. Not accepted, however, unless directors figure developments make it 'justifiable.'

Winchell, Inc., Dissolves

The Walter Winchell Corp. of New York, a personal proposition for the columnist formed some years ago, was dissolved in Albany yesterday (Tuesday). Back in 1934 or '35, Winchell tried to dissolve the corporation, but dissolution papers were held up because of tax matters that have since been straightened out.

On a couple of occasions at least, Winchell set his deals through the corporation, latter signing outside contracts and then signing Winchell. Up until the time that the Government tabooed such practices, many large wage-earners, especially in Hollywood, formed personal corporations for the purposes of lowering their income taxes.

Latin-American Braille Mag

First publication of its kind in Latin America, Braille 76-page magazine, has been issued by the Patronato Nacional de Ciegos in Buenos Aires. Aim is to increase cultural relations among S. A. nations.

First issue has a literary supplement including music by Argentine composer Alberto Williams and maps with Braille references. Hope to make magazine a regular affair.

LITERATI OBITS

Charles E. Russell, 80, former New York newspaper editor, Chicago publisher and political reformer, died April 23 in Washington, D. C. In 1910 he was the unsuccessful Socialist candidate for governor of New York.

Fred A. Mallery, 80, veteran newspaperman who for some 31 years was with the staff of the old N. Y. Evening Journal, died April 22 at his home in Passaic, N. J. He retired in 1928.

Patrick Casey, 48, author and San Francisco newspaperman, died of heart attack April 25 at his home in Sausalito, Cal. A former president of the San Francisco-Oakland Newspaper Guild, he had also worked on the Paris edition of the N. Y. Herald Tribune.

Herman Harner, 42, editor of the Urbana, O., Citizen, died April 26 in Dayton, O., of a heart attack.

CHATTER

Lillian Eikler Watson has written a tome on advertising being published in May.

Add draftees: Don Craig, drama editor of the Washington Daily News and co-VARIETY mugg in D. C.

Tarleton A. Jenkins, city editor of the Fort Worth Press, Scripps-Howard, on May 1 will become director of publicity of the Fort Worth Chamber of Commerce.

Lois Svensrud has been appointed motion picture editor of Your Charm, fan mag formerly known as Picture Play. She formerly was Coast rep for Modern Screen.

Ralph Eckhardt, former Chicago and Cleveland newspaperman and feature writer for NEA, later of the RKO press department, has been assigned to public relations office of the Signal Corps at Fort Monmouth, N. J.

The board of directors of the Globe-Democrat Publishing Co., publisher of the Globe-Democrat, the only a.m. rag in St. Louis, has declared the regular quarterly dividend of $1.75 a share on the preferred stock, payable June 1 to stockholders of record May 20.

R. Wilson Brown, 31, a former reporter in Mexico, Mo., and St. Louis, and instructor of journalism at the New York Institute for the Education of the Blind since 1938, has been appointed superintendent of the Missouri School for the Blind in St. Louis. The position carries $350 monthly salary and living quarters.

Ruling vs. Agents

Continued from page 1

and stated yesterday (Tuesday) that he will call a huddle as soon possible with the theatrical agents and their associations. It was intimated that the license department was now bound to enforce the state law's stipulations on commissions, heretofore loosely policed because of the old decision, which then involved a New Jersey labor employment agency.

Coast agents, in the very lucrative film business, will not suffer as much as the N. Y. agencies because of the decision. The California law, it is understood, limits agency fees to 10%, with the agents' agreement with Screen Actors Guild also enforcing this.

The Artists Representatives Assn., of N. Y., yesterday (Tuesday) stated that an immediate general membership meeting would be called to study the situation. Out of this may come a committee to call on Commissioner Moss to apprise themselves of his department's plans to enforce the N. Y. State statute.

Broadway

Grad Sears is battling with neuritis following some teeth trouble.

Bob Gillham got back Monday (28) from a three weeks' fishing trip in Florida.

Paul Draper off to the Copacabana, Rio de Janeiro, sailing Saturday (26).

Tom Gosman, head of RKO's Chicago operations, in town for home office huddle.

Professional Music Men, Inc. dance and show this Sunday (4) at Manhattan Center.

Gardner Wilson, Ringling press agent, discovered on Sunday visiting Central Park zoo.

Charlie Einfeld trained in Monday (28) from the Coast for a stay of two or three weeks.

Johnny Hyde in from the Coast for home-office huddles with William Morris, Jr., et al.

George Zorn, formerly manager of Mercury Players, playing bit in 'Native Son,' St. James.

Harold (New Yorker editor) Ross is autobioging for Random House, titled 'My Life on a Limb.'

Humphrey Doulens, of Columbia Concerts, back in town after three months' tour with Nelson Eddy.

Phil Hodes of RKO exchange celebrates his 25th year in the industry. He has been in sales for RKO since 1923.

S. A. Lynch in New York, following stopover in Washington on matters not related to his Miami theatre interests.

Radio Rogues starting this week on a series of 13 commercial short pictures for Pepsi-Cola. Herman Bernie set the deal.

Herman Citron and Maurice Golden go their separate ways the end of this week, when they give up jointly operated offices.

Alfred Corwin, assistant to Leslie Whelan, head of 20th-Fox foreign ad-publicity department, set to leave for army camp this week.

Walter Winchell and George Jean Nathan comparing notes with each other, as to which one is getting more fanfare on the column.

Minnie Bliss (Mrs. Minnie Silver), with Paramount at the h.o. 14 years, is leaving May 1 to have a baby. She is permanently retiring.

Harry Kitchen to the Coast Sunday (27) on a 10-day biz jaunt, probably trying to hook film names for personals in the Paramount houses.

Stanley Rayburn now g.m. of Consolidated Radio Productions of America, which Everett Cronwell English and Arthur W. Jones, Jr. head.

Mark Hanna and Walter Kane, agents east and west, got Tommy Guinan to okay the 'Saga of Texas Guinan' film story, which Paramount will do.

Mike Larsen and p.a. Irving Zussman, partnered in the Hurricane takeover, still uncertain about what attraction to spot into that Broadway cafe.

Sylvia Maisler, secretary to S. Barret McCormick, painfully and seriously injured in the face when struck with a golf ball over the weekend.

Robert Baral, who has been doing advance exploitation on 'Fantasia,' has moved over to the RKO home office force on special advance work for 'Citizen Kane.'

One of New Jersey forest fires last week came within 200 yards of David Bluff's chicken ranch. He's foreign ad-publicity head and secretary of Loew's foreign department.

Robert Bernstein, son of Loew's v.p. David Bernstein, and a film salesman in the New York territory, became engaged on Sunday (27) to Jacqueline Wolf of Indianapolis.

Charles Harris at French hospital for intestinal ulcer operation. Warren O'Hara of 'Panama Hattie,' talent and management, duties at 'Louisiana Purchase' until he is better.

RKO annual golf tournament early this year, May 20 the date at Westchester country club, Rye, N. Y. Company in previous years always held it toward the end of the summer.

General Disque, father of Brice Disque, radio script writer and author, is seeking return to active army duty despite the fact that he is past 60 and has been retired since service in World War I.

Ruby Zwerling, musical director at Loew's State, starts his 14th year of baton-ing at the house today (Wed.). Fellow bandsmen and associates are tossing him a dinner at the Diamond Horseshoe.

Tough schedule forced Bernice Parks out of the Broadway Paramount and Copacabana nitery (doubling) last Thursday; voice trouble, but returned the next day. George Negrett filled in at the cafe.

Buenos Aires

By Ray Josephs

Clara Estives, Argentine soprano, back after series of U. S. concerts for NBC.

Uruguayan guitarist Julio Martinez Oyanguercn back after eight years in New York.

Sacred play, 'La Passion y muerte de Jesus' ('Passion and Death of Jesus'), drew big at the holiday season.

Ratti Company marks 50th performance of 'El Cura de San Isidro' ('The Priest of San Isidro') at the Apolo.

Asociacion de Periodistas (Reporters Association) gave benefit at the Astor with "Goodbye Mr. Chips" (M-G).

Teatro Maravillas, revue house, opened under the direction of Andres L. Barretta with orchestra of Miguel Zepeda.

M-G opened 'Flight Command' at the Rex in benefit for Aero Club Argentino, with high officials of the Army and Navy present.

Enrique Anorin to aid in writing Gregorio Martinez Sierra's 'Cancion de Cuna' ('Cradle Song'). Produced by Carlos Gallart for General Cine at side studios.

'La Santa Virreina' (The Holy Vice-Regent) picked to open Politeama by Spanish Dramatic Company of Maria Guerrero and Fernando Diaz de Mendoza.

EFA announces 'Joven, Viuda y Estanciera' ('Young, Widow and Estanciera'), directed by Mayon Herrera, from a play by Claudio Martinez Payva, will be released in June.

Spanish company of Joaquin Garcia Leon, at the Teatro Buenos Aires, doing third novelty of the season, 'Dejeme usted que me ria' ('Let Me Laugh'), by Jose de Lurio.

Colon started rehearsals for Fritz Busch cycle of symphonic concerts. Busch will also conduct 'Othello' and 'Il Trovatore' before returning to New York for N. Y. Philharmonic date.

Wagneriana Society opened season with symphonic vocal concert directed by Cirilo Stavianski d'Agremff. Chorus director of the chorus of the Russian Opera of Paris. Had 45-voice chorus and 70-member orch.

'La Casa de los Cuervos' ('House of the Crows'), Carlos Borcosque's new pic, to get out-of-town opening at Cine Metropole in provincial Chivilcoy, in line with new Sono Film policy to get extra publicity by provincial openings.

Paris

Colette has new book, 'Journal a Rebours,' on the press.

Yvonne Printemps hurt when struck by auto in Paris.

French citizenship restored to Rene Clair, presently in Hollywood.

Maurice Martin, poet, newspaperman and writer, died at Bordeaux.

Paul Morand completing new book, 'L'Homme Presse' ('The Busy Man').

Sacha Guitry's 'Une Petite Main' ('A Small Hand') preemed at the Madeleine.

Preemed at Lyons was 'Marriage Blanc' ('White Marriage'), by Rene Guibeaud and Paul Biboulet.

Paul Marion named Secretary General for Information under the Vice-President of the Council.

Albert Lambert, tragedian born in Rouen in 1865, died recently. Entered Comedie Francaise in 1885.

French variety star Marie Dubas married Jacques Boyer Blaquebelair in Lisbon. Mlle. Dubas renounced Jewish religion for Catholicism.

Morton, film and stage star who specialized in music-hall, died. Was headliner in Folies Bergeres shows before World War.

Unacceptable to Germans, Roger Langeron, Prefect of Police in Paris, 'resigned' in favor of Camille Marchand.

Spider Pladner, former world's featherweight champion who's gone blind, now earning living massaging athletes at Antibes.

Jean Cocteau almost completed new book 'Poems and Allegories.' Also preparing to state his play, 'Machine a Ecrire,' in Paris.

Tenth anniversary of Pavlowa's death was observed at the Russian Church in Paris with Serge Lifar and Solange Schwartz present at ceremony.

Jean Louis Vaudoyer named Administrator of Comedie Francaise to succeed Copeaux, who had short and disputed tenure of office after Bourdet's resignation.

Jane Hading, 81, known as the 'Queen of the Boulevards' at the end of the century, recently died. Daughter of an actor and born in Marseilles, she starred in many roles.

Jules Ladoumegue, banned from track after setting several world's records and who went into Casino de Paris show, preparing stage comeback. Is to appear in Andre de Wissant's and Pascal Bastia's operetta 'La Star et le Clown.'

Andre Antoine, 84, founder of the French Free Theatre and former director of the Odeon and Antoine Theatres, has announced his retirement. Began his career as actor, later becoming legit and cinema critic for various Paris newspapers.

Jean Rogissart has been awarded Prix du Roman Populiste—organized by Georges Duhamel—for his novel 'Le Feu et la Foret' ('The Fire and the Forrest'). Already written two books of poems and two novels, one of which, 'Marvale,' won Theophraste Renaudot literary prize some years ago.

Edwige Feuillere and Pierre Richard Wilm still drawing crowds at the Theatre des Arts in 'Dame Aux Camellas,' Noel Noel starring in vaude show at the European. Georges Milton ditto at Optimistes and Carette just quit singing act at Salle Pleyel to join Sacha Guitry's new show.

London

Harvey Watkins joined Metro publicity department.

Marjorie Mars and Graeme Muir, stage couple, wed.

Marie Lloyd's old house in London destroyed by bombs.

Vivien Leigh a flu victim, which kept her in bed a fortnight.

George Posford's book, 'Spice of Life,' of which 5,000 copies have been printed, is sold out.

Moss Empires reopened Empire, New Cross, which was damaged by enemy raiders recently.

Harry Foster closed deal with Pathe Pictures to star Wilfrid Lawson in 'Tower of Terror.'

Lionel Walluce has been elected president of the Agents' Association. Harry Foster named v.p.

David Rose now talking of producing A. J. Cronin's 'Hatter's Castle' sometime in August.

Hyams Brothers have leased the Watford Palace hall, playing vaudeville season there to healthy returns.

Max Thorpe, Columbia Pictures' head of sales here, in auto accident in Piccadilly, coming out with slight injuries.

Sir Cecil Weir, who has just been appointed an executive member of the Export Council, writes plays as a hobby.

Ada Senglar, who has important job with the Censor's office, was before the war an usherette in Warners' theatre.

Leslie Howard cabled America to get postponement of suit against him by Walter Futter, due for hearing early in May.

Butcher's Film Productions taking space at Rock Studios for its next. Maclean Rogers to direct the as-yet untitled feature.

Roy Boulton at Sanhurst College undergoing training for Army officer's job. Expects to get his commission in June.

Peter McKiegue, son of Matt McKiegue, is in the Officers Training Corps, and expects to get his commission any day.

William Tuttle, manager for Warners' theatre, who recently joined the Royal Air Force, has been made a pilot officer.

Daughter born to Mary Casson and William Devlin. This makes another grandchild for Dame Sybil Thorndike and Lewis Casson.

Ronald C. Howard, son of Leslie Howard, married Patricia Mary Horsman in London recently. He is serving in the Royal Navy.

Clive Baxter inked for pilot in Ealing Studios' 'Ships With Wings.' Now a juve, Baxter was one of radio's leading boy actors.

Kevin Mallon is new musical director of the New Cross Empire. He hails from Australia, and hitherto wielded the baton at the Hammersmith Palace.

Ken 'Snakehips' Johnson, colored band leader recently killed in air raid, had a bomb fall on his apartment the same night, destroying all his belongings.

Robert Donat finally inked contract with 20th-Fox's Francis Harley for starring in 'Pitt the Younger.' Big budgeter goes into work as soon as studio is clear with.

With two of the staff already on military service, Haddon Mason, T. Hayes Hunter's co-director, has now registered for munition making under the Essential Work Order.

'Gone With the Wind,' which is in its second year at Metro's Ritz, is still doing capacity, averaging $5,600 per week at two shows daily, with no sign of diminution in sight.

Contrary to various estimates ranging from $80,000 to almost double, the actual damage done by bombs to Leicester Square theatre does not exceed $15,000.

With the departure of Sir Seymour Hicks for the Near East, Archie de Bear has returned to the government entertainment service to resume nonstop shows for Co.

S. N. Behrman donating all royalties from his 'No Time for Comedy' to the British Red Cross. Over $5,000 rolled in from the provincial tour before the premiere.

Leslie Macdonnell has piece in the new Ernest C. Rolls revue, which stars Jennie Benson and George Gee and has 12 weeks' route on Moss Empires and General Theatres Corp.

Francis Day got Cole Porter's okay to sing three of his numbers in 'Black Vanities,' the new George Black show at Victoria Palace, in which she's starring with Flanagan and Allen.

Lionel Bonas, veteran film dealer, is doing special government work, while his wife is in the Censor's office. Peter, their son, formerly on the sales staff of United Artists, has joined the Navy.

Gainsborough Pictures has lent Marcel Varnel to direct first picture Georgie Formby is making for Columbia, which goes into production first week in August and is due for delivery in November.

Richard Green, new in the Officers' Training Corps, has been inundated with offers to make films, with military authorities likely to grant him leave to make one film at least due to acute shortage of stars.

Metro's local head, Sam Eckman, Jr., closed deal with newly formed John Corfield Film Productions for pix dealing with evacuation of Paris, which is to be produced by Walter Mycroft. Clive Brook will star.

Harry Watt who directed the two Quentin Reynolds shorts, gets first directorial job of full feature, 'The Eagle Squadron,' which is being sponsored by Walter Wanger, to be made here for United Artists world release.

Tommy Trinder goes into the George Black revue at Opera House, Blackpool, in June, provided he finishes his picture for Associated Talking Pictures in time. Script is by J. B. Priestley, with Walter Forde directing.

George Foster has received letter by Arren and Broderick from the U. S. telling him they have been offered dates at the Scala, Berlin, by Eddie Deusberg, the booker of the house, which they had the pleasure of refusing.

Rex Harrison turned down one of the leads in 'Spitfire' due to expected call to enter the Army. Actor is currently with stage presentation of 'No Time For Comedy' and hopes to finish the run of play in West End before donning khaki.

Michael Powell's '49th Parallel' sent an SOS to Gerry Wilmot, announcer with Canadian Broadcasting Corp. on this side, when film was ready to shoot Canadian radio sequences. Wilmot drew a bit part in the film and brought along most of his fellow spielers for work the montage.

Gainsboro provided variety performers with a bonanza week recently when inviting Issy Bonn, Lily Morris, Kathleen Harrison and others for spots in current 'Ay Thang Yow.' Felix Aylmer, Wally Patch, and Phyllis Morris drew support roles. Femme lead went to Roberta Huby after her only other film start. Actress has been in West End revues.

Madrid

By Joseph D. Ravelle

Spanish Academy prized Francisco de Cossio's novel 'Manolo.'

Annual Seville Fair handicapped by lack of electric light bulbs.

Soler plans to make Zarzuela film and legit b.o. due to typhus epidemic.

Maria Guerrero legit closed for season due to lack of b.o. receipts.

Maurice English, former Chicago Tribune correspondent in Madrid, returned to States.

Cifesa just signed working agreement with Italian firm Scalera for joint production and distribution.

Exhibitors found Madrid abandoned by Madrilenos in favor of Seville and Malaga and other points south.

Presently on lot: 'Escuadrilla,' 'Pelota a Mano,' 'La Dama de la Duquesa,' 'Alas de Paz,' and 'Por Un Amor.'

Lopez Rubio just completed film adaptation of 'Pepe Romero.' Miguel Ligero and Jesus Tordesillas have top roles.

Jose Fernandez de Villar, noted dramatist who specialized in ironic plays about Spanish aristocracy, died after long illness.

Spain's No. 1 actress, Imperio Argentina, has just finished 'Tosca' in Rome and is due to return to Madrid for short rest.

UFA documentary, 'Victory of the West,' showing Germany's victory over the French army, has been released at the Imperial.

Bullfighting season got off to official start with big charity event for Santander victims, with all fighters offering services free.

Blanes Silos just finished first pic, 'Flora y Mariana,' produced by Sotano Films, directed by Jose Boch, with Andre Barreyre at camera.

Spaniards who listen to German radio news programs now hear the striking of gong for each British ship reportedly sunk by the Germans.

Restaurants much more careful about adhering to government's stopserving regulations at 2:30 and 9:30 p.m. since authorities have been clamping down with many heavy fines.

Vendors, dolled up in neat brown uniforms with inscription 'Prensa Alemana' now going around peddling German newspapers, including the 'Pariser Zeitung,' in restaurants and cafes.

The life of Chopi to be done by Juan de Orduna in pic with exteriors at Palma de Mallorca. Film entitled 'Isla de Oro' ('The English Isle') will have Carlos Munoz as the Polish composer.

Lyle Wilson, UP Washington bureau manager, Jay Alex Morris, New York cable editor for UP, and Fred Oeschner, UP bureau manager in Berlin, through Madrid en route to New York.

Cifesa Films has started 'Su Hermano y El' in Barcelona with Antonio Vico, Blanca de Silos, Manuel Luna. Scenario by Edouardo Marquina and piloted by brother Luis Marquina.

Spaniards may no longer work for foreign agencies and newspapers, according to new decree issued by government. For moment will tolerate their continuing to work but may ask them to quit at any moment without any explanations.

Josita Hernan and Jesus Tordesillas have been voted the best Spanish stars for 1940 by the National Film Syndicate, which has official standing. 'La Dolores' was rated the best film of the year. Cifesa the most active Spanish producers, Eusebio Fernandez Ardavin the best director and Rafael Gil the best scenarist.

Hollywood

Allan Jones back from a four-week concert tour.

Madeline Carroll back from an eastern vacation.

Gene Tierney back to the hospital with eye trouble.

Leon Ames aired in from New Bill.

Roy Rogers vacationing on the desert for a week.

York for a picture.

Jesse Martin became an associate of the Small agency.

Joe Sherman hooked up with RKO studio publicity staff.

Rudy Vallee out of the hospital after treatment for sinus.

Dan Roberts checked into Samuel Goldwyn's publicity department.

Ruth Warrick checks in at RKO May 10 for a player assignment.

Oliver Hardy was sued for $21,625 back alimony by his former wife.

William Keighley returned from a six-week vacation in New York.

Bela Lugosi trained for Chicago to open a series of stage appearances.

Garson Kanin is raising a beard for reasons known only to himself.

Gilbert Wilson, actor husband of Elsie Janis, inducted into the Army.

William Bishop, Canadian Air Marshal, was a guest on the Warner lot.

William Dudley in town for his film debut after 20 years on Broadway.

Harry Fried joined the Al Kingston agency to handle writers and stories.

Bunny Hartley, film player, recovering from overdose of sleeping tablets.

Howard Herty, formerly in the Metro flackery, opened his own agency.

Walt Disney awarded scroll of honor by Illuminating Engineering Society.

James Gordon, president of the Masquers, hospitalized with a throat infection.

Spyros Skouras to Denver and New Orleans on his way back to New York.

Larry Darmour returned from two weeks of huddles at the Columbia home office.

Terry Cohn returned from a huddle with the Columbia home office in New York.

Stanley Rose checked in at the David Diamond agency to handle story material.

Harold Melniker checked out of Central Casting to join the army at Fort MacArthur.

Edwin Silverman, head of Chicago Essaness theatre chain, giving the studios a gander.

Tedwell Chapman, playwright, recovering from pneumonia in Santa Monica hospital.

Bobby Jarvis hosted Sam Kahl, Chicago vaude operator, at the Hillcrest Country Club.

William Melniker in from New York to confer with Metro execs about foreign releases.

William Scully arrived from New York for sales huddles with Universal studio execs.

Jack Townley back at his Republic writing job after 10 days in the hospital with a throat ailment.

Irving Berlin and Mark Sandrich out on the desert collaborating on a new musical for Paramount.

Anna Sten made an out-of-court settlement in her $4,500 breach-of-contract suit against Republic.

Susanna Foster is Chicago's singing guest for the 'I Am an American Day' celebration at Soldiers' Field.

Billy Smallbank, property man for Harry Sherman Productions, was seriously burned by exploding flares.

John Balaban and Oscar Morgan, Paramount execs, are in town on a combined business and vacation trip.

Arnold Pressburger in from New York with Albert de Courville, British director, to film 'Shanghai Gesture' for United Artists release.

Wesley Ruggles and Sam Bark from the studio flackery to handle picture exploitation under supervision of Henry Herbel, western district manager.

Willis Goldbeck and Harry Ruskin move to Baltimore May 15 to gather surgical data at the Johns Hopkins hospital for future Dr. Kildare pictures.

Bruce Verissimo sailed for South America after three months of inspecting the U. S. A. in general and Hollywood in particular for a Latin-American book.

Joe Colligan, casting director for the Charles Chaplin picture, 'The Great Dictator,' was arrested in Culver City charged with issuing five worthless checks totaling $200.

Minneapolis

By Les Rees

Charmaine is current Alvin guest star.

Jerry Blaine's orchestra into the Hotel Lowry.

Roy Slentz, Gopher manager, recovered from flu and back on job.

George Hamilton's band opened Excelsior Park season on three-night stand.

Shakespeare's 'The Tempest' is University of Minnesota Theatre offering.

Leo Morvan in from New York to stage and light Wayne King show at Orpheum.

After long absence due to illness,

(Continued on page 71)

OBITUARIES

JOHN K. (JOCK) MUNRO

John K. (Jock) Munro, 32, identified with the theatre for some 10 years as a playwright, author and director, died April 22 in an Ottawa, Canada, hospital. Shortly before his death he had completed two plays, one of which will be presented at the Barter summer theatre, Abingdon, Va., this summer.

A champion of summer stock, Munro was familiar figure to strawhat audiences as in recent years he had been associated in various posts with barns located in Locust Valley, L. I.; Stockbridge, Mass., and Westport, Conn. He also operated and directed the North Shore Players at Marblehead, Mass., two summers ago.

Starting his career in Ottawa, Munro was active in the Little Theatre movement there and appeared in local productions of 'A Little Bit of Fluff' and 'R. U. R.' He also devoted much study to puppet entertainment.

Among Munro's plays, 'Best Dressed Woman in the World' was tried out at Stockbridge in 1938 and the following year he presented it himself at Marblehead with Norma Terris as the lead. 'Godey's Lady,' written in Ottawa last year, is being done by the Barter theatre this summer, and his other work, 'Officers' Mess,' is going the rounds. Both are handled by the Liebling-Wood agency. Former is a study of Sarah Hale, editor of 'Godey's Lady's Book,' and the latter's locale is the Canadian border.

Munro, who for two seasons was stage manager of 'Pride and Prejudice' both in New York and on the road, was the writer of nature story books for children, a fact not generally known. He was once associated with the Boston Symphony Orchestra and at one time produced for the Harvard Dramatic Club.

Surviving are his parents, Col. and Mrs. John R. Munro, and three brothers, Capt. R. R. Munro and Capt. E. T. Munro, both serving overseas with the Canadian army, and Donald G. Munro of Ottawa. Funeral services were held in Ottawa last Thursday (24), with burial taking place there.

THEODORE A. LIEBLER

Theodore A. Liebler, 89, retired theatrical producer who in a 17-year partnership with George C. Tyler produced more than 200 plays and was credited with bringing Mrs. Patrick Campbell, Eleanor Duse and Rejane to the American stage, died April 23 at his home in Old Greenwich, Conn.

With Tyler he launched the firm known as Liebler & Co., in the '90s. At various times such stars as Margaret Anglin, William Faversham, Arnold Daly and Eleanor Robson appeared under his management.

The son of a German refugee who came to the United States in 1848, Liebler was born in New York and was originally a lithographer. However, circumstances compelled his withdrawal from the business and upon meeting Tyler the pair formed a theatrical partnership which brought forth 'The Royal Box' as their first hit.

Other plays which the company presented included such successes as 'Merely Mary Ann,' 'Mrs. Wiggs of the Cabbage Patch,' 'Raffles,' 'Alias Jimmy Valentine,' 'The Garden of Allah' and several of George Bernard Shaw's early plays.

Surviving are his widow, Mildred, and three sons, Theodore A. Jr., scenarist and playwright; the Rev. H. Baxter Liebler and M. Walther Liebler, an ad agency executive. Funeral services were held in Old Greenwich Friday (25).

LEONA LA MAR

Leona La Mar, known as 'The Girl with 1,000 Eyes,' who did a 'mind reading' act a generation ago, died April 22 at her home in Englewood, N. J. The widow of Walter Shannon, who assisted her in her routine, she left the stage in 1930 upon her husband's death.

Forming the act in 1910, Miss La Mar was name in vaude for more than 20 years. Though the turn was similar to many others in her line, she never failed to mystify audiences. Her assistant walked through the house soliciting questions whispered to him.

Question and the answer were spoken by Miss La Mar, blindfolded, on the stage. If cueing was done, the act had perfected an excellent system, for the public invariably failed to notice any. While at the Colonial, N. Y., in 1917, Miss La Mar predicted the World War would last four years and also foretold a safe voyage for the German submarine, Deutschland, used for cargo purposes to break the British blockade.

Miss La Mar, who was born in Rochester, N. Y., often visited the Actors Fund Home, also in Englewood, and a group representing the Home attended funeral services held Saturday (26). She leaves a son, Walter, and a daughter, Leona.

FORD FENIMORE

Ford Fenimore, veteran legit actor whose last appearance was in production of 'Behind the Mask' in 1922, died April 20 at Sellers Sanatorium, El Paso, Texas, where he was under the care of the Actors' Fund of America. He had been ill for many years with tuberculosis.

Fenimore, who was active in Philadelphia and Cincinnati stock companies from 1900 to 1906, also played in dramatic sketches in vaudeville and pictures. For a time he was with the Fox Stock Company at the Academy of Music, N. Y., and appeared in 'Aviator' under the management of Cohan and Harris. Among the stars with whom he appeared in legit were Robert Edeson, Edmund Breese, Blanche Bates, Robert Mantell and Otis Skinner. He appeared in early D. W. Griffiths film productions.

He leaves his widow, Dorothy Armstrong, a former actress, and two brothers, Harry and Jess Hoft. His family name was Ford Fenimore Hoft. Funeral services and burial took place in El Paso under the auspices of the Fund.

STANLEY FIELDS

Stanley Fields, 57, vaudeville, stage and screen actor, died April 23 in Hollywood, following a heart attack. He was preparing to report for work in 'Lady Scarface' at RKO a few hours before his death.

Born Walter Agnew, in Allegheny, Pa., Fields broke into show business as a singer in one of George M. Cohan's musicals on Broadway. After a stretch of vaude and legit, he turned to pictures 12 years ago. In his stage days he was a partner of Frank Fay (and Fields).

Among his recent film appearances were 'Hell's Kitchen' and 'The Lady From Cheyenne.' Other films in which he appeared were 'Hook, Line and Sinker,' 'The Border Legion,' 'Mammy,' 'Ladies Love Brutes,' 'Manslaughter,' 'The Street of Chance,' 'Cimmaron,' 'Little Caesar,' 'The Dove,' 'Traveling Husbands,' 'Mutiny on the Bounty' and 'O'Malley of the Mounted.'

Surviving is his widow.

THURSTON T. LEWIS

Thurston T. Lewis, 56, former member of B. A. Rolfe's orchestra, who also appeared in vaude on the Keith circuit, died of pneumonia April 17 in a Watertown, N.Y., hospital. In failing health, he had slashed his wrists the day preceding his death and pneumonia developed.

As a cornet soloist Lewis played with the Watertown opera house orchestra in his youth.

In recent years he had been chiefly identified with Watertown activities as bandmaster for the local high school and a teacher of music. With his wife he had also conducted a musical instrument and costumer's shop in Watertown.

Besides his widow, he leaves a daughter.

ROBERT H. COMBS

Robert H. Combs, president of the Prest-O-Lite Storage Battery Co. of Canada and pioneer in radio research, died in Toronto April 25. Founder of the Toronto Radio Research Society, it was largely through his efforts that CHNC, Toronto station now defunct, went on the air on May 1, 1924, and broadcast the first radio program to originate in Canada.

A native of St. Louis, Combs was credited with being the first staff photographer to be employed as such by an American newspaper. With the old St. Louis Star in that post, he later studied radio, and at the time of the Louisiana Purchase Exposition established contact between the fair grounds and the Star office with the aid of Lee de Forest, radio pioneer.

MAX (BOO-BOO) HOFF

Max (Boo-Boo) Hoff, widely known Philadelphia sporting figure and one-time proprietor of several Philadelphia night clubs, died at his home in that city on Sunday (27) of a heart attack.

During prohibition Hoff was part-owner of the Piccadilly and The Ship, a famous speakeasy and gambling casino, respectively. Later, he owned the 1214 Club and the 21 Club. He also had a stable of boxers and was involved in a contract dispute with Gene Tunney over the latter's Dempsey fight in Philadelphia. Reputed to have made $5,000,000 during the hectic prohibition era, Hoff died penniless.

Survived by his widow and two sons. His latest venture was the operation of the Village Barn, a jitterbug palace, which he sold six months ago.

DR. RUDOLPH (RUDY) PLANK

Dr. Rudolph (Rudy) Plank, 41, X-ray specialist with the Will Rogers Memorial hospital, Saranac Lake, N. Y., who was an intimate of many of the actors' colony there, drowned in Upper Saranac Lake April 22. Plank's body was found floating near his lakefront camp. According to a coroner's investigation, death was accidental.

Practicing for 20 years in Saranac, Plank was associated with the old NVA Sanatorium prior to joining the Rogers Memorial Hospital. He had examined nearly every patient who was sent to the resort by the NVA Fund, the Jewish Theatrical Guild, the Will Rogers Memorial Fund and other theatrical welfare associations.

Surviving are his father, a sister and three brothers. Burial took place at Paul Smith's, N. Y.

ARMAND J. MOREAU

Armand J. Moreau, 45, native of Portland, Me., district manager of 26 Paramount theatre units in Vermont, New Hampshire and Maine, died in Portland, April 22.

Moreau first served manager of a theatre in Holyoke, Mass., later going to Springfield, Mass.; Arctic, R. I.; Chelsea, Mass.; Waterville and Bangor, Me. Later, he became personal representative to the late William P. Gray, general manager of the Famous Players-Lasky interests in New England, and when Publix Theatres took over theatre operations, he was transferred to New York to make a survey of theatre properties in the south and southwest.

Survivors include his widow, two sons and two sisters, all of Portland.

CHARLES J. CHIC

Charles J. Chic, 49, production manager at Metro, died April 26, by carbon monoxide gas in his car near his home in Beverly Hills, Cali. Police called it suicide.

Chic entered the film business in 1918 as a property man with Universal. Later, he became an assistant director, working with William Duncan, W. S. Van Dyke and others. Moving to Metro in 1927, he was assistant to Edward Sedgwick and King Baggot and was assigned as assistant to J. J. Cohn, general production manager, until four years ago, when Cohn moved out as a producer and Chic took over the department. He had recently been ill.

EARL K. JEFFERY

Earl K. Jeffery, 23, for the past five years an announcer at CJLS, Yarmouth, Nova Scotia, and who had been the youngest regular announcer in local radio, died after a kidney operation.

Jeffery had been director of a weekly children's hour known as 'Uncle Earl's' program for two years. A third affiliation with CJLS was as control operator. He had been on a sick leave for five weeks. Recovering, apparently, relapse caused death in three hours. Surviving are parents and a sister.

ARTHUR BENJAMIN

Arthur Benjamin, 78, pioneer in the motion picture business, opening the Bijour theatre, Andover, O., in 1907, and six years later operating the old Republic theatre, Conneaut, O., died April 21 at Ashtabula, O., after two-year illness. He was former mayor of Andover.

The electric lights in the Bijour were the first used in Andover.

BEN D. WILSON

Ben D. Wilson, 62, former bigtime vaudeville performer and later a theatre operator, died of heart attack in Fort Worth, Texas, April 23.

In recent years Wilson operated a Fort Worth stock company and did some radio work, taking the lead in a program, 'Uncle Benny's History of Texas.'

EDDIE CONRAD

Eddie Conrad, 50, former vaude and legit comic, but in pictures for the past 10 years, died suddenly of a heart attack in Los Angeles. His last film role was in Republic's 'Angels With Broken Wings.'

Deceased was a headliner in vaude for years with his first wife, Birdie, and later with his second, Marian Eddy. He appeared in many Shubert shows, last being 'Gay Paree,' after which he went to the Coast.

ALTON C. EMERY

Alton C. Emery, 56, proprietor of the Hope Theatre, Providence, a second-run house, died Wednesday (23) in Providence.

Emery's interest in theatre ownership goes back more than 30 years. He and his brother, Burton A. Emery, for many years operated Emery's Majestic and the Emery theatre, Providence. In recent years deceased devoted most of his time to his real estate business.

Survived by widow, brother, five daughters and two sons.

HARRY VAN FOSSEN

Harry Van Fossen, 60, former vaude performer, died in St. Joseph, Mo., on April 22. He was standard vaude performer for some 40 years, doing a comedy blackface act.

Van Fossen was with Al G. Fields, Honey Boy Evans, Lew Dockstader and others. Played consistently on the Orpheum and Pantages circuits.

Widow survives. Burial in Chicago.

THEODORE D. WILLIAMS

Theodore D. Williams, 65, former theatre owner in Detroit, died last week of a heart attack at Bradenton, Fla.

A great grandson of Detroit's first mayor and a railroad official for 25 years, Williams entered show business later in life, at one time operating more than six picture houses in Detroit.

PETER GILLEN

Peter (Pete) Gillen, 72, died April 22 at Huntington, L. I., of pneumonia. He was sales representative for outdoor theatrical printing and lithograph firms, principally the Joseph H. Tooker plant.

Well known in show circles, he was formerly an active member of the Friars club.

WILLIAM NOONAN

William Noonan, makeup artist, died April 25, following a heart attack in the Samuel Goldwyn studio in Hollywood.

Shortly before his death he had helped to prepare 300 extras for work before the cameras in the Alexander Korda picture, 'Illusions.'

JACOB FABIAN

Jacob Fabian, 75, died April 24 in New York from a heart attack. Surviving are his widow, a son, Si Fabian, president of the Fabian Theatres Corp. and Mrs. Samuel Rosen, daughter. Funeral services April 27 in Paterson, N. J.

Details in Film section.

JOHN P. PERRY

John P. Perry, assistant manager of the Lyric (Par), Minneapolis, dropped dead from heart failure in that city. He was 37 years old.

Before coming to the Lyric, he had been at the same company's Strand, St. Paul, and Aster, Minneapolis.

DOMINIC PALMA

Dominic Palma, 60, trumpeter for years with the San Carlo Opera Co., suffered a heart attack and died April 21 on the train en route to an engagement at the Pabst theatre, Milwaukee. His home was in Chicago.

SAMUEL BLOOM

Samuel Bloom, 53, connected with the Leo Newman ticket agency, New York, died April 21 in New York.

Further details in inside legit.

PERCY MORRIS

Percy Morris, 62, assistant director at Paramount died April 24 in Hollywood.

Surviving are his widow and a son.

RAMONA BERGERE

Ramona Bergere, 39, actress and writer, died at Glendale, Calif., April 26. She was the wife of Cliff Bergere, race driver.

JAMES E. HARKINS

James E. Harkins, 82, retired vaude, died at Ann Arbor, Mich., April 21.

Lolo Munger, 52, assistant production manager for Sam Goldwyn the past 15 years, died April 28 in Hollywood.

James Scott, 41, former Universal picture salesman and more recently with National Screen Service, died April 26, at Amarillo, Texas.

Fritz Kreisler

Continued from page 2

confined to minor bruises. His hands, reportedly heavily insured, were not injured.

At the age of 66 Kreisler is still regarded as one of the world's leading violinists and is without doubt one of the top boxoffice draws of the concert field. Although two or three other violinists are said by critics to have more technical perfection, Kreisler's playing has always had a warmth and an emotional quality that endeared him to audiences and technicians alike. His records have sold heavily for many years. However, he has never made a radio appearance, having turned down repeated offers (he is said to have a standing offer of $15,000 for a first broadcast). Of course his records have been aired. He is handled by NBC Artists Service.

While best known as an artist, Kreisler has been a noted and prolific composer. Most of his compositions have been serious concert selections, but he also wrote the scores for two legit musicals, 'Apple Blossoms' and 'Sissy.' Songs from these shows were used in Columbia's picture 'The King Steps Out,' with Grace Moore. Possibly his best known composition is 'Caprice Viennois,' a classical piece that has been played so much it has become virtually a popular hit. He is a member of the American Society of Authors, Composers and Publishers. He was wounded in action during the first world war, in which he served as a captain in the Austrian army.

MARRIAGES

Harriett Haddenoff to Fausto Curbelo, April 21, in Toledo, O. He's orchestra leader currently at Hotel Statler, Detroit; she's non-pro.

Golde Davidson to Allan Copeland, in Chicago, April 5. Bride is with Balaban & Katz, (Chicago) press department; he's with the Chicago Tribune.

Elizabeth Halder to Jean Landry in Regina, Sask., April 16. He's operator of the Rex theatre, Regina.

Margaret Cadien to Frank McKenna, in New York, April 19. He's a reader in Metro's eastern story department.

Nan Fewell to Dorrell McGowan, in Yuma, Ariz., April 26. He is a scenarist.

Marporie Keeler to George Vieira, in Las Vegas, Nev., April 26. She is actress-sister of Ruby Keeler.

Adele Daniel, to Walter S. Auerbach April 20, in Columbia City, Ind. He is in the motion picture business in Chicago.

Jane Sterling to Jack Merivale, in Boston. Both are stage players; he is the son of Philip Merivale.

BIRTHS

Mr. and Mrs. Larry Cairns, son, in Los Angeles, April 19. Father is cameraman at RKO.

Mr. and Mrs. William Heineman, daughter, in New York, April 21. Father is Universal's western division manager.

Mr. and Mrs. Kenneth Dolan, son, April 23, in Los Angeles. Mother is Shirley Ross, screen actress; father is ass't agent.

Mr. and Mrs. Robert Carter, Jr., son, in Glendale, Cal., April 21. Father is assistant manager of Fox Glendale theatre.

Mr. and Mrs. Ernest Leiberman, son, in Pittsburgh, April 21. Father's manager of WB Squirrel Hill theatre there.

Mr. and Mrs. Jim Williams, son, Pittsburgh, April 22. Father chief announcer at WKPA, New Kensington.

Mr. and Mrs. Phil Latterman, daughter, in Pittsburgh, April 19. Mother's with Sophisticated Ladies on WCAE, Pitt.

Mr. and Mrs. Benny Rubin, daughter, in Hollywood, April 23. Father is stage and radio actor.

Dr. and Mrs. M. Sayle Taylor, daughter, in Hollywood, April 26. Father is the 'Voice of Experience' on the radio.

Mr. and Mrs. Al Jennings, daughter, in Nashville, April 21. Father is announcer on WSIX, Nashville.

Mr. and Mrs. Clyde Stroud, daughter, April 19, Seattle. He's manager of Blue Mouse theatre (Hamrick-Evergreen), Seattle.

Mr. and Mrs. Charlie Gaines, in Philadelphia, April 24. Father is leader of band in Carroll's nitery in that city.

Mr. and Mrs. Joseph Gottleib, daughter, in Philadelphia, April 25. Father is WCAU (Philly) production director.

Mr. and Mrs. Julian Hochfelder, son, in Hollywood, April 21. Father is writer at Metro.

Chatter

Continued from page 69

Archie Zacherl, Universal salesman, back on job.

Alec Templeton soloist with Minneapolis Symphony orchestra for season's final concert.

Twin City Variety club has scheduled dinner-dance May 3 to raise money for its Milk Fund.

Al Stern, RKO office manager, reports 22 'Kitty Foyle' prints working and nary an open date until mid-July.

W. A. Steffes back from Florida in improved health and will spend summer on his northern Minnesota estate.

Harold Field to install new cooling system and make other improvements in his Webster at Webster City, Ia.

Judy Starr, singer, and Marcya and Grinsett, dancers, into Hotel Nicollet Minnesota Terrace with Del Casino's orchestra.

Eva Katzman, secretary to Moe Levy, 20th-Fox district manager, to her home in Omaha to wed Martin Freund and after three weeks' honeymoon in east will return to job.

Pittsburgh

By Hal Cohen

Clare Boothe set for Town Hall lecture series here next fall.

Dance: Peggy Moran and Emerson Depp have set the date—Aug. 20.

Pop Peacock, manager Harris circuit manager, on extended sick leave.

Maurice (Duke) Moran has quit Press city staff for a local AP berth.

Don Bestor's band has been set for an early summer engagement at Bill Green's.

Harry Feinstein and Benny Amdur back from their three-week South American cruise.

Catholic Theatre Guild has picked Morna Stuart's 'Traitor's Gate' for season finale.

New Betty in team of Joe and Betty Lee is Peggy Turner, a Chicago ballerina.

Jackie Heller's draft broad has deferred him from 1A to 3A on account of dependents.

Tony Lombardo threesome out of Park Plaza in St. Louis to Hotel Schroeder in Milwaukee.

Harvey Gaul's Savoyards will close their season next week with three performances of 'Iolanthe.'

The Ken Hoels—he's Harris circuit publicity chief—celebrated 15th wedding anniversary last week.

Bishop Hannan visiting friends here after Miami season and expect draft to break up act shortly.

Tom Wilmot, local playwright-actor, last-minute addition to cast of Playhouse revue, 'And An Ear.'

Howard Herrick in town beating the drums for Dante, who plays return engagement at Nixon May 12.

Johnny McGeehan, p.a., and entire Disney staff at Fulton going to Washington for 'Fantasia' run there.

Johnny Harris back from Hollywood visit for Gene Autry's rodeo opening at Gardens tonight (Wednesday).

Two Pittsburgh actors, Donald Buka and Sanford Bickart, in N. Y. Experimental Theatre's 'Steps Leading Up.'

Bandleader Jack Peck has checked in at Conneaut Lake's Sportsman's Tavern for the summer season already.

Janie Lee has replaced Penny Rogers in Tom Ball line at Nixon Cafe, latter going home to get married.

Drew Eberson, theatre architect, and Frances Bayles, George White showgirl, took out a license to wed here last week.

Cy Hungerford, Post-Gazette cartoonist, gets a break in March of Time FBI reel. One of his defense posters has a close-up all to itself.

St. Louis

By Sam X. Hurst

Mitchell Ayres band moved into the Chase Club Friday (25) for three weeks.

Harry Greenman, former manager of the Fox and Esquire, now prez of a confection dispenser and soda water combo.

Forest Park Highlands, amusement park here, opens season May 4. $100,000 worth of improvements being made. Traveling bands will play in the ballroom.

'Water Follies of 1941,' featuring stars of the New York and San Francisco Fair 'Aquacades,' will play a five-night engagement at the Arena starting May 7.

George Wiegand, assistant treasurer of the St. Louis Amus. Co. rounding up members of the local Variety Club for trek to annual conclave at Atlantic City, May 15-17.

Philadelphia symph orch, under baton of Eugene Ormandy, made p.a. at opera house in the municipal auditorium last night (Tuesday). It was the final event of the season sponsored by the Civic Music League.

Club Plantation, featuring all-negro shows, shutters for the season May 3. Tony Scarpelli, owner-manager, will operate the Peter Rabbit Farm, an eatery on U. S. Highway 66, 25 miles west of St. Louis during the summer.

'The Wreckers,' a one-act play by Robert Schulman and produced by Hans Kolmar, scored in presentation at Little Theatre. 'A Day At Home,' by R. Clements, and 'Datura,' by Kelly Yeaton, other one act-pieces also presented.

'Fresh Fields' currently at Little theatre. Gordon Carter is directing cast composed of Emily Coleman, Johnny Aikin, Katherine Maze, Harry Gibbs, Majory Tilton, Alan Green, Lucile Williamson, Corinne McLuhan and Charles Barnhart.

Town Square theatre, straw-hatter operating on the roof of a West End office building, will present 'Forbidden Fruit,' 'Box Score Final,' 'George Washington Slept Here,' 'A Slight Case of Murder' and 'When We Are Married' during the forthcoming season.

Memphis

By Harry Martin

Ben Cohn passing through toward Hollywood.

Russ Pachine and Norman Stepp, MCA bigwigs, huddle here.

Bing Crosby checked $25 to Gailor Hall, miniature local Boys Town.

Joe Venuti tabbed for West Tennessee Strawberry Festival Ball May 8.

M. A. Lightman, Jr., back from honeymoon, married Jean Sands in Lincoln, Neb.

Isham Jones band nabs opening engagement at Peabody's Plantation Roof May 16.

Shep Fields to play for mammoth Cotton Carnival Ball at Ellis Auditorium May 17.

High school kiddies here going heavy for making own movies. Mellers are raved.

Ray De Carlo, of the Chatterbox in Jersey, visitor en route Hot Springs homeward.

Variety Club gave moonlight boat-ride on pleasure steamer Capitol Monday night (28).

Vacancy in Little Theatre directorship created by Talbot Pearson's resignation still unfilled.

Frances Green, Philly opera prima donna, to guest solo with Memphis Symphony at season's finale May 6.

Metro's Frank Willingham home from hospital following auto accident. Three ribs broken and other injuries.

Bob Kilgore, Loew's Palace manager, and Burt Mallory of Metro exchange off via motor to Denver vacation.

House Reviews

Continued from page 62

EMBASSY, N. Y.

versal's graphic report of the huge havoc caused by Mexico's recent earthquake.

This week's collection is exceptionally loaded with glimpses of attractive faces and figures. They pile out of beauty parades, fashion modeling, swimming exhibitions and local queen-dubbing events. Two weddings are also included, one of James Roosevelt (Fox) and the other of Deanna Durbin (Par). Odec.

CHINESE, H'WOOD

Hollywood, Cal., April 23.
Carmen Miranda, Banda Da Lua orch; 'Topper Returns' (UA).

Grauman's Chinese theatre, for years the ace presentation house in Hollywood, but which has been devoted to a day-date straight picture policy with Loew's State for some time with only an occasional diversion, has again lighted its stage for a one-week booking of Carmen Miranda and her South American orch. This is the Brazilian comedienne's second coast stage appearance, she having only recently played a week at the Golden Gate theatre, San Francisco. A week at the downtown Paramount theatre, starting May 8, follows.

Act opens with a brief announcement following which the orchestra of six, all playing typical South American instruments, breaks into a brief introduction to bring on Senorita Miranda, garbed in gay costume and displaying no nervousness whatever at her first face-to-face meeting with a Hollywood mob.

She warbles in rapid succession songs that have been identified with her in screen work, including 'My Girl' and several numbers from her recent 20th-Fox picture, 'That Night in Rio.' Orch accompanies her throughout and players frequently join in the refrain.

Miss Miranda is chockful of dash and vigor and seldom stops the vibrations of her body while on view. Her numbers are delivered in a strong Latin accent, but the spectators out front enjoyed her offerings immensely. For one number, 'Down Argentine Way,' persons in the audience joined with her in singing catch lines.

Act, which is drawing down $7,500 for the week, runs a trifle over 15 minutes with the pay customers evidently enjoying every minute of it at today's (23) initialer. It's a novelty turn in every respect and will do smash biz for the seven days booking. Edwo.

Cantor's UA Deal

Continued from page 5

der terms of a deal now being worked out in New York. Only minor details remain to be negotiated between UA's and Cantor's attorneys and it is expected the pact will be signatured shortly.

Contract is for three years, Cantor to make a minimum of one film a year starring himself with the option of two additional pictures each 12 months, with or without him.

Cantor has no yarn for his first, but it will be a big musical on the order of those in which he appeared for Samuel Goldwyn. Comic aims to give himself big name star support. He expects to get into production around July 15 and have the first picture ready for release around Christmas.

Although UA is understood willing to aid in financing, Cantor said Monday (28) that he is prepared to provide all the coin himself. He declared that it won't even be necessary to go to banks as he has personal friends anxious to invest.

Cantor will get sole producer credit on the films, having no associates in that aspect. Negotiations with UA were started less than 10 days ago and have progressed rapidly. Arthur Kelly, UA v.p. in charge of distribution, was conducting the talks until he left for the Coast over the weekend. Details are now being worked out between Cantor's attorney, Joe Ross, who came in from the Coast, and Dennis F. and Paul O'Brien, of O'Brien, Driscoll & Raftery, UA's attorneys.

Bills Next Week

Continued from page 66

Yacht Club
Archie Tershis Orc
Belle Baker
Jerry Bergen
Jackie Heller
Joe & Betty Lee
Shirley Heller
Sky-Vue
Mickey Ross Orc
Sky Pilots

Union Grill
Art Yagello
Frank Natale
Mike Fandretto
Villa Madrid
Emil Covato Orc
Mark Lane
Billy Johnson
3 Pinatis
Francis & Gray
Berton's Birds
3 Jerks

BOSTON

Beachcomber
Nye Mayhew Orc
Sandro D'Arnez Orc
Gil Phelps
Dave Forman
Paulens
Eleanor Tieman
Ramon Taliveru D
Dolores del Carmen
Blinstrub's
Kari Rohde Orc
Boyd Heathen
4 Dobas
Ruthania & M'colm
Casa Manana
Lou Carter Orc
David Ballentine
Johnny McAteer
Al White
Magic Flyers
Pits & Carol
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
Dennis Sis
Bebe 6
Archie Robbins
Club Vanity Fair
Kai Nira Orc
Phyllis Ray
Laura Lee
Bob Stacey
Ann Gorham
Cocoanut Grove
Mickey Alpert Orc
Don Rice Orc
George Rand Rev
Bernie Yaniell
Billy Paine
Nancy Gay
Martha Burke
Yvonne York
Edward & M'Nolan
Large & Morgner
Hassan, 2d
(Melody Lounge)
Rita Coughlin
Newell & Steger
Crawford House
Ray Collins Orc
Sally Keith
Ann Beebe
New York
Woe Willie Doe
Fox & Hounds
Milton George Orc
Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Kelly
Hotel Bradford
(Circus Room)
Muriel Welch
Hankin & Lambert
Hotel Brunswick
(Bermuda Terrace)
Dick Stabile Orc
Hotel Copley Plaza
(Sheraton Room)
Stuart Frazier Orc
Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Anna Jemberson
Rays
Helen Wal

Hotel Gardner
Burt Shaw
Evelyn Harvey
Hotel Lafayette
Noblemen
Jerry Salisbury
Hotel Lenox
(Blue Train)
Johnny Field Orc
Deone Parrish
Hotel Somerset
(Ballroom Room)
Harry Marshard O
Johnny Turnbull
Hotel Statler
(Terrace Room)
Emerin Monroe O
Marilyn Duke
Ziggy Talent
Joe Carney
Bobby Nichols
(Cafe Rouge)
Salvy Cavicchio Orc
Hotel Westminster
(Rose Room)
Jimmy McHale Orc
Trop'i Serenaders O
Harry Drake Rev
Judith Lee
DeSylvas
Estelle Shevlin
Kep
Billy Mack Orc
Rose Howard
Carlos & Carme'ita
Isha Kowa
Elaine Weldon
Latin Quarter
Tony Bruno Orc
Don Dudley Orc
Harry Spear
Monte Revel
3 Chords
Audrey Palmer
Latin Ballet
Radio Herb Lewis
Steuben's
(Yankee Room)
Lew Conrad Orc
Doris Abbott
Artini & Conwell
Alice O'Leary
Toyo Co
Dick & V Collins
Dorothy Deering
The Cave
Ralph Pierce Orc
Jack Fisher
Tamara Dorlva
Fabian Andre
Jacqueline Hurley
Howards
Gloria
Tic Toc
Ernie Shelf Orc
Ben Ford Rev
Danny Goodman
Mack & Kitty
Jimmy & Jerry
Tremont Plaza
Al Sperr Orc
Versailles
Bobby Hacket Orc
Kay Doyle
Johnny Andrews
Joelins
Paul Duke
Lew Saxon
Connie Lowe
Ted Adair
Wally Wagner Gls

WHAT THEY THINK

Sherwin Not 'Stuck' in England

London.

Editor, VARIETY:

I should like to correct an impression that has undoubtedly been created by an article printed in VARIETY in which it was stated that I was stuck in England.

Please let me explain when I came to England in August of 1938 it was with every intention of remaining here. Neither Great Britain's entry into the War, nor the ensuing aerial blitzkrieg deterred me for one solitary moment from my determination to continue to make my career in this country, which, by the way has treated me exceedingly well.

I should like to amplify this by stating that I am an active member of the Performing Rights Society (the British ASCAP), and am contracted to the well-known English music publishers, Francis, Day & Hunter, Ltd., until the middle of 1944.

Moreover, I have a successful musical show starring Leslie Henson, now playing all over the provinces, and a contract for two future musicals to be launched in the West End by the well-known London producer, Firth Shephard. Does this imply that I am 'stuck' in England against my will?

In conclusion, I want to make it clear that although I have had a number of opportunities to leave England before and since hostilities commenced, it has never once occurred to me to quit the country, nor have I any intention of doing so when hostilities cease. I have decided to make my home here.

Thanking you very much,

Manning Sherwin.

Wants Buffalo Bill Mementos

Cody, Wyo.

Editor, VARIETY:

Would you help us in collecting old Buffalo Bill Wild West material? Our museum at Cody, Wyo., will open a special exhibition room this summer of all possible relics connected with Uncle Will's show. Our visitors love inside such demands. And, naturally, the colonel's friends and admirer's are going and the relics being scattered.

We would welcome anything whatsoever that tells the story of the show, posters, clippings, programs, pictures. The articles may be a gift or a loan. The giver's name will be attached and the history shown.

I am, Col. Cody's niece, and was his press agent four years, two here, two abroad, with the show; then his personal publicity director until his death.

The Buffalo Bill Museum was started as a state of Wyoming tribute.

Thank you for any help.

Mary Jester Allen.

Frank Tilley Protests

London.

Editor, VARIETY:

In re Ed Wynn's squelch, boxed on P. 3, Feb. 26 VARIETY, just arrived here—nerts!

Priority to T. E. Dunville, English star comic who suicided. He pulled this one on a heckler 35 years ago. I heard him.

And Little Tich did the exit line—'Is this a competition?'—under similar circumstances, in case any 1941 'veteran' works that as a new one.

Disregards,

Frank Tilley.

(Ex-VARIETY Mugg, now with Cinematograph Exhibitors Ass'n of Great Britain and Ireland.)

[The 'box' referred to, captioned 'Wynn's Squelcher,' follows: 'Graham McNamee attended a performance of 'Boys and Girls Together' at the Broadhurst, N. Y., last week, being seated well down front. Ed Wynn greeted him from the stage, which was the cue for someone in the balcony to start riding McNamee. Wynn promptly stopped the heckler by saying:

'Just a minute, one fool at a time,' pointing to himself. One of the comedian's top successes was 'The Perfect Fool.'—Ed.]

'Smartly Discriminating'

Minneapolis.

Editor, VARIETY:

Under a Minneapolis date of April 15, VARIETY carried this statement: '$1.50 scale (is) a deterrent in this none too prosperous town where they have to inch pennies.'

This season the Ice Follies with $2.25 top, played 16 performances to virtual capacity, with 5,500 seating capacity, and drew about $100,000.

Another season of the Minneapolis Symphony Orchestra is just ending. Season seat sale of 3,000. House scaled up to $3.30. The maintenance of the orchestra costs about $250,000 annually.

The Lunts played four performances at $3.80 top and sold out. Hepburn did $15,000 at $3.30 top. Gertrude Lawrence and Bankhead played to $2.75 top, drew $9,000 and $8,000, respectively.

The University of Minnesota football team draws overflow crowds to a 55,000-seat stadium with a $2.75 top.

This year's Minneapolis Aquatennial will cost $250,000. Last year 62,000 people bought buttons at $1 each to help finance it.

Maybe Minneapolis, with just under half a million population, instead of pinching pennies, is rather smartly discriminating.

George H. Adams,
(Executive Editor, Tribune Newspapers)

Faith Bacon's Flash

San Francisco,

Editor, VARIETY:

Noting your many references to Ann Corio and her May 9 engagement at the Oriental, may I ask why you overlooked me? I have an April 18 contract with the Oriental which I am cancelling for the reason that I am to be featured at Joe Tenner's 'Stairway to the Stars, theatre-restaurant for which you have mentioned both Gypsy Rose Lee and Sally Rand, neither of whom is appearing there when it opens. I am now in rehearsal for the May 14 opening and have a month's contract with a 'climbing scale' of one-third of salary increase with each option taken up.

Also had to cancel May 2 date at Fay's, Philadelphia, where I had guarantee and percentage deal.

F. B. I. (Faith Bacon, Inc.) would also like it known that she is not in bankruptcy, but rather insolvent!

Thank you,

Faith Bacon.

Mexico Trek

Continued from page 3

playdates during the Mexico festival was thrown open to all U. S. distributors, the larger companies which generally claim priority on holiday playdates were particularly irked. They paid the bigger share of the freight for this junket and then lost out at the boxoffice, it has been hinted.

Another angle that did not go over too well is the fact that the trek was held on one of the big Mexican holidays. So that where theatres might usually count on big grosses, they suffered because virtually everybody was cuffing a free show of screen personalities.

Additionally, another touchy spot has developed with the yen to build Latin-American goodwill. Understood that all picture people have been cautioned about wearing too enthusiastic about the different Latin-American countries whenever a South American or Central American personality visits the U. S. The old stock phrase of some film personages: 'I like your country and I'm going to visit it soon' has been placed on the taboo list. Now, more than , such promises are remembered.

Ross' Pianos

Continued from page 2

up to his third floor dressing room, where he could pound away without disturbing anyone.

Just as movers were making the shift, a second crew arrived in the stage alley with a second piano, which Ross' piano teacher had sent him as a surprise. While the two gangs of movers were arguing with the stage doorman, the property man and assorted hangers-on and idly curious, a representative of a piano company joined the group. He wanted to know where to deliver the piano that one of Ross' friends had arranged to get him as a present, also by surprise.

When Ross got to the theatre there were two pianos, two crews of movers and a piano company representative waiting for him. He frenziedly arranged for one of the instruments to be put in his dressing room, one to be stowed in the corner of the stage and the third to be declined, with thanks and a sigh of relief.

Here's ALICE FAYE behind the Scenes

—with a Beauty Tip for YOU!



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9 out of 10 Screen Stars use Lux Toilet Soap

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